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JANUARY 5, 1924

Motion Picture News

Reg. U. S. Patent Office

New Year's Resolution Play

NAME THE MAN!

VICTOR SEASTROM'S production from Sir HALL CAINE'S "The MASTER of MAN"

A Goldwyn Picture

Goldwyn-Cosmopolitan

VOL. XXIX No. 1

Application for entry as second-class matter at the Post Office at Albany, New York, pending

Published Weekly $3.00 a year

PRICE, 20 CENTS

Los Angeles — 729 Seventh Avenue, New York — Chicago

Exchange Managers and Exhibitors!

SOME of the prints you are now handling are "Made in Hollywood" THE STANDARD WAY.

THE STANDARD WAY means the STANDARD FILM LABORATORIES, considered to be the finest plant of its kind in the world by those who know.

"Made in Hollywood" THE STANDARD WAY also means they are the best prints that can be made, because they are exactly what the director and cameraman intended the audience should see photographically. This is possible only when the production is "Made in Hollywood", and the prints also.

Check up on this. and later we will have more to say along this line.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Service Standard Standard Prints

Boys, Here IS a PICTURE!

Allan Dwan's production of Rex Beach's

"BIG BROTHER"

is the finest love-crook-melodrama since "The Miracle Man"—

is so far ahead of anything Tom Moore, Raymond Hatton and Edith Roberts have ever done before that you won't recognize them. And the new kid discovery, Mickey Bennett, is a marvel—

is (Motion Picture News) "one of the most satisfying pictures ever produced"—

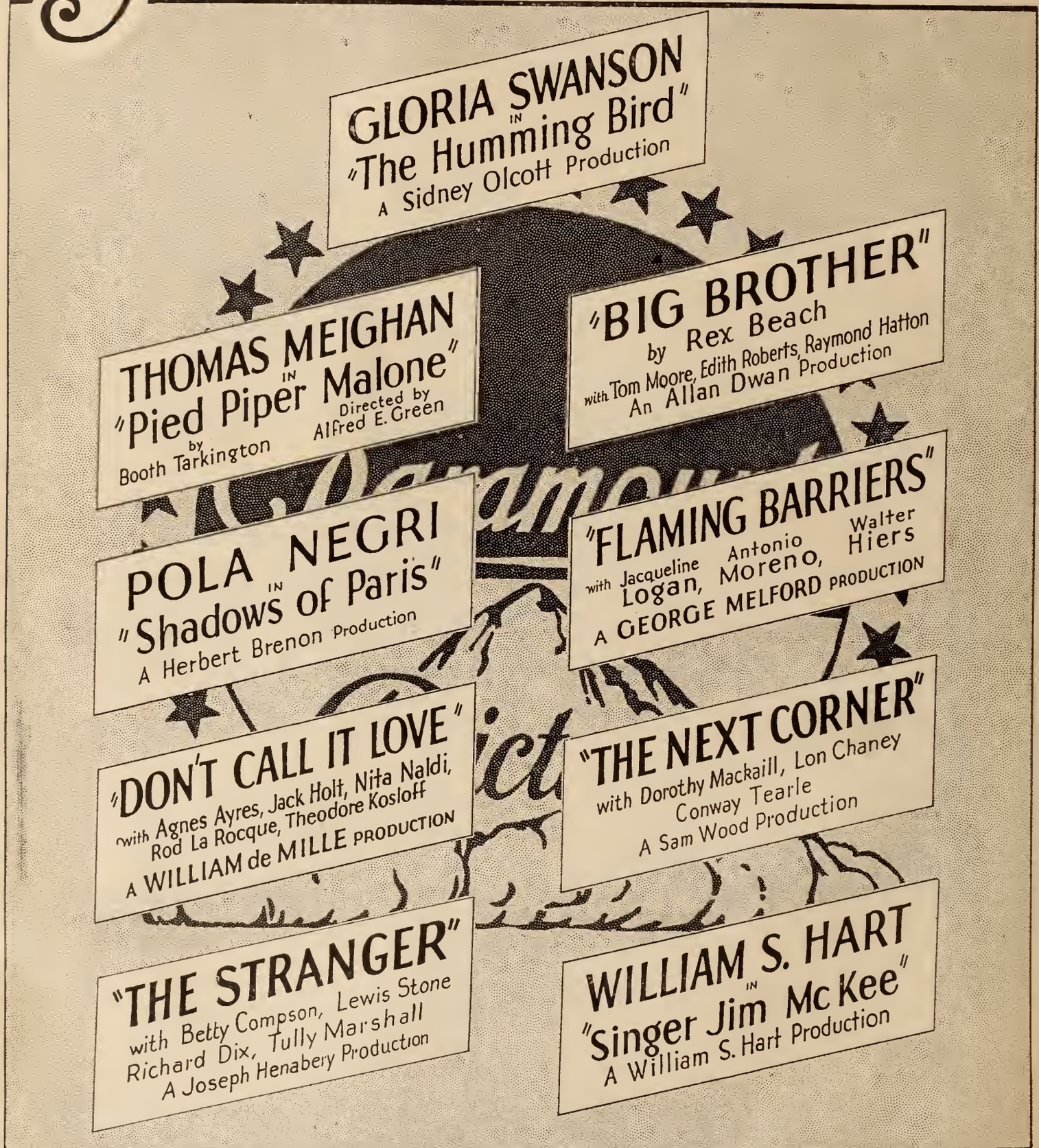
is (New York Times) "a splendid picture told with unusual sincerity"—

is, according to every showman who has seen it, ONE OF THE GREAT PICTURES OF THE YEAR.

BOOK "BIG BROTHER"

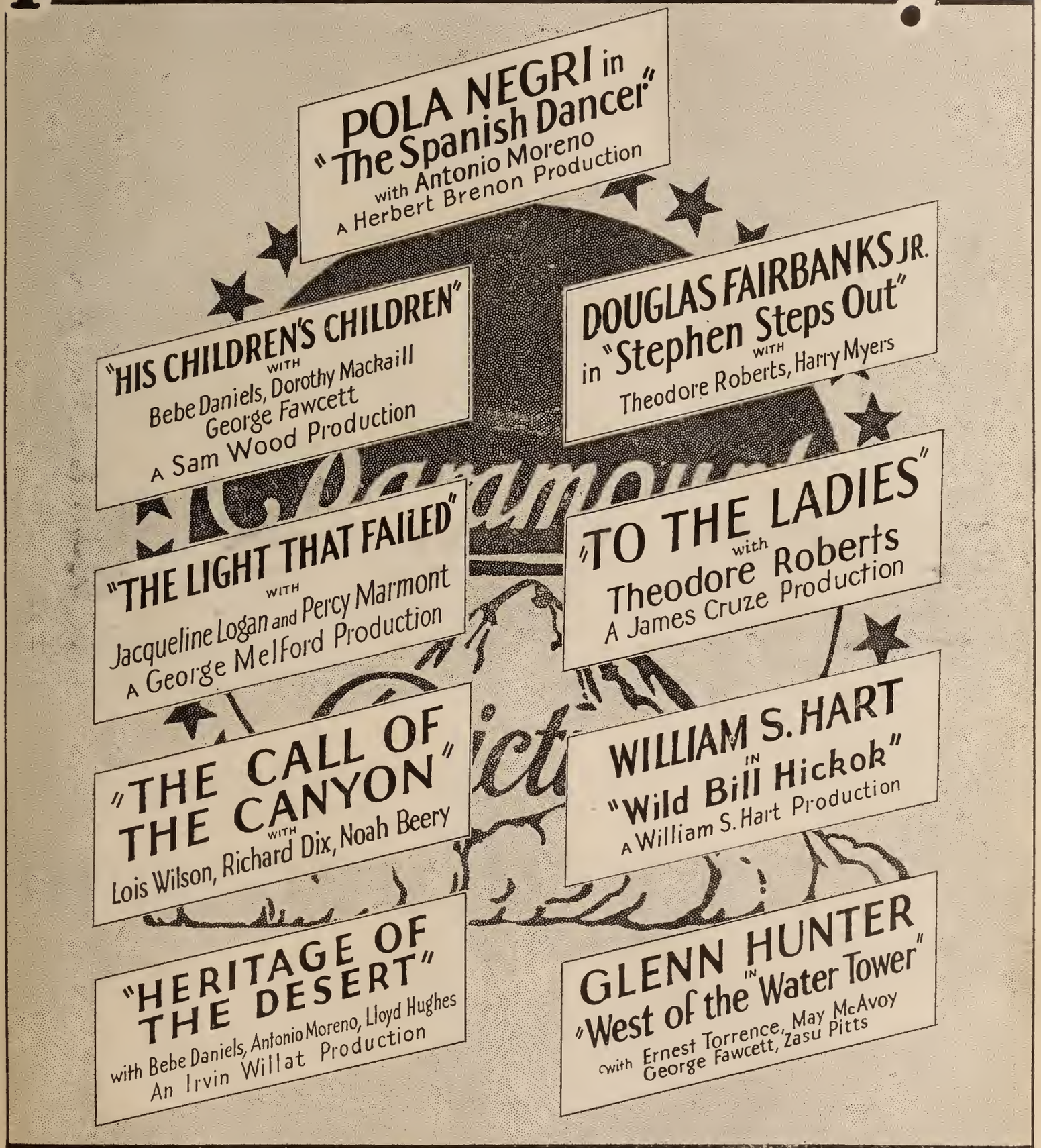
It's a Paramount Picture

Never before such


GLORIA SWANSON IN "The Humming Bird"
A Sidney Olcott Production
THOMAS MEIGHAN IN "Pied Piper Malone"
by Booth Tarkington
Directed by Alfred E. Green
"BIG BROTHER"
by Rex Beach
with Tom Moore, Edith Roberts, Raymond Hatton
An Allan Dwan Production
POLA NEGRI IN "Shadows of Paris"
A Herbert Brenon Production
"FLAMING BARRIERS"
with Jacqueline Logan, Antonio Moreno, Walter Hiers
A GEORGE MELFORD PRODUCTION
"DON'T CALL IT LOVE"
with Agnes Ayres, Jack Holt, Nita Naldi, Rod La Rocque, Theodore Kosloff
A WILLIAM de MILLE PRODUCTION
"THE NEXT CORNER"
with Dorothy Mackaill, Lon Chaney
Conway Tearle
A Sam Wood Production
"THE STRANGER"
with Betty Compson, Lewis Stone
Richard Dix, Tully Marshall
A Joseph Henabery Production
WILLIAM S. HART IN "Singer Jim McKee"
A William S. Hart Production

HERE'S proof not only that the greatest box-office attractions of 1923-24 are all Paramount Pictures—here's proof that Paramount is offering right now the finest line-up of money-making productions ever released in any season. Never before, even from Paramount, such pictures!

pictures as these!



COMPARE these splendid entertainments, picture by picture, with the other product in the field. See the announcement, coming in a few weeks, of the Paramount Pictures to follow these. You'll be absolutely convinced that now, as always, the really big pictures are Paramounts.

What could she do but turn

Forced out of her father's house because she came home after eleven, Bessie's only shelter was in the home of Victor. Poor frightened girl, ignorant of life, untutored in love! What dramatic episodes awaited her!

Goldwyn-Cos

We Nominate for the Hall of Fame

Sir Hall Caine

Because he is the most popular author writing today. Because his latest and most popular novel, "The Master of Man," has been made into the most thrilling motion picture of many years. It is entitled "Name the Man!"

Victor Seastrom

Because this great Scandinavian director is the supreme master of human sympathy in the motion picture drama.

Because he has just produced "Name the Man!", a picture that the years will not forget.

Beside this great picture all other ones fade into insignificance!

VICTOR SEASTROM

The Director

SIR HALL CAINE

The Author

Name The Man!

to him?

Screen adaptation by Paul Bern

June Mathis, *Editorial Director*

featuring

Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale

A Goldwyn Picture

mopolitan

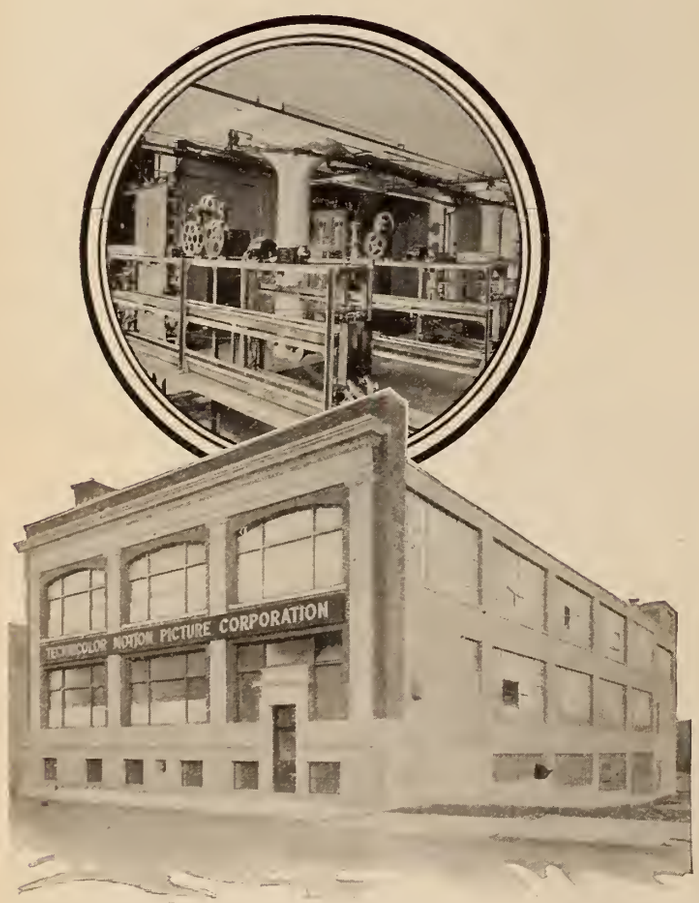
The TEN COMMANDMENTS uses Technicolor

CECIL DEMILLE'S Masterpiece—"The Ten Commandments"—which had its premier in New York on December 21st was an instantaneous and remarkable success.

Its magnificent prologue uses Technicolor. The wonderful scenes depicting the Tribes of Israel crossing the desert, arrayed in flaming, barbaric colors, held the audience spellbound. Continuous applause greeted this superb color work—made direct from Nature, and true to Nature.

The Technicolor process includes a number of marvelous inventions in photography and color printing which deliver a positive absolutely true to the original and one that experience proves has a longer life than black and white.

The completion of our large new plant makes "Done in Technicolor" a possibility for every progressive producer.



Interior and exterior views of new Technicolor plant at Boston.

do it in Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION
Boston New York Hollywood

Colonel Heeza Liar Comedies

Bray Studios

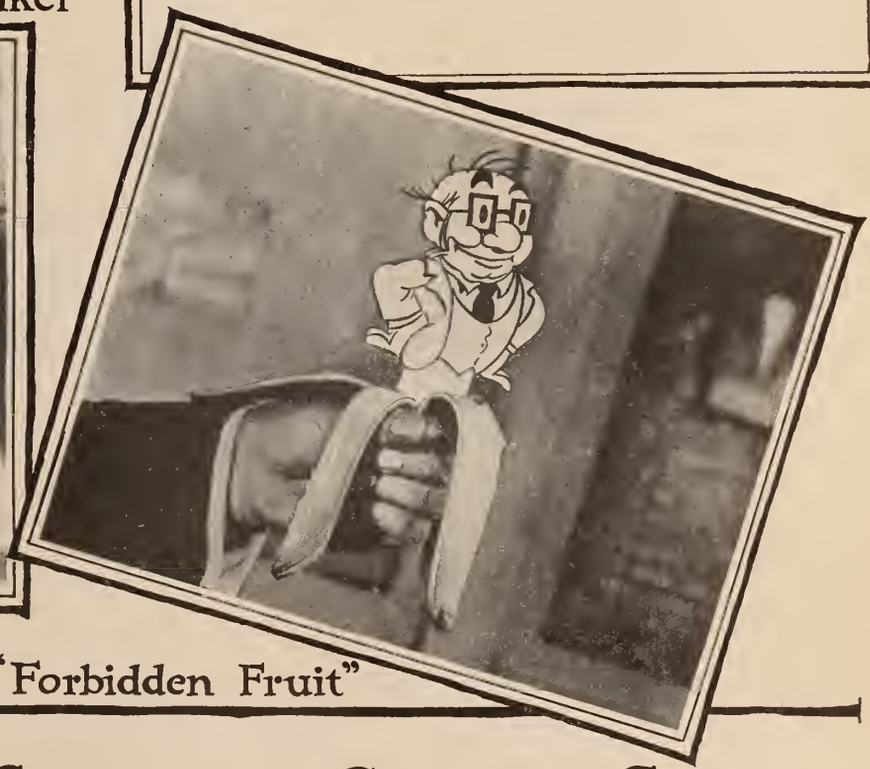
"The Nature Faker"

What every Exhibitor longs for but seldom finds:

SOMETHING NEW

The Colonel Heeza Liar Comedies are a skilful, amusing blending of actual scenes and cartoonry - - -
A *Real* Short Feature

"The Strike Breaker"



"Forbidden Fruit"

Distributed by Standard Cinema Corp.

Physical Distribution by

SELZNICK DISTRIBUTING CORPORATION

We gave you
"Rupert of Hentzau"
We gave you
"The Common Law"

and now it's

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

Woman to Woman

starring

Betty Compson

SELZNICK DISTRIBUTING CORPORATION

Alluring

as "Home Sweet Home"

A Picture that sells itself

"The OLD

A Great Production with

The Critics Say:

MOVING PICTURE WORLD:

"Will get a strong hold on the average spectator * * * Will appeal to the majority of patrons * * * The picture is capably acted and backed by its strong human interest note and sympathetic angle, it should prove a good box office attraction."

FILM DAILY:

"This time it is poor old grandad who is mistreated instead of the little grey-haired mother, but the effect is the same * * * "Some of the incidents are extremely touching" * * * There is a first-rate fight near the finish that will please excitement lovers * * * Contains nice cast, pathos, humor and human interest."

MOTION PICTURE NEWS:

"Moves fast and offers a number of punches * * * James Barrows as grandad wins plenty of sympathy * * * The climaxes are nicely developed * * * The action moves fast."

NEW YORK MORNING TELEGRAPH:

"It is good amusement * * * The result is pleasnig and diverting."

HODKINSON

PICTURES

Thrilling

as "The Star Spangled Banner"

A Great Dramatization of Predominant Human Instincts

FOOL"

Great Exploitation Points

SEE the Giant Press Book Crammed Full of Smashing Stunts and Exploitation Tie-Ups All Worked Out in Detail for This—

Great Seat-Selling Attraction

HODKINSON
PICTURES

MACK SENNETT'S

LATEST and GREATEST
COMEDY FIND

HARRY LANDGON

AND THE

1924

BATHING BEAUTIES

—in—

"PICKING PEACHES"

Distributed by

PATHE EXCHANGES

A Mystery on the Screen —but no Mystery at the Box-Office

"BROKE RECORDS" COLUMBIA THEATRE, SEATTLE WASH.

"TREMENDOUS!" LOS ANGELES TIMES

"REMARKABLE!" WASHINGTON TIMES

"ASTOUNDING!" WASHINGTON POST

"'The Acquittal' is a positive sensation in Seattle. Second Sunday business broke all second-week house records except 'Merry Go Round' and came within a few dollars of that picture."

R. W. Bender, COLUMBIA THEATRE, Seattle, Wash.

"It is certainly the premier of all mystery plays, and the audience cannot guess who the guilty one is until the last few feet. This is a very critical town, but pleased to say my patrons were very well satisfied."

A. J. Meininger, Mgr., CAPITOL THEATRE, Manitowoc, Wis.

"One of the best productions I have seen in months. I would class it right on a par with 'Merry Go Round,' and, unless I am very much mistaken, just as big a box-office attraction. I certainly was glad to see this."

Leo A. Landau, Managing Director, ALHAMBRA THEATRE, Milwaukee, Wis.

"BIG BOX OFFICE ATTRACTION!" ALHAMBRA THEATRE MILWAUKEE WIS.

"PERFECT!" CHICAGO HERALD AND EXAMINER

"THOROUGHLY THRILLED!" N.Y. MORNING WORLD

"YOU'LL ENJOY IT!" N.Y. EVENING WORLD

"The ACQUITTAL"

CLAIRE WINDSOR
Barbara Bedford

NORMAN KERRY
Richard Travers

UNIVERSAL SUPER JEWEL PRESENTED BY CARL LAEMMLE Directed by CLARENCE BROWN

LOOK OUT!

"THE CHEE-CHA-KOS" ARE COMING!

to smash all previous

BOX OFFICE RECORDS

The hitherto impossible has been accomplished.

First and Only Picture Produced Entirely in Alaska —

Important Release — announcement SOON.

A thousand people have been taken into the ARCTIC REGIONS in the dead of winter to produce this spectacular ALASKAN-WONDER-PICTURE

Gripping ~ Tragical ~ Beautiful

THERE IS "SOMETHING-NEW-UNDER-THE-SUN"

The Alaska Moving Picture Corporation — Anchorage, Alaska.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Motion Pictures of PROVEN WORTH

The Educational Pictures trade-mark is your guarantee of always securing pictures of proven worth, judged from a national, American audience standpoint of approval.

As each picture bearing this *trade-mark* is completed, no matter how short it may be, it is presented before several average American audiences —the kind of Americans who patronize the nation's 16,500 theatres, not just the comparative few who visit only the big theatres in Metropolitan centers. This is called "pre-viewing" a picture.

The picture is then added to, changed here and there, further improved, according to your approval or disapproval.

Directors, cameramen, scenario writers, title editors and the players themselves are present at these "pre-view" performances, ever studying your desires, in order to give you the finest entertainment values in Short Subjects.

Short Subject motion pictures of proven worth may always be identified by the Educational Pictures *trade-mark* on posters and lobby-cards in theatre entrances.

E. W. Hammons

The Educational Pictures trade-mark is always seen on

HAMILTON COMEDIES
CHRISTIE COMEDIES
MERMAID COMEDIES
(Jack White Productions)
TUXEDO COMEDIES
JUVENILE COMEDIES
JACK WHITE COMEDY SPECIALS
CAMEO COMEDIES
"SING THEM AGAIN" Series
LYMAN H. HOWE'S HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
By Robert C. Bruce
KINOGRAMS
The Visual NEWS of all the World

When You See This Trade-Mark, Go In— It's the Sign of A Whole Evening's Entertainment

EDUCATIONAL FILM EXCHANGES, INC.
EXECUTIVE OFFICES, NEW YORK

E. W. Hammons
President

Just as *Educational Pictures* are

Pictures of PROVEN WORTH for the Public

They are also

Pictures of PROVEN BOX-OFFICE VALUE for You

The exhibitor who uses these quality Short Subjects regularly, and with them plans a program of diversified amusement around a feature of reasonable length, is building up a reputation with his patrons for SURE ENTERTAINMENT.

He does not have to rely on some over-long, padded picture which is certain not to please all his patrons and is likely to bore many of them.

Educational Pictures
ARE THE ONLY NATIONALLY ADVERTISED SHORT SUBJECTS

This Ad appears in
THE SATURDAY EVENING POST
January 5th Issue

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

BAD MEN

The West has Some Hard Two-gun guys- but we aren't all angels on the East-Side in N.Y. Get this Straight. It is money talk for You. "GRIT"

Hodkinson Pictures

A 100% PICTURE

ONCE in a season comes a 100% box-office knock-out, that is superbly written, supremely acted and directed—a landslide for the exhibitor.

"PLEASURE MAD" is a box-office avalanche that's sweeping everything before it. It's Reginald Barker's newest and biggest, presented by Louis B. Mayer through Metro. It's a smash-hit that has everything!

Tremendous heart interest, spectacular scenes that are eye-openers, a sure-fire cast headed by Mary Alden and Huntly Gordon, and a mighty love story of Divorce and the Jazz Age and a woman who fought against odds to save her home.

"PLEASURE MAD" took Frisco by storm when it struck Loew's Warfield like a thunderbolt. Audiences laughed, wept, and cheered! And the business it did for the Warfield in Frisco it will do for you, for every exhibitor anywhere. It will hold your audiences breathless to a staggering climax—but will send them away happier, and *send them away talking!*

They will smash your gate to see "PLEASURE MAD." It's the biggest buy the exhibitor ever had! Get behind it with everything you've got, and watch the dollars roll in.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director

A Metro Picture

REG U.S. PAT OFF

Love that makes the world go round

Louis B. Mayer presents The Reginal

Pleasu

LOVE OF FATHER FOR DAUGHTER

With this Notable Cast

Huntly Gordon *as the man*
Mary Alden *as his Wife*
Norma Shearer *as their daughter*
William Collier Jr. *as their son*
Winifred Bryson *as the other Woman*
Ward Crane *as the man's friend*
Frederick Truesdell *as the Waster*
Joan Standing *as Hulda*

LOVE THAT IS IMPULSIVE

LOVE OF MAN FOR WIFE

Makes this stirring love Drama

d Barker Production

re Mad

Adapted from the
BLANCHE UPRIGHT novel
The VALLEY of CONTENT
Scenario by
A.P. YOUNGER
Photography by NORBERT BRODIN

LOVE THAT IS LAWLESS

MOTHER LOVE FOR HER SON

It Hits Home in Every Home!

Millions of movie-goers are waiting for this picture, for a million American homes have been touched by the Jazz Age and the problems of modern life and modern love and divorce. The greatest universal emotion of the human heart is exalted in this story of an old-fashioned wife and her new-fashioned husband and children who drift away from her to a playground of passion.

"PLEASURE MAD" is a symphony of life, in crashing cymbals and muted strings, and *it plays a box-office tune all its own!*

Jury Imperial Pictures, Ltd.
Exclusive Distributors thru out Great Britain, Sir. Wm Jury Managing Director.

A Metro Picture

REG U S PAT OFF

TOOK FRISCO BY

World's Premier at Loew's Warfield

PLEASURE

Mayor Greets Mayer in Whirlw Campaign that rocked Frisco

Mayor Rolph presents Louis B. Mayer with Keys to City.

Louis B. Mayer, Norma Shearer, and Police Chief Dan O'Brien.

How They Did It

The greatest publicity campaign ever put over in 'Frisco was opened by a reception at the station on the arrival of Louis B. Mayer's party by these notables:

Mayor Rolph of San Francisco.

Chief of Police Dan O'Brien.

Mrs. Blanche Upright, writer of "Pleasure Mad" and prominent club woman.

President and officials of the Chamber of Commerce.

Motorcycle police escort.

30th Infantry Band.

Jazz orchestra and chorus girls from the "Palais Royal."

A parade led by the 45-piece band, with 25 autos in the line, through the business section to the city hall, was followed by Mayor Rolph's presentation of the keys of the city to Louis B. Mayer in recognition of the world premiere of "Pleasure Mad" at Loew's Warfield.

Chorus girls greet Mayer party at station.

A Metro Picture

STORM! turns hundreds away

MAD

ind Exploitation

Sensational Stunts

"Pleasure Mad" night was celebrated at the Palais Royal cabaret.

A siren-shrieking ambulance preceded a wrecked car towed through the streets, proving the driver was "Pleasure Mad."

Every yellow taxicab had pasted on the front and rear windows the slogan "Our Drivers Are Not 'Pleasure Mad'—They Drive With Care," and the name of the Warfield.

Special billboard teaser campaign got results.

You'll Get the Same Results

"Pleasure Mad" is a money-making title with endless possibilities for exploitation. The stunts that the Warfield did can be duplicated anywhere, and there are scores of others contained in the Metro press sheet that will help you put over "Pleasure Mad" to walloping receipts.

MOTHER-
The Devil is Your Daughter's Dancing Partner at the
PLEASURE MAD!
S-H-A-M-E!
A brand seared for all time on the trim dancing ankles of the
PLEASURE MAD!
BURNING LIFE'S CANDLE!
A Momentary Brilliance—Then a Sputter—A Flicker—And the End is Spelled for Another of the
PLEASURE MAD!
of This Car
inder Joy Ride
RE MAD"

Street ballyhoo with teaser billboards in background.

Louis B. Mayer and party welcomed by City Officials.

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain. Sir Wm. Jury, Managing Director.

A Metro Picture

REG U.S. PAT OFF.

"Success Insured Anywhere"—Moving Picture World

"Features pleasing settings and clothes to advantage. Jazz angle will interest. Younger fans will appreciate the gay parties and youthfulness of certain parts of the picture. Idea entertainingly treated by Reginald Barker."—*Moving Picture World.*

"Lavish scenes. Title suggests many exploitation ideas. Mother theme and beautiful settings sure to please your patrons."—*Exhibitor's Trade Review.*

"Mary Alden's understanding interpretation is outstanding feature. Huntly Gordon also well cast. William Collier, Jr.'s performance all that could be asked. When father announces wife simply doesn't belong in their new life, that they are going to be divorced and asks the children to decide which parent they prefer to live with, Collier, Jr., does splendid bit of acting."—*Exhibitor's Trade Review.*

"The scene between Mary Alden and a supposedly society leader who is trying to alienate the husband's affections, is so realistic we had our ire aroused against the entire clan of vamps. Mary would have won out, too, had not fond husband arrived to rebuke her for insulting such an innocent creature."—*Exhibitor's Trade Review.*

"Can be well recommended to women patrons. Character of the picture will insure its success anywhere. Sympathetic performance by Mary Alden."—Moving Picture World.

A Metro Picture

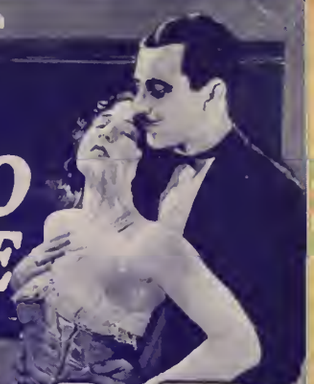
REG U.S PAT OFF

Jury Imperial Pictures Ltd.,
Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir.

From the Valley of Content to the Whirlpool of Wealth

Louis B. Mayer
PRESENTS
The
Reginald Barker
Production

A
METRO
PICTURE



PLEASURE MAD

WITH A CAST INCLUDING

HUNTLY GORDON
NORMA SHEARER
WINIFRED BRYSON
FREDERICK TRUESDELL
MARY ALDEN
WILLIAM COLLIER, JR.
WARD CRANE
JOAN STANDING

From the Blanche Upright Novel
"The Valley of Content"

Scenario by
A.P.Younger

Paper With a Punch!

Billboard display means something when you have posters like these. One-sheets, three-sheets, a striking six-sheet, and a smashing twenty-four—every one of them has the punch that pulls!

There is a superb window card, four lavish lobby paintings, hanger, and a set of lobby cards that no passer-by could pass.

These Metro advertising aids make a 100% exploitation campaign possible, and 100% exploitation on "Pleasure Mad" means 100% profit.

Colorful and artistic, "Pleasure Mad" posters will make them stop and look—and buy your tickets!

Write for the Metro press sheet on "Pleasure Mad" and see what a wealth of publicity and exploitation aids you can use on one of the year's biggest pictures.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain.
Sir. Wm. Jury, Managing Dir.

A Metro Picture

REG U.S PAT OFF

Put it over with the Press Sheet!

Snappy Ads
Splendid stories
Sure-fire stunts

Every thing to Clean Up Big!

Exploitation—Cont'd Press Sheet

Everything the Exhibitor Needs

JED MEADOR *Director of Advertising Publicity and Exploitation*

CRASH IN ON BIG CASH WITH "PLEASURE MAD"

How to "Sell" Stories

PHONOGRAPH DEALER TIE-UP

Practically every phonograph dealer is ke- for unusual dignified advertising stunts as they have in your engagement of "Pleasu Mad" the desired opportunity for

PUT OVER THIS TEASER CAMPAIGN

Here is a teaser billing campaign that will start your town talking. Make a liber- distribution of the three styles of teaser copy on all a

THIS PAGE CONTAINS—
1—An Array of Window Tie-ups.
2—Compelling Lobby Display.
3—Poor Children's Day.
4—Dance Contest.
5—Home Builder Co-operation.

A STREET FLOAT WITH A PUNCH

MARY ALDEN FINDS GOWNS GIVE POISE

PLANT THIS CARTOON

men's Morale Depends on Being Fittingly Dressed

OMPREHENSIVE WINDOW CAMPA

The title "Pleasure Mad" furnishes a tie-up angle th by to any number of merchants, if handed as a uniform slogan incorporated in

HOW "PLEASURE MAD" RECEIVED ITS TITLE

THIS PAGE CONTAINS—
1—Music Dealer Tie-up.
2—Poster Cut-outs.
3—New Telephone Stunt

A LIVE WIRE LOBBY BALLY

Here is a new twist to a familiar tele- phone stunt

REVIEW STORIES

TOY STORE CO-OPERATION

The title "Pleasure Mad" in reality applies only to the kiddies from the str- They, and the

ACCESSORIES

FOR YOUR LOBBY

TIE UP WITH YOUR SONG SHOP

FOR YOUR SCREEN

REGINALD BARKER HAS NEW TRIUMPH.

Beautifully colored Slide

LET THE NEEDY CHILDREN HAVE ONE "PLEASURE MAD DAY"

Here is a publicity stunt that will put your engagement of the front running. Enlist the co-operation their prominent fraternal society

FOR YOUR BILLING . full power to handle this event

Production of "Pleasure Mad"

Plan Your Campaign!

FOR GENERAL EXPLOITATION

A herald in two colors, with synopsis of the story and scenes

"Pleasure Mad" is a smashing box office title that pack 'em in. The grippin

Special Magazine Page Feature

Mary Alden Discusses Pleasure-Madness, The High Expense of Sinning, and Success

REAL ESTATE DEALER TIE-UP

Your Mail Campaign

THE TIME TO GO PLEASURE

PLEASURE MAD DANCING NIGHT

A Brilliant Slide

FOR YOUR NEWSPAPERS:

A mine of diversified publicity matter prepared by trained news- paper men.

POSTER CUTOUTS WITH SELLING POWER

ADVANCE STORIES

BOOK STORE TIE-UP

PUT OVER A DANCE CONTEST

If you plant nothing else in the newspapers, show- e popularity of Rhode- manship demands that you put across at least

Publicity Stories For Your Newspapers

HUNTLY GORDON QUITS AS BROKER TO BE AN ACTOR

News Briefs Editors Want

Keep the Newspapers Supplied with a Steady Stream of Publicity And Use The

THIS PAGE CONTAINS—
1—Special Cartoon.
2—Book Store Tie-up.
3—Teaser Bill- Campaign

DIRECTOR THINKS PHOTOPLAY WILL DOOM JAZZ FAD

Reginald Barker Sees Powerful Message in "Pleasure Mad"

NOVEL LOBBY DISPLAY

Illustrated here is a sug- gested lobby display which carries the message of "Pleas- ure Mad" to your public in a forceful way. This idea can be elaborated according to size and construction of your lobby. Any combinations of contrasts through the exhibition

Teaser Paragraphs

particularly effective for your program, heralds and house your advertising.

Rate- Phrases

A

Metro Picture

REG U S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir. William Jury, Managing Director.

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

Declares Chaplin's Film Unbeatable

"We find the best is none too good for 'A Woman of Paris.' For lack of a better word, we use the strongest that suggests itself—'A Woman of Paris' is simply unbeatable. Here and there the inimitable Chaplin comic touch creeps in, fittingly and naturally."—R. G. Welsh, N. Y. Telegram.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Hiram Abrams, President

New and Radical

F. B. O. will guarantee and underwrite the success of your show—

HAVE *you* ever heard of a producer or Distributor underwriting and guaranteeing your show?

F. B. O. will do that very thing. We will add a clause to your contract guaranteeing the 100% enjoyment of every person who pays admission to your theatre to see—

This is brand new and radical and is a more revolutionary idea than percentage when it was first thought of.

And WHY can we do this?

Because "LIGHTS OUT" is the biggest novelty of the season. Al Santell's greatest picture. F. B. O. will check up for you and you will be able to refund to any and every person who pays admission to see this picture and who doesn't like it.

Here's what the Trade Papers say about

WEEKLY FILM REVIEW says: "'LIGHTS OUT' is a cracker-jack. . . . One picture in a hundred. . . . Certainly ought to make money for exhibitors." . . .

EXHIBITORS HERALD says: "If you want something new in screen entertainment hop out and grab 'LIGHTS OUT,' it's something different."

HARRISON'S REPORTS says: "'LIGHTS OUT' IS GOOD STUFF."

LOS ANGELES TIMES says: "'LIGHTS OUT' really superb, most delightful screen entertainment we've seen in months."

MOTION PICTURE NEWS says: "You'll be able to please any audience with this one. . . . Out of the beaten path." . . .

EXHIBITORS HERALD said: "Average audience constitutes the vast majority of fans. . . . 'LIGHTS OUT' will delight this vast majority."

AMUSEMENTS said: "They seldom make 'em any better than this one — you can practically guarantee this picture to please the large majority." . . .

We could fill ten pages with the other wonderful criticisms on this knockout box office cleanup.

See the press sheet on this big Broadway success by Paul Dickey and Mann Page. See the screaming posters, ads, lobbies and other material.

See the picture at your nearest F. B. O. exchange. To look positively means to book.

Film Booking Offices

of America, Inc.

723 Seventh Avenue, New York, N. Y.

EXCHANGES EVERYWHERE

Sales Offices, United Kingdom, R-C Pictures Corporation
26-27 D'Arblay St., Wardour St., London, W. 1, England

Romance! *Adventure!*

THE MAN FROM BRODNEY'S

Adapted from the Famous Novel by
GEORGE BARR McCUTCHEON

A Superb Cast

J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DuPONT
PAT O'MALLEY
KATHLEEN KEY

Scenes of Splendor

THE most thrilling hand to hand battle against overwhelming odds ever screened!

A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!

A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!

A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.

A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

"A"ssuring "B"etter "C"ontact

AN A. B. C. report is a businesslike, deciding authority that has replaced the old custom of buying space on certain " claims " of the publisher.

The publisher with space to sell submits the facts about his business in the form of a statement to the Audit Bureau of Circulations. This statement after it is checked, approved or audited by the Bureau is used to place the publisher's wares before the Advertiser who is buying space.

The Advertiser knowing the thoroughness of A. B. C. methods safely bases his decision on the Verified Facts contained in the A. B. C. report.

The Audit Bureau of Circulations has brought together the Buyer and Seller of Space upon a basis of Mutual Confidence.

The careful Advertiser knows that the purchase of Space by A. B. C. reports cuts out inflated Waste Circulation and saves money that would otherwise be lost in paying for unproductive space.

Study the latest A. B. C. report of the motion picture trade journals before placing your advertising. A copy will be furnished on request.

PRINCIPAL PICTURES CORPORATION

SOL LESSER, President

TO MAKE 1924 A PROSPEROUS YEAR!

We take pleasure to announce the following product

HAROLD BELL WRIGHT STORIES

The most widely read author in the world. 1,268,000 copies the average circulation of each of 9 stories controlled by this organization. "WHEN A MAN'S A MAN" (2,300,000 circulation) now completed. Released February 4th by Associated First National Pictures, Inc.

BABY PEGGY

The most widely publicized and popular baby girl in motion pictures. Will be starred in five super-productions. First picture now in production, "Captain January," by Laura E. Richards. Book in its 53d edition with over 600,000 circulation.

"SECRETS OF LIFE"

Louis H. Tolhurst's marvelous microscopic pictures dealing with the lives of insects. A series of twelve to be made, with six completed. Regarded as educational and entertainment classics. Distributed by Educational Film Exchanges, Inc.

"THE MEANEST MAN IN THE WORLD"

George M. Cohan's famous stage production starring Bert Lytell, Blanche Sweet, Bryant Washburn and a host of others. Now being distributed by Associated First National Pictures, Inc.

WELL KNOWN STAGE AND BOOK SUCCESSES

Boasting all-star casts and prominent directors among which are John Cort's famous stage success, "Listen Lester"; Owen Davis' stage success, "Fools of Fortune"; and others, with players of note including Bebe Daniels, Norman Kerry, Walter Hiers, Lee Moran, Joe Butterworth, Mary Jane Irving, Forrest Robinson; directors include Edward F. Cline, William Beaudine and William Seiter.

PRINCIPAL PICTURES CORPORATION

SOL LESSER, President
IRVING M. LESSER, Vice-President
M. ROSENBERG, Secretary

STUDIOS
Hollywood, Cal.
7200 Santa Monica Boulevard

OFFICES OF DISTRIBUTION
New York City, N. Y.
1540 Broadway

big

FRANK LLOYD PRODUCTIONS INC. OFFERS

"BLACK OXEN"

by GERTRUDE ATHERTON

featuring

Corinne Griffith
and
Conway Tearle

Directed by

FRANK LLOYD

The big
10
book them

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

"A 'BESTSELLER' made into a best seller,"—says Exhibitors Herald

big!- The tremendous sale of Gertrude Atherton's book has made it the best seller for months.

big!- The stupendous serialization plan whereby 231 or more newspapers are telling the story to more than 5,000,000 readers every day—places behind it the biggest publicity campaign ever given to a picture.

big!- Beautiful CORINNE GRIFFITH will startle the world with her wonderful portrayal of the character of "Countess Zitt."

big!- With practically 1 out of every 4 persons in this country reading the story; with 25 to 30 millions of people waiting to see the picture—"BLACK OXEN" represents a guaranteed box office winner.

The best pictures for the best profits

ARE ALL

FIRST NATIONAL PICTURES

big

J.K.McDONALD PRESENTS

"BOY of MINE"

by
BOOTH TARKINGTON
featuring
Ben Alexander, Henry Walthall, Irene Rich, Rockliffe Fellowes

directed by WILLIAM BEAUDINE
Scenario by HOPE LORING and LOUIS D. LIGHTON
assisted by REX WEIL

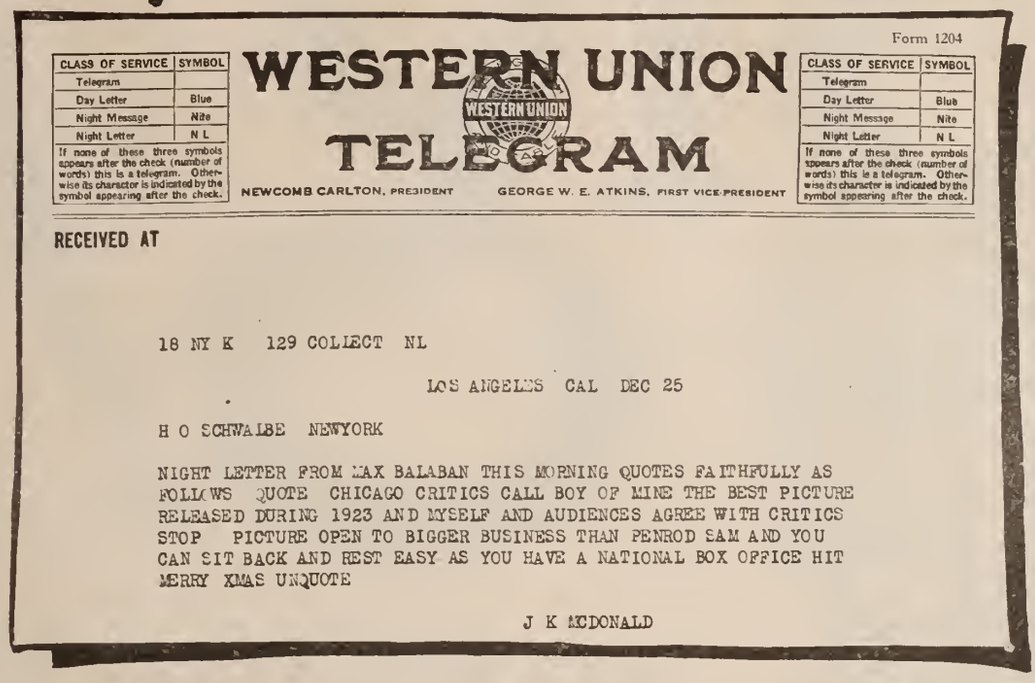
The big **10** *book them*

FIRST NATIONAL PICTURES

and
Ben Alexander's best!

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

says Max Balaban —



Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

18 NY K 129 COLLECT NL

LOS ANGELES CAL DEC 25

H O SCHWALBE NEWYORK

NIGHT LETTER FROM MAX BALABAN THIS MORNING QUOTES FAITHFULLY AS FOLLOWS QUOTE CHICAGO CRITICS CALL BOY OF MINE THE BEST PICTURE RELEASED DURING 1923 AND MYSELF AND AUDIENCES AGREE WITH CRITICS STOP PICTURE OPEN TO BIGGER BUSINESS THAN PENROD SAM AND YOU CAN SIT BACK AND REST EASY AS YOU HAVE A NATIONAL BOX OFFICE HIT MERRY XMAS UNQUOTE

J K MCDONALD

big!- say Chicago Critics

Mac Tinee in Chicago Tribune—
"Give yourself a treat—See 'Boy of Mine.' IT'S ONE OF ANY YEAR'S BEST PICTURES. To my way of thinking, little BEN takes a place as one of the greatest—if not THE greatest of child actors."

Polly Wood in Chicago Herald and Examiner —
"'Boy of Mine' is better than 'Denrod.' Tarkington goes deep in soul of youngster in movie for young and old. Undoubtedly 'Boy of Mine' is a good picture for children—BUT IT'S BETTER FOR ADULTS—one of year's best efforts."

big!- say New York Critics

New York American: "If ever there was a Tarkington hero with all the spirit of boyhood, Bill Latimer is that young man."

Morning Telegraph: "Tarkington play wins once more. There is no question it will be popular with all ages and classes."

New York Tribune: "This is an admirable picture."

New York Sun: "We recommend 'Boy of Mine' to all parents."

Evening Mail: "Excellent entertainment. A movie with which every one will be satisfied."

New York World: "Nothing more human or beautiful has been made into a screen drama for months."

Evening World: "Here is a picture that IS a picture."

It's a First National Picture

big!

says Sam Katz as he picks from 30 pictures offered - - -

George Fitzmaurice's production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

PRODUCTION OF HALL CAINE'S EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

A First National Picture

to open January 7th at the ROOSEVELT THEATRE Chicago

for a minimum of four weeks

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Published Weekly
Motion Picture News, Inc.
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Wm. McCormack, Los Angeles Representative

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VOL. XXIX NEW YORK, JANUARY 5, 1924. NO. 1

National Advertising

IN August, 1915, this publication, in an editorial on "The Exhibitor and National Advertising," said: "National advertising is simply an evolutionary step. It is absolutely inevitable. All objections to it or even any uncertainty as to its value to the exhibitor belong only to the past. MOTION PICTURE NEWS welcomes it as certain evidence of this industry's growth and greatness.

We said a number of other things in this editorial quite as positive and quite as sweeping in conviction; and yet, nearly nine years later, we find ourselves subscribing to every point made.

And to this we add a further conviction, that in 1924, much more than ever before, national advertising will influence production and distribution and the income of the theatre box-office.

* * * *

We referred in this 1915 editorial to a national advertising campaign on Paramount pictures instituted by W. W. Hodkinson. Since then a number of campaigns have been conducted by the producer-distributor, the tendency being to make the appeal less general in scope, dealing not merely with brand production but more and more specifically with the individual picture.

At the same time play date advertising, done by the exhibitor, has developed to a striking degree. At a rough but conservative estimate, we would say that at least ten million dollars a year are being spent by exhibitors in newspapers on play date advertising. This, on a basis of a total annual box-office income of $400,000,000, is two and one-half per cent of the exhibitor's gross yearly sales. For purposes of comparison, we may speak of department store advertising, a recent investigation of which discloses advertising appropriations varying from 1.7 per cent to as high as 8.2 per cent of the gross business done. Unless our estimate of $10,000,000 spent annually on exhibitor newspaper advertising is considerably low, the exhibitor today is not advertising as heavily as the department store. Each exhibitor can readily figure the relation of his own advertising expense to his box-office income; he should remember, however, that the department store advertising is largely confined to newspapers, so that, for purposes of comparison, he should figure only the proportion of his newspaper advertising expense to his total box-office sales.

* * * *

And now for producer advertising.

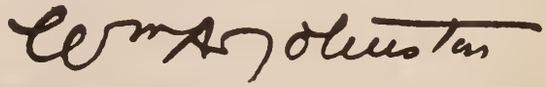
The manufacturer, in fields other than motion pictures, is spending today in advertising anywhere from less than one per cent to twelve per cent of his gross sales.

In this field the gross annual sales, in the form of film rentals of the producer distributors, amount to around $130,000,000. As compared with other manufacturing business, therefore, our total national advertising expenditure should run somewhere between $130,000 and $15,600,000. Considering the important selling fact that film rentals have no set values but rather amount largely to what sales promotion can make them, the producer advertising in this field ought to run well up the scale of one to twelve per cent, which would bring the joint expenditure well into the millions of dollars.

* * * *

This whole subject of national advertising is altogether too broad to be covered here. We shall refer to it again and often.

We introduce the above figures largely to indicate to the exhibitor, who is often aghast at the expensive pages in national mediums used by the producer that, as a matter of fact, producer advertising is very small as compared with manufacturer advertising in other fields; that it is in reality just beginning to be what it should and must be in a business where advertising is a chief and determining factor, quite as much so, in fact, as is the making of good pictures.



PICTURES AND PEOPLE

CARL LAEMMLE came to this country a green immigrant boy just forty years ago; seventeen years ago he entered the motion picture industry. Next month, February, marks for him this double anniversary.

R. H. Cochrane, " partner in his various moving picture enterprises for all these seventeen years," pays a tribute to Carl Laemmle elsewhere in our pages, a sincere concise appreciation which is also a vital page of motion picture history. We won't attempt to parallel this appreciation. No other man knows Carl Laemmle better; no other can speak so convincingly.

Early in 1923 we hazarded a guess — that Universal would touch the top of the production ladder this year. Looking back now at "The Hunchback of Notre Dame" and "Merry Go Round," at "The Storm," "The Acquittal," "The Flirt," "The Lady of Quality," we find that we were right. It is a record to be mighty proud of.

And when Mr. Laemmle looks back and adds to present high accomplishments the fact that Universal is the only remaining one of the first "big three" powers of the business, and the only original producer-distributor concern to survive the violent storm of this lustiest of young industries, that steadily and sturdily and often brilliantly his enterprise has grown till the first boast of "Universality" is today a world-wide fact, he will feel that pride which our words can only suggest. Just the same we extend the right hand warmly and say: "Congratulations!"

FRESH recognition of the permanent place of the motion picture, and its departure from the "infancy" class, is afforded by the recent publication of "The Best Motion Pictures of 1922-23" by Robert E. Sherwood, which has been brought out by Small, Maynard & Company of Boston.

"Bob" Sherwood, well known for his writings in "Life" and The New York Herald, is splendidly qualified for the task. He has made his selection with excellent judgment, and has appraised each one fairly and sanely.

The foreword sets forth a common sense summary of the art position of the motion picture, following which a chapter is devoted to each of these sixteen "best" pictures: "Nanook of the North," "Grandma's Boy," "Blood and Sand," "Prisoner of Zenda," "The Eternal Flame," "Shadows," "Oliver Twist," "Robin Hood," "Peg o' My Heart," "When Knighthood Was In Flower," "Driven," "The Pilgrim," "Down to the Sea in Ships," "The Covered Wagon," "Hollywood" and "Merry-Go-Round." A still from each of these illustrates the book. Then follows an extensive Honorable Mention section, a list of the year's best performances, meritorious short subjects, a dissertation on censorship, a list of producing companies, a record of releases, a "Who's Who" section, and other useful information.

He makes acknowledgment to the M. P. News' Booking Guide and Studio Directory for some of this information, and the M. P. News in turn is glad to acknowledge that Mr. Sherwood's book is a valuable addition to the photoplay bookshelf, and one which every public library should stock. Paralleling the work of Burns Mantle in the drama field and Edward J. O'Brien in the short story, Sherwood has done a distinct service for the motion picture.

Incidentally, readers of the News will be glad to learn that Mr. Sherwood now has in preparation an article, to appear shortly, commenting on the 52 pictures at the top of the "Check-up," which made up the Honor Roll in the Christmas issue.

LOADED with books and plays picked up during his New York stay, Ernst Lubitsch arrived at the Warner Brothers' coast studios in time to celebrate Christmas. He was given a royal welcome by the studio folks, after which he began sorting the material with a view of starting work on his next pictures.

FAMOUS Players is rapidly getting a monopoly on the big, white lights of Times Square—that section of Manhattan which New Yorkers call the heart of the universe. The promenaders of the Great White Way are attracted these nights by no less than three electrical displays — one of them being the huge sign adorning the front of the Criterion Theatre which draws attention to "The Covered Wagon," while a couple of blocks down the street at the George M. Cohan Theatre, "The Ten Commandments," is featured in the flashing incandescents.

But the biggest sign of all—one which stands out like a beacon on a lighthouse is the gigantic display of De Mille's spectacular melodrama which stretches the entire length of the Putnam Building, a four story structure—that faces Broadway between Forty-third and Forty-fourth Streets. The sign covers the top floor of the building and the wording flashes out intermittently from a blue background, representing an Egyptian night, in which myriads of stars twinkle as the other lights grow dim.

Mammoth figures, much larger than the sign containing the title of the picture, balance it on either side. One figure represents Theodore Roberts as Moses receiving the Ten Commandments. He holds a gigantic stone tablet in his arms and looks with wondering gaze on the shifting multitudes below. The multitudes stare back enraptured. At the other end is an allegorical group composed of two men and a woman, each representing sins against which the immortal Hebrew law-giver has thundered through the ages. There are upwards of 200 arc lights in the sign—aside from countless incandescent bulbs.

The Putnam Building is the "lighthouse" of Broadway. Erected on standards far above the roof is the famous Wrigley Chewing Gum sign—with its dancing figures—a sign which has attracted the eye for several years. The two Famous signs dwarf any theatrical or motion picture displays which flash their attractions on the Great White Way.

ANOTHER important contribution to the literature of the screen has been made with the publication by the Macmillan company of a new book by Victor O. Freeburg, "Pictorial Beauty on the Screen."

Dr. Freeburg will be remembered as the author of "The Art of Photoplay Making," one of the pioneer books on the photoplay as an art, and a sound analysis of its possibilities which has been borne out by developments since that time.

The new book contains a Prefatory Note by Rex Ingram, as well as a message from Will H. Hays, and is dedicated to James Cruze because of the pictorial beauty attained in "The Covered Wagon." The book is supplementary to his previous work, since he has purposely omitted all discussion of charterization, dramatic situation, plot, and the like, and deals solely with the actual pictorial elements of screen production. It is the first attempt, so far as we know, seriously to apply to the screen the world old laws of composition and pictorial beauty, expanded to take into consideration the element of motion.

The chapter headings will give an idea of the scope of the work: Pictorial Art in the Movies. Practical Value of Pictorial Composition, Eye Tests for Beauty, Pictorial Force in Fixed Patterns, Rhythm and Repose in Fixed Design, Motions in a Picture, Pictorial Motions at Work, Pictorial Motions at Play, Pictorial Motions at Rest, Mastery in the Movies, Mysterious Emotions of Art.

The work is copiously illustrated with good and bad examples

from motion pictures, as well as many famous works of art, bearing out the points made in the text. It is a sound analysis of a new field, and should be of great interest to all those connected in any way with the industry, as well as the more serious minded of the fans.

ELAINE Hammerstein arrived in New York from Christmas holidays. There are no definite picture plans in view for the star—her visit East being prompted by a desire to recuperate after a strenuous eight months before the camera. California sunshine may win disciples, but Miss Hammerstein is loyal to New York.

VERY close to human nature is the delightful study of the irrepressible boy which was fashioned by no less an authority than Booth Tarkington. His "Boy of Mine," excellently humanized by William Beaudine, is a fitting companion piece to "Penrod and Sam." Its author penetrates deep into the exaggerated tragedies of childhood. He draws a true psychology of the youthful mind.

Here is a youngster who is understood by his mother, but who is, a real problem to his father. The latter, lacking the sympathy and understanding of the mother, presents himself to his offspring as a stern taskmaster.

There's an idea for you—one which is accurately conceived. It is not until the boy, encouraging the canker gnawing at his heart, runs away, that the father appreciates that he has failed miserably in understanding the little world that his boy lives in.

The picture is exceptionally human—and chock-full of heart touches. Its whimsical vein (trust Tarkington not to overlook the whimsicalities) is neatly dovetailed—and it is perfectly played by Ben Alexander who incidentally portrayed Penrod. His joys and sorrows kindle a true appreciation for the typical boy—a boy whose imagination builds him castles in Spain and dungeons in Hades.

We step into his character and follow his tides of fortune and misfortune with the deepest interest.

IN anticipation of the huge throngs who will seek to drive dull care away on New Year's Eve, the Broadway palaces of the flickering drama, will give special midnight performances. On account of the length of the presentation, "The Covered Wagon," has given but two showings a day, but on this eventful night, the epic of the plains will be run through the machine immediately after the word Finis closes the 8:15 persentation.

The picture has scored the second longest run on Broadway of any picture. It has already passed the mark of 40 weeks set by "Way own East," and in two weeks more will surpass the world's record of 44 weeks made by "The Birth of a Nation." The opus expects to linger at the Criterion until the dog days.

EUGENIA Gilbert, one of the Mack Sennett stars, made the trip to New York recently as one of the contestants in the national beauty contest. This titian-haired beauty was chosen as California's most beautiful girl. Which is certainly a mark of distinction considering the peach crop that blooms in that fair clime.

HANDS up Joe Reddy! Drop that gun and that pen—and keep away from that typewriter! We don't know whether Joe's fine Italian hand is behind this story or not—but it is one of the few lines that a press agent has discovered himself on the front page. After reading of his gun fight with an ornery bandit we almost suspect him of playing around with Bill Hart—taking lessons as it were in exercising the trigger finger.

A Los Angeles paper sponsors the story and so we'll reproduce it as is:

Bandit Shot In Gun Duel (smart head, there, Joe.)

"One of the Ridge route bandits is believed to have been wounded early yesterday morning (the duel was staged a week or two ago) in a gun duel with two Los Angeles motion picture men.

For the past few weeks motorists going over the Ridge route have been held up and robbed by a pair of masked desperadoes who leap on the running boards of their victim's cars, and relieve them of their valuables. Joseph Reddy (as cool and resourceful as when he is delivering a eulogy on the merits of Harold Lloyd productions)—the publicity in the parentheses is ours—press agent for Harold Lloyd, in company with a friend, Mc Kinne Law, were returning from a duck hunting trip at Buena Vista Lake when the bandits made their appearance on the Gracevine Grade, near Lebec.

Reddy slowed up his car when he saw two flashlights signaling him to stop. Thinking that the signals might be those of deputy sheriffs he slowed down. Before he came to a stop the highwaymen jumped on the running board and ordered Reddy and his companion to throw up their hands.

Law complied with the bandits' command but at the same time brought out a gun he had been carrying in his coat pocket for just such an emergency. He fired one shot at the man on the side of the car. The bandit groaned and fell to the side of the roadway where he was picked up by his confederate."

It is rumored around Hollywood that Hoot Gibson, Tc Mix, Buck Jones, Pete Morrison, Bill Hart, Jack Hoxie and several others are casting anxious glances around their various lots through fear that Joe Reddy will steal their thunder. He wields a conquering Colt as well as a torrid typewriter. Joe's fearlessness was born from confronting editors in their lair. Having never taken any "sass" from a swivel-chair cowboy—it was easy to appear cool as the proverbial cucumber when the bandit said—"Stick 'em up."

THE Daily Gazette of Steubenville, Ohio, has something to say regarding the presentation of Buster Keaton's comedy, "Three Ages," which played at the Strand in that city. The clipping is as follows:

"Parents of Dominick Prosciutoo, nine years old, became greatly alarmed early Saturday evening when their son did not return for supper, an event which small boys rarely care to miss. So great was their alarm caused by his unusual absence that they notified the police that he was lost and the officers immediately endeavored to locate him.

Nothing was heard of the lad however, until about ten o'clock. By this time the entire city was aroused fearing another one of the kidnapping cases that had stirred the country. But at ten o'clock the lad decided that he had seen enough of Buster and left the theatre It was then found that he had not been lost at all, but had merely spent the afternoon in joyful contemplation of the antics of the comedian."

The youngster's stay in the theatre speaks well for the drawing power of the star and his comedy.

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Tax Repeal Campaign-Book Issued

M. P. T. O. of New York Urges Exhibitors to Follow Definite Plan in Drive

A complete book of campaign aids on Admission Tax Repeal has been sent out to all exhibitors in New York State by the M. P. T. O. of New York, of which William Brandt is President.

The fullest co-operation of every theatre owner in the State is sought and a very complete campaign for the individual exhibitor is given. He is urged to carry on the work in the following order:

1. Wire to his Congressman and Senator. 2. Then write to them. 3. Use his screen to ask the public to help in the fight. 4. Use all his advertising matter as mediums to enlist the public. 5. Have theatre patrons sign a petition. 6. Enlist the co-operation of civic organizations. 7. Organize a word-of-mouth squad at the theatre.

Copies of suggested telegrams to Representatives and Senators with a follow-up letter are given. There is a series of slides which are being supplied free by the New York state exhibitor organization.

The plan book also carriers repeal slogans to be used in newspaper ads, throw-a-ways, programs, house organs, street car advertising and billboards. "Snipes" for posting with lithographs are available free to exhibitors from the M. P. T. O. of New York, as are petitions to be signed by theatre patrons.

Under the heading, "Appeal to Civic Organizations," the campaign book says:

"A direct appeal for co-operation should be made to all local organizations, such as chambers of commerce, Rotary clubs, women's clubs, Parent-Teachers' Associations, labor unions, farmers' co-operative associations and the like. In presenting the matter to chambers of commerce, exhibitors should accentuate the fact that successful theatres bring increased business to a community. It should be pointed out emphatically that theatres must compete with Chautauquas and schools, Y. M. C. A., K. of C. and church entertainments, for which no admission tax is charged. The fact that more taxes are imposed on theatres than on any other business should not be overlooked in presenting the case. (Exhibitors should have figures at hand to emphasize this last statement.) In presenting the matter to labor unions it would be well to bring to their attention the action of their brother members in New York in going on record for repeal of the admission tax. Call to the attention of every organization the theatre's willingness at all times to co-operate in furthering all civic movements. Bring the war record of the motion picture theatres to the attention of those you interest. Tell them of the mobilization of the theatres to assist in the successful culmination of the war. Dwell upon the Four-Minute Speakers, Liberty Loan, Red Cross and numerous other Drives in theatres. Tell them of the other war taxes we paid cheerfully and impress upon them that the theatres are always at the public service."

Exhibitors are also urged to start a word-of-mouth advertising drive, making use of their house employees in keeping it going.

Theatre owners are asked to send copies of letters, telegrams, advertising matter, letters from the public and Congressmen and signed petitions to State Headquarters of the M. P. T. O. of New York, Times Building, New York City.

Indianapolis Exhibitor on City Commission

GUSTAVE G. Schmidt, president of the board of directors of the Motion Picture Theatre Owners of Indiana and member of the board of directors of the Motion Picture Theatre Owners of America has been appointed to the city plan commission by Mayor Samuel Lewis Shank. The appointment is effective January 1.

The honor comes as a signal recognition of theatrical interests as an important factor in community progress, such commissions ordinarily being made up of lawyers, real estate and engineers.

Kunsky Will Build New House in Detroit

John H. Kunsky, President of the J. H. Kunsky Enterprises, Inc. has, within the past week secured option on a large plot of ground in the down town section of Detroit for the erection of a large motion picture theatre. While the location is not made public, it is understood that it will be in close vicinity to the Capitol, Madison and Adams and will have a seating capacity of about three thousand, with a spacious stage to accommodate the most elaborate of stage presentations.

Mr. Kunsky, will also, give Detroit its first metropolitan roof garden the coming summer, when the roof of the Capitol will be utilized for that purpose. Negotiations are now on with one of the largest Eastern restaurant connections for the operation of the project.

Pettijohn is Speaker at Indianapolis

Closer co-operation between exchanges and theatre owners may grow out of the dinner of the Indianapolis Film Board of Trade at the Severin Hotel here December 14. Charles C. Pettijohn, formerly of Indianapolis, general counsel for the Film Boards of Trade of the United States, was the principal speaker, asserting work of the national organization is progressing satisfactorily and predicting that the industry is on the threshold of a long period of prosperity. He advocated arbitration of disputes through organized boards.

L. Ert Slack and William E. Reilly, Indianapolis attorneys, and Billy Connors of Marion, secretary of the Motion Picture Theatre Owners of Indiana, spoke, as did Frank J. Rembusch, theatre chain owner.

Kansas M. P. T. O. Puts Over Advertising Deal

An advertising deal, which has been pending between the Kansas City Division of the M. P. T. O. A. and the Jones Store Dry Goods Company of Kansas City for several weeks, was completed this week. The contract calls for $4,000 annually to be paid the Kansas City association for the running of slides selected by the department store. The slides will be shown in about forty Kansas City theatres and the revenue obtained will be sufficient to pay office rent and operating expenses of the exhibitors' organization each year.

Branham Resigns From F. P. Canadian Corp.

CHARLES G. Branham, Toronto, director of the theatres for the Famous Players Canadian Corporation, has resigned, taking effect December 31. As director of theatres for Famous Players, Mr. Branham has had general supervision of no less than 64 houses operated from Montreal to Vancouver in Canada and has made numerous cross-country trips of inspection to visit the numerous theatres of Canada's largest chain.

Mr. Branham took charge of the Famous houses in the Dominion in succession to H. M. Thomas when the latter returned to Omaha, Nebr., to resume direction of the group of A. H. Blank theatres in the Middle West. Mr. Branham had been with the Famous Players Canadian Corp. for four or five years, joining the organization as director of publicity.

Mr. Branham is leaving for Boston, where he will be identified with the general management of a circuit of picture theatres in New England, it is stated. Before leaving Toronto, Mr. Branham was tendered a complimentary dinner by his associates in Famous Players, this taking place on December 26 with many theatre and exchange officials, both of Toronto and other Canadian cities, paying tribute to his worthiness and popularity.

Many Charters Are Granted in Maryland

Delaware has granted a large number of pre-holiday charters. Among them are International Theatres of America, Inc., $100,000; Park Enterprises, Inc., $50,000; The First National (film financing) Company, $500,000; Finance Company of America, $1,250,000; Temple Holding Company, $17,000,000; Ince, Inc., $100,000.

Maryland charters have been granted by the state to The Mount Savage Amusement Company, $20,000; Community Amusement Corporation of Ridgeley, Md., $15,000; Daylight Motion Picture Corporation, $60,000.

Virginia has recently chartered the Chincoteague Theatre Corporation, minimum $20,000, maximum of $50,000.

North Carolina issued a charter to the Capitol Theatre Corporation of Henderson, $50,000.

New Woman Owner Ends Austin Sunday Shows

Austin, Texas. Sunday movie war has ended, Miss Mary Hamilton, new owner of the Queen theatre, having assured the Austin Ministerial Alliance that under her management no attempt will be made to operate the theatre on Sunday. J. J. Hegman, former owner of the Queen, had for nearly a year waged war for Sunday movies. Two score or more of complaints were filed against him in both city and county courts. By some juries he was acquitted and by others he was found guilty and fined.

To Preach Against Sunday Sports and Shows

A movement to create public sentiment against Sunday sports and shows is sponsored by the Methodist Ministers Association of Indianapolis. Churches of the city and state are being requested to have sermons on the subject either January 6 or 13.

There will be no attempt to force officials to act immediately, it is said.

Munroe Now Heads Hodkinson Corp.

Mooney and Flinn Join Company

PLANS looking towards a comprehensive expansion of the W. W. Hodkinson Corporation have been formulated, with a realignment of the heads of the organization and the acquisition of outside executives.

At a special meeting of the stockholders of the Hodkinson Corporation, held December 20, at the home offices, the following Board of Directors was elected:

W. W. Hodkinson, F. C. Munroe, Raymond Pawley, Oscar M. Bate, Harry A. Richards.

At a meeting of the Board of Directors, held immediately after the stockholders' meeting, the following officers of the corporation were elected:

W. W. Hodkinson, Chairman of the Board; F. C. Munroe, President; Raymond Pawley, First Vice-President and Treasurer; Paul C. Mooney, Vice-President; John C. Flinn, Vice-President; Harry A. Richards, Secretary; Mary A. Bell, Assistant Secretary.

Mr. Mooney, as vice-president of the corporation, will be in charge of sales, and Mr. Flinn, as vice-president, will be in charge of advertising, publicity and exploitation. Both Mr. Mooney and Mr. Flinn enter upon their new duties on January 1, 1924. In addition to the foregoing, Oscar M. Bate continues as counsel of the corporation.

New Officers Chosen

Mr. Munroe, the new president of the Hodkinson Corporation, has been with the organization since July, 1921, in the capacity of vice-president. A native of Salem, Mass., he was graduated from Harvard, and spent a number of years as an official of the New England Telephone Co. When the World War broke out, Mr. Munroe joined the American Red Cross and following some months of active service in Boston, went to Washington, D. C., as assistant to the general manager of the organization. Later, he was named general manager of the Red Cross, in which capacity he served for two years. During the interim, Mr. Munroe went to Europe where he spent five months in helping rearrange the affairs of the organization abroad.

In commenting on the changes and the several additions to the personnel of the Hodkinson Corporation, Mr. Hodkinson said:

"Our recent additions of product such as the Kirkwood-Lee pictures and the Harry Carey pictures and the fact that other fine products are becoming available from day to day has convinced me," said Mr. Hodkinson, "that the time for expansion of our business has come so as to provide the best possible outlet for all of the fine independent products ready to come into the market.

"To market these productions efficiently and to enable us to gather together enough fine products from various independent sources we are bringing into our organization the best distribution executives available and expect to greatly increase our distribution efficiency.

"This move will permit me to devote my time exclusively to the broader policies of our company, get better acquainted in the trade generally, and concentrate on the development of personal plans that I have not had time to go into heretofore."

The following statement was issued by Mr. Munroe:

"The policy of the W. W. Hodkinson Corporation is simply stated. It is to secure and distribute pictures that will meet the wishes of the exhibitor and furnish entertainment value to the public. The Corporation has already announced its preliminary program for 1924, which includes the release of six Harry Carey pictures, and four pictures featuring James Kirkwood and Lila Lee. In addition, we will distribute in January a Film Guild production, entitled 'Grit,' starring Glenn Hunter, and 'The Hoosier Schoolmaster,' featuring Henry Hull and Jane Thomas. We are also now closing a contract with the Christie Brothers for a series of feature comedies. Aside from this, the Corporation has no further production announcement to make at this time, but shortly after the first of the year further important announcements will be made.

"In securing the services of Mr. Mooney and Mr. Flinn as vice-presidents, the Hodkinson Corporation feels that it is giving sufficient evidence of its intention of carrying out a constructive businesslike policy. We consider ourselves very fortunate in having them with us."

F. C. Munroe, newly elected President of the W. W. Hodkinson Corp.

Paul C. Mooney, one of the two newly-elected vice-presidents, went to work on a Cleveland newspaper after leaving school, and from his knowledge gained through this connection was appointed Director of Publicity of Luna Park, that city. He was later Manager of the Hiawatha Park and Theatre at Mount Vernon, Ohio, White City Park, Cleveland, and the Alamo Park, Cedar Rapids, Iowa — after which he became part owner and Manager of the Star Theatre, a legitimate house at Council Bluffs, Iowa.

During his sojourn in Council Bluffs — he accepted the management of a Carnival Company.

New Vice-Presidents

Soon after, he was again called back to Cleveland where he took over the active management of the Alhambra, Globe and Olympia theatres. He resigned to become Motion Picture Editor of the Cleveland Leader and News.

When Fox decided to open an Exchange in Cleveland Mr. Mooney was given the position of manager. He remained in this capacity only six months. The Fox business began to expand to such an extent that it was necessary to secure the services of a man who would have the complete jurisdiction of the territory embracing Cleveland, Cincinnati, St. Louis, Detroit and Indianapolis, and William Fox selected Mr. Mooney as the District Manager in that zone.

Mr. Mooney's health seemed to fail and at the urgent request of his physician he was forced to resign and go into seclusion for a complete rest. However, this was not to be long, for Fox thought that if he (Mooney) were given a change in climate that he would be completely restored. He suggested that he take the West Coast Territory consisting of Seattle, San Francisco and Los Angeles, and this Mooney readily agreed to.

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(Left and Right) John C. Flinn and Paul C. Mooney, newly-elected vice-presidents of the W. W. Hodkinson Corp; (Center) Raymond Pawley, first vice-president and treasurer of the company.

Previewing Nineteen Twenty-Four

Many Executives Give Forecasts

LEADING producers and distributors in response to a request from MOTION PICTURE NEWS outlined their views on the probable trend of the industry for 1924. These predictions and forecasts follow in detail:

ALBERT E. SMITH, President of Vitagraph: "I have seen twenty-six years of progress in motion pictures. Every year of those has been one of advancement in production; only during the stern years of the war did business show any decrease. That decrease was in the foreign market. It was in a large measure, although not altogether, offset by the spread of motion pictures throughout the United States. Never have the level-headed men in this industry had cause to complain about the growth of the industry as a whole. Each year sees new markets for films.

"In February I enter upon my twenty-seventh year as a motion picture producer and distributor. The name of Vitagraph is known in every civilized community. It has come to stand for good entertainment and service in distribution. I have applied straight, sound business ethics to its development. Therefore when I predict in all seriousness that 1924 will show a continued steady growth of markets for film I speak with more than a quarter of a century experience. Our own country is soon to be relieved of some of the burdens the war laid upon it. Our industry will share directly in this relief, but the public at large will be the chief beneficiary. This means increased attendance and the building of new theatres."

Too Many Big Ones

J. G. BACHMANN, Treasurer, Preferred Pictures Corporation: "In 1924 I expect to see fewer 'big' pictures and more that are just good entertainment.

"The exhibitor complained a year or so ago because he could not get enough big features. Now he has too many big ones, demanding big rentals, and his problem is to get entertaining pictures that he can buy at a price that will leave room for a substantial profit.

"There is an excellent opportunity for producers who can make good pictures at a reasonable cost and for distributors who will sell those pictures at a fair price.

"I expect to see closer buying all along the line, from studio to public. Producers are learning to cut costs, exhibitors are becoming expert judges of box-office values and the public is using care in choosing entertainment.

"I do not believe that the public is demanding spectacles. I think it is tiring of mere size and is turning to stories that are genuine reproductions of interesting phases of real life and that in the coming year ten laughs and ten heart throbs in a picture will be worth more than ten miles of stupendous sets or ten thousand marching men."

AL CHRISTIE: "All of the predictions now being made by the various leaders of our industry point the way to the greater ascendancy of the short subject during the year of 1924.

"Probably one of the most encouraging things which has been said recently was Mr. Marcus Loew's statement last week, through the Los Angeles press, that Metro would in the coming year concentrate on five and six-reel pictures.

"Mr. Loew, being one of the largest theatre owners in the United States, should know whereof he speaks and when he says that the theatre owners and the public are tired of long, padded pictures, and predicts that the passion for making eight, nine and ten-reel so-called super-pictures will soon die out, he encourages every producer of short subjects which serve to round out a varied bill.

"Mr. Loew should have the congratulations of the entire industry for his stand in favor of the short picture which will make it possible for the largest number of theatre managers to successfully arrange their bills to please the public with a varied program of pictures."

Epoch of Westerns

SOL LESSER, President, Principal Pictures Corporation: "For 1924 I can see an epoch of Westerns. By this I naturally mean Westerns of the highest class in every sense of the word. They will take the place of the costume plays that have been on the screen for the past two years or more.

"The amusement-seeking public does not care for deep plot in picture presentation any longer," continued Lesser. "The time is ripe and the fans are awaiting pictures that contain intimate drama, action, detail, light and shade in touch. The $2.00 attraction is fast giving way and I predict that during the forthcoming season only an occasional $2.00 picture will be a profitable investment. The public have been educated to seeing a picture in a regular picture playhouse, and that education has been indelibly stamped on their minds. They want to witness picture presentation in picture theatres."

W. C. J. DOOLITTLE, President, Selznick Distributing Corporation: "The coming year will, I believe, demonstrate without a doubt that only those distributing units which operate on the strict business principles of economy and efficiency, will succeed, and only those producing units which follow the same careful methods, will continue in existence.

"The era of waste and extravagance, in both production and distribution, is past. It has been shown conclusively, that pictures can maintain a high artistic standard, without the totally unnecessary expenditures which have characterized some of them in the past. This does not mean that the big picture is past — rather, that as results more nearly justify costs, a greater number of first-rate pictures will be made possible.

"The elimination of wastes and parasitic expenditures in producing will have one wholesome effect on the distributing end, the exhibitor and the public. When the producer who expends fabulous sums in the creation of mediocre productions, is eliminated, as I predict he will be forthwith, the distributor will not be burdened with the task of overcoming this producing waste and securing a profit by selling the picture at inflated prices to unwilling exhibitors. The public has shown its appreciation, and will show it increasingly in the future, for good pictures which can be viewed at reasonable cost.

"A greater degree of stability, and better pictures more economically produced and marketed than ever before — these are the big things I see for 1924."

Pearson Gives Views

ELMER PEARSON, Vice-President and General Manager, Pathe Exchange, Inc.: "As an outlook for 1924-25 and 26 the film industry might well borrow a slogan from Edward Bok's conduct of The Ladies Home Journal:

"To be truly great be useful as well as entertaining. To be greater, be more useful.

"Every exhibitor should devote much thought to the question: How can my theatre become more useful and more indispensable to my community?

"Today the Motion Picture reaches into the homes of nearly all families, but in the instance of too many it is at too rare intervals. As the picture comes to wield a much greater influence in education and enters more into the nation's social and political problems it will become increasingly impossible for any family or its children to stay away as long as a week at a time.

"If all persons went to the theatre at least once each week and the same percentage as now went more frequently, the gross box-

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Maude Adams to Use Electric Sunlight in Pictures

MAUDE ADAMS, who since her retirement from the stage has been experimenting with new lighting and color effects for motion pictures at the laboratories of the General Electric Company and the Eastman Kodak Company, has become associated with Guild Made Pictures, Inc. She will direct a number of features, the first of which will be "Aladdin" in color.

Miss Adams, as already announced, will produce independently a screen version of "Kim," to which she has secured the exclusive rights from Rudyard Kipling.

One of the methods by which Miss Adams hopes to achieve depth in pictures is the use of artificial sunlight developed by thirteen 100,000 candle-power incandescent lamps, said to be the largest ever built.

From the second floor these shine on reflectors which turn the light on the studio floor. The system is reported to provide a yellow, actinic light, with the least possible power to effect chemical change. The result is said to be the achievement of depth as in a painting, when used with the color rocess upon which Miss Adams has been workiing.

The Film Guild group which the famous stage star is joining, has already produced several photoplays. with Glenn Hunter as the star.

Checking Up on "The Check-Up"

By Laurence Reid

THE Christmas number of the NEWS with its colored insert of the BOX-OFFICE HONOR ROLL for 1923 — which records the fifty-two outstanding pictures of the year as told by The Check-Up — furnished a distinct departure from the orthodox departments which usually feature the holiday issues of the trade papers. This insert spells SERVICE to the exhibitor.

The Check-Up is invaluable to the showman. Its honor roll is a guide to box-office merit already proved. Its rating has been based upon the actual returns from the box-office — a rating compiled from every picture shown in every section of the country. And so The Check-Up comes into its own. Having been established as a regular department of the NEWS it supplies real service since it does not deal in generalities as to what constitutes box-office merit. It is founded upon the law of averages. If an exhibitor sends in a report of "poor" for a picture and another exhibitor reports it "good" — these ratings are balanced and the film given its proper rating. By compiling these ratings and bringing them up to date the exhibitor can at a glance judge the box-office merits of the picture.

Art and the Box Office

A praiseworthy feature may happen along which offers unusually artistic pretentions, but it may fail lamentably at the box-office. This is true, particularly, if the theme or subject matter is too profound or fantastic. We have in mind Tourneur's exceptionally artistic production, "The Bluebird," which was appreciated for its technical values — but which did not register substantial box-office returns. Again there are productions of artistic quality which carry stories that touch the chords of human emotions. These never fail to reach the heights. If a picture is well balanced with sympathetic characters; if its theme is intelligible; if it is able to draw its spectators into its scenes and make them feel like actual participants—that picture will succeed anywhere—for human nature is alike everywhere.

The Fifty-Two Box-Office Best touch every type of film—from the so-called costume canvas to the irrepressible farce—from the wild and woolly western to a reproduction of animal life in the far-off reaches of the African jungle.. The list includes colorful tapestries of a day when knights were bold; it includes moving chapters of America in the making. Men who follow the sea—men who follow the herds on the plains—men who searched for gold in California and Alaska—men who dance and pay the piper—these characters are here. There are colorful women too—women who upset kingdoms—women in search of the age-old call of love. They indulge their passions, their whims, their caprices —and the spectator sits back enthralled.

There are types and stories for every patron. Certain communities like the dashing westerns while other communities enjoy the sparkling satire. No PROPHET could advise an exhibitor whether a picture will succeed or not in his theatre, but The Check-Up furnishes a list of attractions which have been his PROFIT. There are pictures included that appeal to the youngsters; there are others that thrill with their exciting events; there are still others that cast a soft glamour of romance. With very few exceptions the strongest note established is the love interest. The heart calls for adventure and romance—and these pictures furnish these elements in rich and varied appeal.

These prize Fifty-Two have all been reviewed in the columns of the NEWS—and with a modest pride in ourselves ninety per cent have been catalogued as sure-fire box-office successes. If we err occasionally it is a proof that we are not infallible. The factors which appeal to us are simplicity and story interest. These factors if firmly established will carry any picture to the high places. Glowing tributes have been paid the majority of these productions.

The NEWS sung the praises of "The Covered Wagon." You will notice that it tops the list with the exceptional rating of 98. Recording a throbbing page of America in the making, it carries the spectator on a most adventurous journey—one replete with danger and thrills. It is a picture practically flawless—but the quality which has established its popularity is the pluck of the hardy pioneer—his perseverance in driving ahead to found an empire in the West. The picture has met with instant response wherever it was shown—and it seems destined to be the biggest box-office hit in the history of the screen.

Picking the Winners

Fox's biggest achievement, "If Winter Comes," is also breaking box-office records. Since the novel from which it was adapted reached several editions it behooved the director to exercise painstaking care in bringing out its endurable qualities. The rating of 97 speaks for itself. A study of an idealistic character, it extracts deep sympathy for the sensitive Sabre. In accepting this figure one is moved by the humanity of the man.

The Check-Up would not be complete without a representation of Douglas Fairbanks and Mary Pickford. These stars are determined to extend themselves to such lengths—that any picture they make—no matter how lavish—is dwarfed by its successor. "Robin Hood" and "Rosita" with respective averages of 95 and 93 are pictures which indicate surely that these top-notch stars are fulfilling their ambitions to give the screen public eloquent entertainment. Their very names are magnetic enough to draw heavy patronage to the theatre.

There is "Little Old New York" which broke the house record of the Capital Theatre in New York. Which is something of an achievement. Telling a simple romance of early Gotham, colored as it is with the charming atmosphere of the period and produced on a lavish scale, it was destined to be popular everywhere.

We present Harold Lloyd. The exhibitor does not live who has not made a box-office clean-up with his entertaining subjects. He is a star who has shown initiative in developing a new treatment of satire and burlesque. He creates—and by creating has established himself as a firm favorite all over the globe. His pantomime like Chaplin's is easily understood. Look you toward the Fifty-Two Best —you will find him represented by the ingenious comedy, "Safety Last," and the merry burlesque, "Why Worry." These pictures are widely different in plot—but the treatment is the same. Lloyd's treatment is to reach the climax with compact, logically developed action. The laughs and thrills will automatically follow.

Stars and their Pictures

Other stars are also represented by two or more pictures. Marion Davies has "When Knighthood Was in Flower" as a companion feature to "Little Old New York." It carries the spectator back to the age of chivalry in the Merrie England of Henry VIII. Jackie Coogan is another whose star is so definitely established in the film firmament that any picture in which he appears takes on eloquent appeal. He is represented by no less than three features. The widely exploited "Circus Days" is filled with the irrepressible spirit of childhood—and its success, everywhere, furnishes proof positive that childish whims and fancies are closest to the heart. "Daddy" and "Long Live the King" carry ineffable charm and color—the last-mentioned being Jackie's most opulent opus.

The Barthelmess entries are "Fury"—a rushing melodrama of the deep and "The Bright Shawl," a colorful canvas of romance and adventure. Norma Talmadge is an artiste who has carried herself to the heights through her talent and determination to produce pictures de luxe. "Ashes of Vengeance" a most pretentious production of the stirring days of the Huguenots, is neatly balanced by "Within the Law" a graphic melodrama of our time—a stirring film of blind justice treated with compact and direct strokes of realism.

Tom Mix also appears twice as the star of "Soft Boiled" and "The Lone Star Ranger." He is a prime favorite with lovers of westerns. Indeed he is so popular with his audiences that among all the cowboy interpreters—a goodly two dozen or more—he is the only representative in the Honor Roll.

The colorful imagination of Ibanez has inspired him to fashion "Enemies of Women," which carries every element of audience

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Washington M. P. O. Gets Away to Big Start

APPROXIMATELY one hundred exhibitors of Eastern Washington and Northern Idaho early in December became member of the Motion Picture Theatre Owners of Washington at a convention held in Spokane, according to an announcement made by J. M. Hone, executive secretary of the body, who returned to his office in Seattle after attending the meetings.

The affiliation of the new members with the organization was brought about through the influence of Roy Grombacher of Spokane, executive representative of the M. P. T. O. A., and Dr. Howard S. Clemmer, president of the Washington State body. Following the two day business sessions, a banquet was staged for the new members of the organization at the Davenport Hotel.

N. Carolina M. P. T. O. in Session

Will Send Committee to Washington To Fight Admission Seating Tax Laws

THE appointment of a special legislative committee to go to Washington at the expense of the state organization; the adoption of plans for inaugurating reciprocal theatre insurance all over the state, the adoption of resolutions commending Will H. Hays for his endeavors in behalf of the industry and pledging him the undivided support of the state organization, and the final adoption of the compromise agreement reached by the Board of Directors with the American Society of Authors Composers and Publishers, were outstanding achievements of the regular semi-annual convention of the North Carolina Motion Picture Theatre Owners, held at the Robert E. Lee hotel, Winston Salem, December 18th and 19th.

Colonel Henry B. Varner, succeeding Percy W. Wells as President last June presided over his first convention as the executive head, and to his energy is due in a large measure the record of achievements and the large number of matters handled during the convention. James E. Estridge of Gastonia, also elected secretary and treasurer last June presented the most flattering financial report this state organization has ever heard and was highly complimented by members of the body for his effective work during the half year he has been in office. The convention was well attended.

The Board of Directors made detailed report of their conferences with the American Society of Authors, Composers and Publishers in Charlotte six weeks ago, at which time a compromise rate was effected which will save the theatre owners of the state many thousand dollars annually in music fees.

Reciprocal insurance for theatres was the subject of a lengthy report and discussion being presented by the insurance committee with favorable report after mature deliberation. The convention went on record as in favor of the plan as operated by the Theatre Inter-Insurance Exchange and the secretary will take up details and call an early meeting of the Directors for final action.

Colonel Varner, with Attorney A. F. Sams and one other member to be named by the president, will constitute the committee which will offer its services in Washington to the special committee named by Will H. Hays to defeat the admission and seating taxes. Colonel Varner is already a member of the national committee of six named by Mr. Hays to head the campaign for a repeal of the admission tax and has attended several conferences both in New York and Washington, details of which he gave to the convention.

Will H. Hays came in for a glowing personal tribute at the hands of the convention. Any distrust with which Mr. Hays was received by the Carolina exhibitors when he first entered the industry has been entirely dissipated by his recent activities and a resolution pledged the undivided support of the North Carolina organization to him in any movement for the common good of the industry.

The next regular Summer convention will be held at Morehead City, North Carolina in June 1924 the exact date to be set by the Board of Directors.

Washington State Sees Tax Repeal Hope

HOPES on the part of theatre owners of the state of Washington for the repeal of the federal admission and seat tax on theatres were raised a little bit higher recently upon receipt of a letter from Senator C. C. Dill promising his support in the coming sessions. The letter was received at the executive offices of the Motion Picture Theatre Owners of Washington, associated with the M. P. T. O. A., by J. M. Hone, executive secretary, and read as follows:

"In reply to your letter of November 28th, I am glad to be able to say to you that I am heartily in favor of repealing the admission and seat tax provision of the revenue laws, and I will support and do everything I can for its repeal."

A second letter, pledging aid in bringing about the repeal of the same provision, was received by Mr. Hone from Sam B. Hill, one of the newly elected Congressmen from the Eastern Washington territory.

Munroe Named President of Hodkinson Corp.

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It was while in this position that he met Louis B. Mayer who had just entered the production field and Mayer convinced him that he would be better off in the metropolitan city as his General Manager. His health having been completely restored he accepted, and for four years has remained as the executive head of the sales of this company — from which he will resign January 1st to accept a vice-presidency with the W. W. Hodkinson Corporation.

John C. Flinn who is resigning from an important executive position in Famous Players-Lasky, with which he has been connected for nearly ten years, to take a vice-presidency in the Hodkinson Corporation, has played an important part in the development of advertising and exploitation of motion pictures in the past decade. Mr. Flinn, last year was president of Associated Motion Picture Advertisers, elected to the place by his associates as recognition for the unusual national campaign which he conducted for "The Covered Wagon."

Mr. Flinn was born in Evanston, Illinois, and served an apprenticeship on the Chicago Journal before coming to New York to go on the staff of the New York Herald. Starting as a police reporter in New York he gained the friendship of many prominent people and officials. For more than a year he was on the Ship News staff and was in the Washington office as an under correspondent for a short time. His last four years in newspaper work were devoted to the theatre and he gained a reputation as a reviewer.

His entry in the motion pictures came as a direct result of a long signed interview with Geraldine Farrar when she startled the artistic world by announcing her decision to supplement her opera career with annual visits to the Lasky studio at Hollywood. It is significant that Mr. Flinn's first work as a publicity promoter in motion pictures was in connection with Cecil B. DeMille productions and his last important effort for the Famous Players Corporation was in connection with the New York launching of DeMille's greatest picture, "The Ten Commandments," which opened last week at the George M. Cohan theatre.

In connection with his new association with Hodkinson, Mr. Flinn said that he believed a great opportunity was opening. He is leaving Famous Players with the friendship and good will of all the executives, including Adolph Zukor and Jesse L. Lasky, with both of whom he has been intimately associated of late years.

Raymond Pawley, who becomes first vice-president of the Hodkinson Corporation under the reorganization plan, and who continues as treasurer, has been identified with W. W. Hodkinson ever since the latter came to New York to enter the motion picture field.

Mr. Pawley, with Mr. Hodkinson, was one of the active organizers of Paramount Pictures Corporation, and was the first treasurer of that organization. Six years ago, when Mr. Hodkinson organized the W. W. Hodkinson Corporation, Mr. Pawley was his first lieutenant, and became the corporation's treasurer, a position he has held to the present day.

Adams, Detroit, May Become Two-A-Day House

THE steadily increasing number of super feature pictures of the length that they are being "road showed" at the legitimate houses, which are not always adequately adapted for film presentation, may cause a change in the policy of the Adams, Detroit, from a continuous to a two-a-day and at the usual increased prices.

Mr. Kunsky has this to say upon the contemplated change: "It is true that the super play suitable to a two-a-day presentation has made its appearance. I believe its field some day will develop to be a practical one. At the present, however, there have been so few of these so-called, 'big pictures,' that a theatre devoting itself exclusively to this kind of screen presentation, would have difficulty in supplying itself continuously. When I am positive that the time is ripe to devote one theatre exclusively to this purpose I shall be in a position to do so."

Ohio Cities in Hot Sunday Closing Fight

Akron, Canton and Youngstown are becoming hot beds for the Sunday closing fanatics. Ministerial associations are working tooth and nail to close the motion picture theatres in these towns. Heretofore they have centered their energies on the smaller towns, and in several localities have succeeded. The method employed is to circulate petitions in the community. With enough signed petitions, the ministers will then demand that the civic authorities obey the law, which is also the will of the people.

Exhibitors in Akron, Canton and Youngstown, are saying nothing and doing nothing at this time. However, it has been said that if the Sunday closing fanatics gain any substantial ground, they will close up everything in the towns tighter than a drum, including newspapers, gasoline, drug stores. Inasmuch as there are approximately sixty motion picture theatres in these three towns, several of them as big as any in the territory, the fight for Sunday pictures will be hotly contested.

Previewing Nineteen Twenty-Four

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office receipts would be tripled. That's something to think about.

"If each exhibitor would resolve to increase his run of useful film by one reel per week—even though he saw no direct resulting profit for a whole year—he will not only have projected the influence of his theatre into many additional homes but such encouragement to producers will have resulted in many more and better films of that kind.

"1923 will undoubtedly go down in the records as the best year this industry has even experienced in spite of the fact that it got a slow start.

"1924 will begin with box-office receipts at the very peak for all time. General conditions are such that economists are agreed that 1924 must show a continued improvement. Starting a year at the peak of the previous year's business, with steady improvement almost certain, seems almost too good to be true; but such is the inspiring situation that confronts us on the threshold of the new year.

"What the men of this industry are going to do with such a heritage remains to be seen, but it seems to be a most opportune time to weld to our industry that wonderful public good will by increasing the picture's general usefulness. There's plenty of room."

General Outlook Better

H. M. Warner: "The general outlook for 1924 looks better than ever for the motion picture industry because each day develops sounder and stronger business principles which are so necessary to the stabilization of the business.

"1923 saw the slow but sure 'squeezing out' of the fly-by-night promoter. His tactics could not stand the spotlight of legitimate enterprise. His methods were without sound foundation because square dealing did not figure in his calculations. Consequently he had to go. His elimination is a great step in the placing of the motion picture upon an equal plane with other great industries which have all had to go through their own periods of evolution.

"One of the greatest dangers which 1924 presents is the element of exhibitor combination for the purpose of arbitrarily setting prices for productions. This can only work out one way. A decrease in the quality of the picture which is very serious.

"The producer cannot make the best pictures if he knows before he starts that he will not receive adequate compensation and consequently the box-office will suffer. The motion picture is no different from other things in nature. It cannot stand still. It must go forward—or back. None of us want to go back. So let us say 'forward' for 1924."

Harry M. Berman, general manager of exchanges of F. B. O.: "Producers, distributors and exhibitors realize one thing that outside critics ignore—just how hard it is to produce a real good photoplay. They also realize that daily thousands of persons upon the production lots are trying to produce the best pictures that their education, their natural limitations and their resources make possible. This constant effort for betterment cannot fail but have an effect upon the industry. 1924 will undoubtedly be the greatest in every way in the history of the film business.

"1924 will see bigger and better pictures all the way through. This does not mean million dollar productions. Many a fifty thousand dollar picture—if it has been properly exploited—would have gained more for the exhibitors than million dollar features. While it is true that it is not what a photoplay costs but what it earns that counts, good pictures must be produced and sold so that the exhibitor can make a substantial profit.

"Exhibitors are making great strides forward in the presentation and the exploitation of pictures. They will realize more than ever in 1924 who are the real showmen in the industry and who are the quacks. In the past any conspicuous name in their ranks was 'great' and taken as a model of 'success.' The professions of journalism, law and medicine know well who have been the truly great men in their own fields and who have been the showy quacks. The history of the film business has been too short to establish like traditions. But in 1924 the entire industry will start to draw the line between real worth and showy 'success.'"

Mack Sennett: "The economic wave which recently passed over the industry and caught many of the producers on its crest, is one of the best things which could have happened. The temporary closing down of those studios which could take advantage of the condition, without serious effect to their schedules, will greatly benefit them and their fellow producers. It offers splendid opportunity for reflection. Consideration of the evils which have made 'profits from production' almost an un unheard of thing, will lend itself admirably to a plan of reorganization which will eventually lead to a solution of that hackneyed slogan 'Bigger and Better Pictures.'"

Zukor an Optomist

Adolph Zukor, President, Famous Players-Lasky: "In the picture industry, as in everything else, it is axiomatic that the future builds itself upon the immediate past. In looking forward to 1924, therefore, two important factors developed during the past year stand out clearly in the influence which they are certain to have upon the immediate future.

"The first and more important of these factors is the realization by all branches of the industry that the elimination of waste is the imperative need of the business. The temporary closing of some of the studios pending readjustment of production costs has furnished the most spectacular evidence of this realization. However, the battle is not being confined to production alone but is being carried on in every branch of the business. The result is bound to be shown next year in better pictures — produced more efficiently, distributed more efficiently and exhibited to the public in a manner that will allow producer, distributor and exhibitor to take a reasonable and equitable profit. The resultant enhancement of the industry's stability will be, in my opinion, the biggest development of next year.

"The other outstanding factor is the proof that we have had during the past few months that the motion picture can meet the public's demand for the highest standard of screen entertainment and meet it in an unmistakable manner. There could be given no more certain evidence that the motion picture at least has found itself than that furnished by Cecil B. DeMille's 'The Ten Commandments,' James Cruze's 'The Covered Wagon' and a long line of other fine pictures shown during the past few months. The product has been truly wonderful and the public's expression of appreciation has been positive and gratifying.

"I have always been an optimist about the motion picture and I believe I always will be, but I honestly think that the prospects for the industry's prosperity have never been brighter than they are for the coming year."

Sees Two-a-Day Theatre

J. D. Williams: "The year 1924 is likely to see the complete and wide-spread establishment of the two-a-day theatre in Motion Pictures. The advent of the great picture has made this inevitable. The business is getting away from commonplace pictures and the public is always willing to pay for a good article of entertainment.

"There must, therefore, in the key cities, be provided a solution for the problem and the two-a-day house is that solution.

"But even more important than this, the year will see the establishment of a new principle in the matter of prices. The charges on pictures in the future will be based on what they take in at the box-office, and not what the pictures cost to produce."

Richard A. Rowland, General Manager, Associated First National: "The most important development of 1924 will be due to the experience of 1923. This business moves in cycles and at the same time moves ahead. Perhaps Einstein can explain that. We have periods of lavish expenditure followed by retrenchment, and again extravagance. But there never has been a year without progress — the progress of great achievement, or the progress of experience, or perhaps a combination of the two.

"There is every reason to believe that in 1924 we will forge ahead stronger than ever because of lessons learned and fresh in mind. First National expects to make this a year of sound achievement.

"The industry seems to have grasped the meaning of economical production, which is in no sense synonymous with cheap production. We believe in spending every dollar needed to get the fullest possible value out of a story. That much and no more.

"When an artist paints a picture he does not daub two tubes of paint on his canvas where one is required, and then boast of the size of his paint bill. The analogy holds true in the instance of the motion picture. There is an artistically correct treatment for every story. The task of the producer is to supply this treatment regardless of expense. The perfect picture will be economical, whether it costs one million dollars or fifty thousand.

"And to carry the analogy of the artist a step further. It will be found in 1924 that good pictures are made by individual producers, just as paintings are the expression of an individual conception. These producers, guiding their own units, seem destined to assume a dominant place in the industry.

"1923 experiences have taught the producer 'How to spend Money.'

"At least, that is the way it looks from where I sit."

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Checking Up on the Check-Up

(Continued from page 43)

appeal in its dramatic sweep. It wins the high mark of 94.

A vivid cross section of life—one which records it as an even sing-song adventure is "Merry-Go-Round." It embraces qualities which have earned it a big reception wherever it appeared. For vigorous and stalwart pictures "The Spoilers" is recommended. Its clash of elements—physical and mental make it enduring. It scores the worthy mark of 91.

Thomas H. Ince's throbbing drama—a shadow reproduction of Eugene O'Neil's vivid play, "Anna Christie," is the closest approach to realism the screen has yet offered. His picture must have been a labor of love and enthusiasm—so accurate is its story, so sound and logical its theme and characterization. Its praises are being sung everywhere. It scores a mark—a high mark, indeed, for simplicity of treatment.

Historical Pictures

Would your patrons live over the turbulent days of French history? Then present them with "The Hunchback of Notre Dame" and "Scaramouche." The former records vital drama—suggesting the rebellion of the downtrodden—and its vivid bell-ringer figure sweeping his audience with his outbursts of emotion easily lives as one of the outstanding figures of literature. The high-marks of Hugo's novel have been faithfully reproduced. It's an artistic and commercial success. "Scaramouche" is a moving canvas of the conflict which brought on the French Revolution—one directed with infinite taste by Rex Ingram.

"The Eleventh Hour" wins a place of honor. It carries out admirably the idea that the screen is the best medium of melodramatic expression. It exploits thrill upon thrill—with its dashing action and suspense. The same may be said of "Six Days," "Human Wreckage," "The Third Alarm," and "Masters of Men." These pictures contain sound audience appeal. They are rich in melodramatic values. They convey eloquently the qualities of courage and sacrifice.

There are vital character studies represented. The most gifted pantomimists of the screen, George Arliss and Charles Chaplin, (the former expressing his genius in dramatic pictures, the latter in quaint pieces of tragi-comedy) enter the select circle with "The Green Goddess" and "The Pilgrim." Their art is so supreme—their films so perfectly executed that no Honor Roll would be complete without a representation.

D. W. Griffith's penchant for drawing the psychology of the soul—for showing us the tides of fate or circumstance which often engulf us finds fitting expression in "The White Rose." The Griffith sentiment and pathos are richly suggested here. It wins the commendable mark of 90 in the Honor Roll. Two other noteworthy pictures which play upon the heart-beats are "Down to the Sea in Ships" and "Mighty Lak a Rose." The first humanizes the vanishing period of the whaling industry— a picture finely tempered with a sweet song of romance. It records stirring adventure and dash and danger upon the high seas. "Mighty Lak a Rose" kindles a spiritual glow — with its tale of regeneration effected by the irresistible appeal of a wistful girl and her musical gift.

A story by Tarkington is invariably catalogued among the select when it is presented with such high marks as "Penrod and Sam." As a picture it exuberates charm and humor — qualities splendidly dovetailed with the exaggerated tragedies of youth.

The picture records of animal life in the jungle are "checked-up" as real box office attractions. They are adventurous and thrilling — instructive and entertaining. Exhibitors need not look for empty seats in booking "Trailing African Wild Animals" and "Hunting Big Game in Africa."

For sheer amusement aside from the Lloyd and Chaplin films, The Check-Up recommends "The Hottentot," "Duley," "Ruggles of Red Gap," and "Potash and Perlmutter." While the last-mentioned carries moments of sentiment and pathos, these elements are outweighed by the substantial note of humor. We turn to studies of feminine nature — studies of the irrepressible flapper in search of expression— studies of spirited girlhood — studies of women who love not wisely, but too well — these include "The Cheat." "Flaming Youth." "Prodigal Daughters," "Bluebeard's Eighth Wife," and "The Gold Diggers." They appeal particularly to the youth of the land for the stories carry keen observation, are bright in titles — and offer accurate slices of life in this jazz-crazed age.

Tom Meighan is making excellent pictures — and his "Homeward Bound" rests securely as a surefire box-office hit. The star is a sailor-man here and he carries his audience on a most adventurous cruise. Another picture which was certain to find a conspicuous place among the Fifty-Two is "The Virginian," one of the sanest, most lifelike westerns which ever graced the silversheet. The personality of this cowboy — coupled with his very human qualities arouses sympathy and admiration. Aside from the characterization there is a wealth of dramatic incident, a fine flair of romance and backgrounds which are highly picturesque. "The Virginian" is only one of many fascinating novels which have been adapted for the screen — and which have found a place in the Honor Roll of the News.

Summing Up the 52

There is "Main Street" which presents a cross-section of small town life as it flourishes in the middle West; and best seller of fiction becomes a best seller of the screen. Anthony Hope has a wide following though his greatest popularity was established several years ago. His "Rupert of Hentzau" is visualized with all its highlights intact. It is a picture finely produced. Cynthia Stockley's novel, "Ponjola," is achieving box-office success. Her readers have been drawn to the theatre to live the characters and those who have not read the book have been attracted by the publicity of its several editions — and the exploitation of its unique figures.

The Fifty-Two Best have been drawn from best sellers and classics of literature. Several have been founded upon stage hits, while many have been produced from original manuscripts. They range all the way from stark tragedy to breezy burlesque. Every type of audience has responded to them. We have mentioned that they carry a box-office merit already proved. The exhibitor who has not played one or another may rest assured that he will not be catering to empty seats when he places it on view in his theatre. If he is the impresario of a small house and feels unable to meet the financial demands of a certain picture, there are several included that offer no pecuniary obligations after the final receipts are counted.

Naturally there are several worthy features which have not been widely shown. These necessarily are omitted from consideration in the preparation of this list.

We congratulate Cosmopolitan, Distinctive, F. B. O., Famous Players, First National, Fox, Goldwyn, Hodkinson, Inspiration, Metro, Pathe, Selznick, United Artists, Universal, Vitagraph and Warner Brothers for offering such outstanding pictures as are featured in our Honor Roll. They are box-office hits — winners all.

Renee Adoree Is Reported Recovering Rapidly

RENEE ADOREE, who was injured in an automobile crash several weeks ago in Los Angeles while on her way to the studios to appear in Reginald Barker's new Metro — Louis B. Mayer picture, "Women Who Wait" is recovering rapidly according to news from the coast.

Happily Miss Adoree will not bear any facial scars as a result of her accident during which she sustained five broken ribs and bruises about the neck and shoulders when she was hurled from her machine. It will be some little time before she can resume her work in Mr. Barker's picture, but her recovery will be complete and she will go back to her work the minute she is able.

New Picture Companies Incorporated in N. Y.

Newly incorporated motion picture companies, entering the business in New York state during the past week, included the following: Civic Opera Association of New York, Inc., $10,000, Maurice Frank, E. B. Lewin, William Dronsick, New York city; Prime Pictures Corporation, $20,000, I. E. Schlesinger, D. R. Ehrlich, Elsa Alper, New York; Churchill-Tait Enterprises of America, Inc., $10,000, F. A. Churchill, William J. Lovatt, Sylvia Schwartzman, New York city; Roycroft Pictures, $5,000, Ernest Irving and Lester Maas, New York; Evans Laboratories, Incorporated, capitalization not stated. Jean Altzman, New York, Ennis VanDuyn, Brooklyn, Grant VanDuyn, Leonia, N. J.

No N. Y. Branch For Standard Laboratories

"Rumors that the Standard Film Laboratories are contemplating starting a branch laboratory in New York City, are entirely without foundation," states John M. Nickolaus, Vice-president. "With production becoming more centered each year around Los Angeles, at least 85 per cent being here now, we have no cause to go east. And too, more and more release prints are being made with director's or producer's supervision."

Little Theatre Films Head Tenders Resignation

Little Theatre Films announces the resignation of Curtis Melnitz as president of the organization which was formed here several months ago to present pictures of artistic worth to discriminating audiences throughout the country. The name of Mr. Melnitz's successor has not been announced.

Pre-viewing Nineteen Twenty-four

(*Continued from page 45*)

F. C. Munroe, Newly Elected President, W. W. Hodkinson Corporation: "Predictions of events in the entertainment business is always a hazardous undertaking. Past experience, however, justifies a look into the future and anyone who has made a careful survey of the trend of the industry during the past twelve months, might feel well justified in expressing the opinion that the great artistic and business progress which has been made in the field of independent photoplay producing, will be furthered during the coming twelve months.

"The program of the Hodkinson Corporation in 1924 is predicated on a few fundamentals, to-wit: That the making of a motion picture is an artistic effort; that the man who conceives and executes film fiction is entitled to full reward for his conception; that the distribution of independently made pictures is a distinct service to the industry as a whole and carries with it obligations, first to the producer and next to the exhibitor. The motion picture industry is founded on a theory of popular entertainment at popular prices and a wide distribution permits the producer, on one hand, to obtain adequate return for his investment and effort, and gives the exhibitor, on the other hand, a chance to buy films at prices within his budget. The motion picture industry for the past two or three years has been passing through a period of liquidation and I look for the year of 1924 to see a return of more stable and business like methods. 1924 is going to be a producer's year."

Atkinson's Views

William E. Atkinson, General Manager, Metro Pictures Corporation: "At this time when we have just drawn to a close a period undoubtedly the most turbulent and at the same time the most significant in the history of motion pictures, it is gratifying to me that Metro Pictures Corporation closes the most successful chapter in its history, for it convinces me that we are entering an era of even greater prosperity.

"I believe this because the past year has proven that our sworn policy to produce the best pictures with the biggest stars, under the guidance of leading directors, is the policy that will tend to cement a firmer friendship between the exhibitor and the producer, and bring about a closer harmony of their interests, that is the most vital and essential part of the stabilization which the industry is now going through.

"Pictures of genuine artistic merit, and pronounced box office strength, that are a contribution to motion picture art and at the same time financial winners for the exhibitor, are what we strove for constantly.

"The result is that the Metro picture, Rex Ingram's 'Scaramouche,' has broken records in New York and wherever it has played, that Henry King's 'The White Sister' has proven artistically and commercially one of the few greatest productions made, and that Metro's producing units are going ahead at full speed to meet the heavy releasing schedule for the new year.

"There is no question in my mind but that pictures like Fred Niblo's 'Thy Name Is Woman,' released this month, and Laurette Taylor in 'Happiness,' to be followed by 'One Night in Rome,' are a credit to the motion picture business. Max Graf's production of 'Half-a-Dollar Bill' and Viola Dana's new picture, 'The Heart Bandit,' which are January releases, will maintain Metro's standard, while 'The Fool's Awakening' and 'The Uninvited Guest,' a Williamson Technicolor picture, on the February releasing schedule, we expect to create a furore in film circles. 'A Boy of Flanders,' which is Jackie Coogan's next production, is planned to be more of a sensation than 'Long Live the King,' and Mae Murray has just started work on 'Mlle. Midnight.' In addition, 'The Shooting of Dan McGrew' is about to be started, and Rex Ingram is in Egypt making scenes for his next Metro picture.

Sees Prosperity Ahead

"Every one of these productions will mean prosperity for the exhibitor who plays them. Here I wish to state that whatever success they enjoy and whatever success rewards Metro Picture Corporation during the year we are beginning, will be due to a large extent to the exhibitors we serve and to the harmony existing between them and the Metro organization.

"Although I have been in the motion picture business sufficient years to have watched it grow from an almost insignificant beginning to the gigantic proportions it has attained at present, I do not forget that the industry is still so young that it must work out its own salvation. But I believe, too, that the industry has passed through its severest ordeal during the year now ended, and that it has emerged with colors flying."

J. S. Woody, General Manager, Associated Exhibitors: "No year in the history of motion pictures has opened with brighter prospects than that upon which we are just entering. We are nearer normal conditions than at any time since before the war. This is true of business in general, and it is inevitable that the returning prosperity should be reflected in our industry. Moreover, we are recovering rapidly from the maladies that formerly afflicted us in our own particular field. Picture builders have learned their lesson and profited. Not only are we we building on more solid foundations, but the improvement is distinctly reflected in the quality of screen entertainment. The era of the more important picture is here and it will endure because the public is making plain its decided preference for the best.

"The independent distributor, I feel, occupies a particularly advantageous position at this time. Because Associated Exhibitors is not a producing organization, and because it insists upon the operation of the 'open door' policy, it is well qualified to understand the public's wants. We order on the demand of the exhibitor, and the exhibitor naturally gauges the popularity of his offerings by his box-office returns, which are a direct reflection of the public's desires.

"That the American people do welcome the best in photoplays and will support them is indicated by the extremely cordial reception they are according our offerings, easily the very best we have ever presented. That we expect this attitude to be maintained is best evidenced by the fact that Associated is now aking active steps to extend materially its list of attractions of the highest calibre. That is proof, too, of our confidence in 1923 as a banner year in pictures."

Laemmle's Opinion

Carl Laemmle, President of Universal: "1924 promises to stand out as an epochal year in the film industry. It will be remembered as the year in which the production of pictures and the exhibition of pictures ceased to be a gamble. It will go down into screen history as the year in which the greatest forward strides were made towards placing the industry on a common-sense, business-like basis.

"I base my predictions on the recent trend in picture making and picture buying. The exhibitor today is coming around to the point of view that exceptional pictures warrant exceptional prices, both for the producer who makes them and for the box-office of the theatre which shows them. More and more, exhibitors are coming to realize that if they have an exceptional picture, it is common sense and good business to ask a greater admission price—even though that price may be several times the theatre's usual admission fee.

"This is a history making trend—because it is the first great step towards specialization in motion pictures. It is the first great promise the producers have received to encourage them to put time, effort and money into big pictures. It makes the production of super-pictures less of a gamble and more of a response to the call for screen progress.

"I figured right when I decided to offer 'The Hunchback of Notre Dame' to those motion picture theatre owners who would guarantee for it a top admission price of $1.65 and a two-a-day showing. The responses to my offer, from all parts of the country and from all classes of theatres, convince me that the moving picture public is ready to differentiate between 'screen presentations' and 'grind shows.'

"This is a hopeful sign. It is an authorization for the producer to go ahead and develop the artistic and unequaled possibilities of the screen, knowing that each picture will stand on its own merits and return to him the profits it deserves."

W. E. Shallenberger, President, Arrow Film Corporation: "1924 will see every exhibitor in the United States playing independent pictures.

"That, briefly, is my forecast of the motion picture situation for the coming year.

"The reason is obvious. It is unquestionably a fact that all of the big producing companies releasing their own product, or through national organizations, are going to follow out a policy of retrenchment and general reduction in production costs. They are all of them going to make cheaper pictures, whereas the independent producers are going to continue to develop and are going to make bigger, better, more elaborate and expensive productions than they have even before done in their history.

Editor's Note.—Further expressions from leaders of the industry will appear next week.

Valentino To Resume With F. P.-L.

All Litigation Will Be Dropped and Star Will Go To Ritz Company July 1

RUDOLPH Valentino has agreed to return to the Famous Players-Lasky Corporation immediately after the holidays and resume the making of pictures, according to a joint statement issued this week by the Famous Players-Lasky Corporation; Max D. Steuer, representing the film star; and the Ritz Pictures Company, which also has the star under a contract that will begin upon the completion of his contract with Famous Players.

Mr. Valentino's first picture on his return to the Paramount fold will be Booth Tarkington's story and play, "Monsieur Beaucaire," which will be directed by Sidney Olcott, producer of "Little Old New York" and "The Green Goddess." The scenario has been written by Forrest Halsey. A strong cast of well known players is being assembled to support the star in his first production.

By the terms of the settlement all litigation between Mr. Valentino and Famous Players will be dropped, upon completion of his contract.

In the negotiations for the settlement, Mrs. Valentino, as attorney-in-fact for her husband, played an important part. Before sailing for Europe last week, after she had affixed her signature to the contract, Mrs. Valentino said:

"It is gratifying to reach a satisfactory conclusion and to see Rudolph again in a position to pursue his career under satisfactory conditions. Some sample tests were made while we were abroad and the results demonstrate conclusively the character development and artistic advance made by him since he previously appeared on the screen. In all respects he is fit and ready for his new tasks."

Adolph Zukor, president of Famous Players-Lasky, said:

"I think the signing of this contract is an excellent Christmas present to the motion picture public. While this company has at all times been ready to reach an amicable adjustment of its differences with Mr. Valentino, those difficulties are now a thing of the past. We propose giving Mr. Valentino the finest productions possible from the best the industry affords, and I am sure that, with all of us working in harmony, his coming pictures will be the greatest in which he has ever appeared."

J. D. Williams, president of Ritz, which has the star under contract to make five pictures following the expiration of his agreement with Famous Players, also expressed his satisfaction at the happy conclusion of the negotiations, and said:

"We are all, naturally, very pleased at the four-square outcome and believe that it is eminently fair to all concerned. The whole difficulty arose through misunderstanding, which need not be gone into now, and we are satisfied that henceforth all concerned will work in harmony, cooperation and business friendship."

Mr. Valentino will start work for Ritz on July 1, 1924.

Metro Salesman Is Heir to Large Fortune

ACCORDING to a letter received at the Metro offices in New York last week from Harry Lustig, Western District Manager for Metro, with offices in San Francisco, J. N. Randolph, salesman of the San Francisco Metro exchange has just fallen heir to a ranch, stocked with a thousand head of cattle, and valued in excess of $150,000. The estate was bequeathed to Mr. Randolph by his father who died recently at Great Falls, Montana. Despite this sudden wealth Mr. Randolph has stated emphatically that he will not sever his relations as salesman with Metro.

Visual Instruction Class is Entertained

Mrs. Harriet Hawley Locher entertained Sunday afternoon, December 23, for pupils of the Americanization school, District of Columbia, who are being taught English in the Crandall visual instruction classes of the Metropolitan projection studio.

Besides the teachers and pupils, Mrs. Hoyle Colquitt, supervising editor of the Americanization Bulletin, and Mr. Souron Hauessian, with his executive committee of the A. S. A., and a number of prominent guests attended. In the receiving line with Mrs. Locher were Mrs. Louis N. Geldert, national president of The League of American Pen Women; Harry M. Crandall; Dr. T. V. Powderly of the Board of Review, Bureau of Naturalization, and Miss Maude Aiton, principal, D. C. Americanization School.

Miss Viola T. Abrams, harpist, and Dan Breeskin, conductor of the Metropolitan Symphony, entertained with solos, while American songs were sung as slides were flashed on the screen, the singing being done by the applicants for citizenship.

Southern Enterprises Buy Fort Smith House

Sale of the Joie theatre at Fort Smith, Ark., to the Southern Enterprises, Inc., has been completed and the property transferred to the new owners.

The Palace theatre, formerly operated by the Southern Enterprises, was given to the Joie Company as part of the transfer. The Palace theatre will be managed by Hoyt Kirkpatrick, former manager of the Joie.

The Joie theatre will be managed by J. P. Read, former manager of the Palace, under the direction of the district office of Southern Enterprise at Oklahoma City.

Vaudeville and pictures will be presented at the Joie.

Herbert Crooker Working on Musical Comedy

Herbert Crooker, whose most recent film connection was with the Warner Brothers' publicity department, is rapidly growing in demand as a writer of special material for the stage. He has recently sold dialogue for several vaudeville acts, and is now busily engaged in writing book and lyrics for a new musical comedy scheduled for early production.

Kansas Exhibitors Receive $50,000 Refund

KANSAS exhibitors will receive an unexpected Christmas present this year. Last October, 9 members of the M. P. T. O. Kansas contributed a day's box office receipts to the Central Seed Wheat Association of Kansas to aid farmers who were hard hit by a bad year of crops. As the goal set by the seed wheat association was exceeded by $50,000, the amount contributed by Kansas exhibitors will be refunded.

An excerpt from a letter of J. C. Mohler, president of the seed wheat association follows:

"This is certainly most commendable on the part of the movie men of Kansas and indicates their public spiritedness."

Exhibitors' Association Is Launched in Chicago

The Exhibitors Association of Chicago was formally organized at a meeting of motion picture theatre men held at the Masonic Hall, Seventh and Wabash on Thursday, December 20th, and starts its history with a membership of theatre owners which is said to be the largest ever carried on the rolls of any Chicago organization.

Nate Ascher presided as chairman of the day and representatives of the largest theatre organizations in Chicago, as well as theatre owners operating small houses, took an active part in the meeting.

It was decided that the organization should have no president but that the governing body should be fifteen directors, who would appoint a chairman to preside over each meeting. Jack Miller, was appointed business manager and organizer.

The following were elected to the board of directors: Emil Stern, of Lubliner & Trinz; Maurice Choynski, Newberry Theatre; Jack Miller, Plaisance Theatre; Ludwig Siegel, Prairie Theatre; Henry Newell, Howard Theatre; Sidney Selig, Gem Theatre; L P. Newhafer, Ascher Brothers; Ludwig Schindler, Schindler's Theatre; Samuel Abrahams, Gold Theatre; Aaron Saperstein, Lexington Theatre; Sam Katz, Balaban & Katz; Frank Schaefer, Crystal Theatre; Andrew Karzas, Woodlawn Theatre, Robert T. Levy, Roseland-State Theatre; and P. J. Schaefer, Jones, Linick & Schaefer.

Ludwig Siegel was elected the secretary and Frank Schaefer, treasurer.

Jack Hoxie Supervisor Ill With Pneumonia

Isadore Bernstein, one of the veterans of the motion picture industry, at present attached to the scenario staff at Universal City, has been confined to his bed for several days with a severe attack of pneumonia.

Although attending physicians believe his recovery will be an early matter friends have been considerably worried, particularly Jack Hoxie and his director, Robert North Bradbury, and other members of the Hoxie unit of which Bernstein is the supervisor. Bernstein endured hardships and exposure on location for "The Phantom Rider" and "The Drifter."

Indianapolis Indorsers to Hold Dinner Meeting

The Indianapolis Indorsers of Photoplays will hold a midyear dinner meeting some time in January. Better pictures will be discussed.

Paramount To Make First Color Picture

THE first full length Paramount color is announced by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation. It is picture to be done completely in Zane Grey's story, "Wanderer of the Wasteland," and it will be produced in its original locale, the deserts of Arizona, by Irvin Willat. Jack Holt as the featured player will head a cast which Mr. Willat is now assembling at the Lasky studio in Hollywood, and production will start next month, shotly after the reopening of the studio.

The Technicolor process will be used.

Preview At Washington For "Hoosier Schoolmaster"

A special review of the W. W. Hodkinson Corporation release, "The Hoosier Schoolmaster," will be given on the evening of January 8th in the ballroom of the New Willard Hotel, at Washington, to Senators and Representatives of the Indiana Society of Washington and members of the Press Club and Associated Press.

"Broken Barriers" Ready For Production

"Broken Barriers" a story from the pen of Meredith Nicholson was purchased by B. Mayer recently and will enter production at the west coast studios in the very near future.

The above scenes are from "The Eyes of the Forest" a Tom Mix vehicle in which he shares the honors with Tony "The Wonder Horse." Distributed by Fox Film Corp.

Broadway celebrities, as well as stars, appear in "The Great White Way," the Cosmopolitan picture which is scheduled to open in New York New Year's Eve. These scenes are from thh production.

To Observe Laemmle Anniversary

Cochrane Calls on Industry to Observe Anniversary of Producer's Landing in America

THE following signed statement was issued this week by R. H. Cochrane, Vice-President of Universal Pictures Corporation:

"As a rule I am opposed to anniversaries, special 'weeks' and drives of all sorts, but there is an anniversary coming which I consider of vital significance to every moving picture man, woman and child in the United States. I refer to the anniversary of Carl Laemmle's landing in the United States forty years ago next February.

"As one who has been actively associated with Mr. Laemmle during the seventeen years he has been in the moving picture business, as a partner in his various moving picture enterprises, I know, probably better than anyone else, what he and his influence and his policies have meant to the industry.

"I know, for example, that but for his indomitable fighting spirit, there would be no such thing as a free and open market today. On the contrary, the chances are the business would be controlled by a trust and every exhibitor would be paying tribute to that trust if permitted to have a theatre at all!

"When Mr. Laemmle in the early years and without aid from any other producer, fought the proposed trust all the way to the United States Supreme Court and there gave them a complete and fearful licking, he knocked down the bars and permitted anyone and everyone to produce pictures and to exhibit them.

"Every producer now in existence in this country, with only two exceptions (Vitagraph and Pathe) owes his very existence as a producer to the fact that Mr. Laemmle's winning fight cleared the way and gave them a legal right to transact business. Even the thousands of exhibitors who were threatened with domination by the trust were freed from paying tribute — and they have been free ever since.

"Through all these years and up to the present day Mr. Laemmle's policy has never varied. It has been a policy of square dealing, frank and open fearlessness. He has exposed more of the evils of the industry than any other man and he has done more to correct them. He has never indulged in the star-stealing business, although stars have been stolen from him year after year. Not one of the wrongs of the business can be traced to him, directly or indirectly.

"That, to my notion, is a rare record. It is the record of a man who landed here forty years ago next February as the greenest kind of a green immigrant. By absorbing American ideals and American customs and then applying them to this great business, he has been an outstanding influence for good and for prosperity.

"Therefore in asking the exhibitors of the United States to celebrate 'The Americanization of Carl Laemmle during the month of February, I believe it will not be considered that I am asking a favor but rather that I am extending a privilege in which every one of you will delight to indulge yourselves."

"Red Roses" Is Completed By Vitagraph

David Smith has just finished "Red Roses" for Vitagraph in Hollywood. The chief roles are played by Dustin Farnum and Patsy Ruth Miller.

Others in the cast are Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke, and Violet Palmer.

"Red Roses" is now being assembled in Hollywood and is expected to arrive at the laboratories in Brooklyn soon.

Shinn Named Art Director Of "Janice Meredith"

Everett Shinn has been engaged by the Cosmopolitan Corporation as art director of "Janice Meredith," the new special film production in which Marion Davies will star, following her appearance in "Yolanda." Mr. Shinn was selected to design the settings of the American Revolution story because Joseph Urban, general art director of Cosmopolitan is engaged upon the settings of an elaborate production to follow "Janice Meredith."

Paramount To Resume Full Activity

High Class Production With Elimination of All Waste, Planned for Studios

COMPLETE resumption of Paramount producing activities will be accomplished by February 1, according to Jesse L. Lasky who returned to Los Angeles last week. Twelve companies will be at work at the Hollywood and Long Island studios and activities will be conducted with the elimination of all unnecessary waste. At the same time the usual high standard of production will be maintained. This is in line with the announcement at the time of the closing down of the studios.

The new plan in operation at the studios contemplates more carefully estimated costs in connection with production and a closer adherence to these estimates without in any way sacrificing production.

During the temporary brief closing of the studios directors and scenario writers have been carefully going over the scripts of future productions with a view to cutting all unnecessary expense. Casts have been carefully chosen and more time and study are said to have been placed on every step of production from the original selection of material up to the final approval before actual photography starts.

A number of changes have been made in the personnel of the production department. Robert T. Kane continues in charge of general production activities, with E. C. King as studio manager of the Long Island plant. Ralph Block, formerly supervising editor of important Lasky studio units has been appointed managing editor of the story department. Julian Johnson will be chief title writer at the Long Island studios. Henry Salisbury has been given an executive position in the production department. Charles Eyton continues as studio manager at the Lasky studio with Victor H. Clarke as assistant. Cecil B. De Mille will be director general.

Some of the most important productions of the season will get under way with the reopening of the Lasky studio. De Mille's "Triumph" with Leatrice Joy and Rod La Rocque will be among the first. Herbert Brenon will start "The Breaking Point," with Patsy Ruth Miller in the leading feminine role. George Melford will also start "The Glorious Tomorrow." "Bluff," which Sam Wood will produce, will co-star Agnes Ayres and Antonio Moreno.

Among other pictures due for early production are "Wanderer of the Wasteland," featuring Jack Holt; "The Code of the Sea," featuring Rod La Rocque; Pola Negri's "Men," and an all-star picture featuring Leatrice Joy.

At the Long Island studio the productions under way or in preparation include "She Who Laughs Last," with Gloria Swanson; William De Mille's "Icebound," and "Quicksands," starring Thomas Meighan.

Guazzoni Denies Another "Quo Vadis"

Rumors to the effect that Enrico Guazzoni is to produce a new "Quo Vadis" are denied by Guazzoni, who is at present in this country preparing his recent production, "Messalina," for the American market. He will return to Italy for further production upon completion of his present task.

"Judgment of the Storm" is an F. B. O. Release from an original story by Ethel Styles Middleton. These action stills are from the production.

Moeller Will Inaugurate Theatre Service

THE contract of General Manager A. J. Moeller with the Motion Picture Theatre Owners of America, will terminate January 1, 1924, and on that date Mr. Moeller will launch the Moeller Theatre Service, Inc., with offices in the Bethlehem Engineering Building, New York City.

The Moeller Theatre Service will seek to render a comprehensive service to Theatre Owners in a general sense and through this system to put into operation lines of action which should be of decided advantage to all Theatre Owners participating.

In his connection with the Motion Picture Theatre Owners of America as General Manager for the last two and a half years, Mr. Moeller's activities have been of great value to the Theatre Owners as well as being of service to the industry generally.

Washington Zone Council Members Named

Maryland has not yet announced its members of the Executive Council of the Washington Zone Exhibitors Alliance. Virginia and, the District of Columbia have elected their members. District council members, headed by Harry M. Crandall, include A. J. Brylawski, Jr. of The Cosmos and new Cosmopolitan theatres, and Maurice Davis of the M-street theatre.

Virginia is represented by a big three made up by Jake Wells, E. T. Crall of Newport News, and I. Weinberg of Lexington. When Maryland has selected its delegates, the first monthly meeting will be called by Mr. Crandall. The last Wednesday in January will probably see the first council meeting.

Kansas Petition Against "Birth of Nation"

Charles B. Griffith, attorney-general of Kansas, this week received a petition containing the names of 221 residents of Kansas City, Kans., requesting that the film "The Birth of a Nation," recently passed by the Kansas censor board, be prohibited in Kansas.

A hot battle in newspapers has been waged for more than a month now, with the picture the center of strife. Those opposing the picture contend that it will tend to excite race riots in Kansas.

Tri-Stone Files Indiana Distribution Suit

Tri-Stone Pictures, Inc., New York, has filed petition for injunction in the Circuit Court at Indianapolis against State Film Service, Indianapolis, to prohibit the local company from distributing in Indiana four films to which plaintiff claims distribution rights.

Everett Theatre Completely Destroyed by Fire

The Everett Theatre at Everett, Washington, was completely destroyed by fire during the week, the loss amounting to $100.000. The lease on the theatre was held by the Star Amusement Company. About $1,500 in films and projection equipment was saved.

George Walsh Selected for "Ben Hur" Role

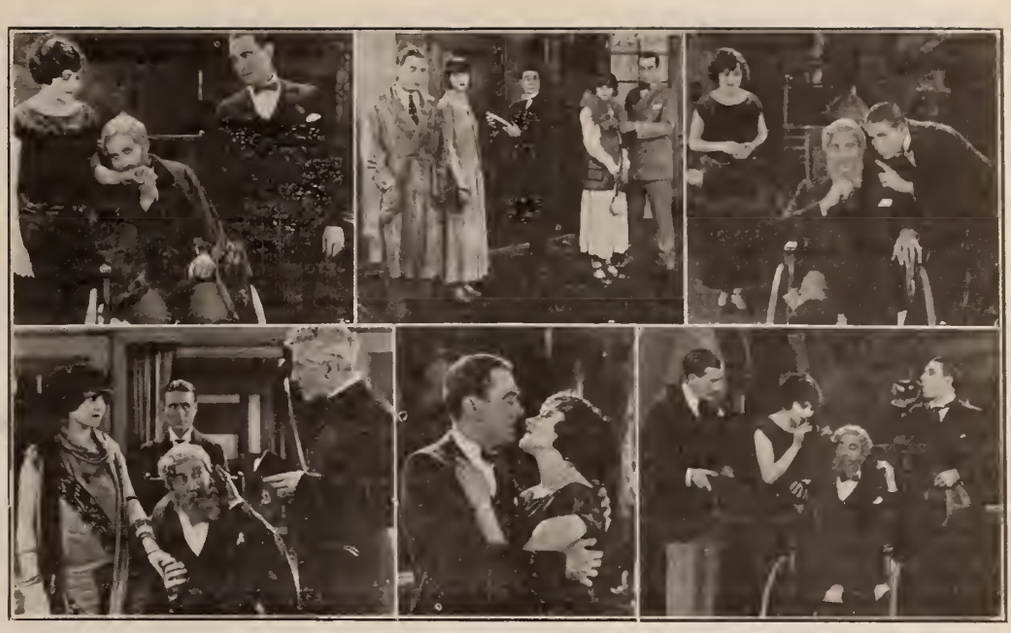
THE secret as to who is to play the title role in Goldwyn's picturization of General Lew Wallace's "Ben-Hur" has been set at rest by a wire from F. J. Godsol, president of the Goldwyn Company, to the home office that George Walsh had been assigned to play the part.

Mr. Godsol's telegram announced two other players for the cast in addition to Mr. Walsh. Gertrude Olmsted will play Esther, the leading feminine role, and Kathleen Key, a member of the Goldwyn acting organization, has been cast for the part of Tizrah, sister of Ben-Hur.

New Technique Introduced By Laurette Taylor

Laurette Taylor has spent several weeks at the Metro studios in Hollywood where she is appearing before the camera in the Metro picture version of her great stage success, "Happiness," and she has already introduced a new mode of procedure in the making of motion pictures.

At the start of the filming of "Happiness" Miss Taylor suggested that instead of following the usual procedure of rehearsing each scene and photographing it, a whole sequence of scenes be rehearsed and then the individual scenes photographed in order without rehearsing. The plan was put into effect by King Vidor who is directing Miss Taylor in "Happiness" and it proved immediately successful.

A trio of highlights from "Gentle Julia" adapted from Booth Tarkington's story. Released by Fox Film Corp.

Action stills from "Her Temporary Husband," which will be released by Associated First National.

Premiere of "Ten Commandments"

Notable First-Night Audience Views De Mille's Production at Cohan Theatre, New York

A FIRST-NIGHT audience which in point of enthusiasm and brilliancy of personnel has seldom been equalled in the theatrical history of New York attended the opening of Cecil B. DeMille's Paramount production, "The Ten Commandments," at the George M. Cohan Theatre, New York, Dec. 21.

It was indeed a proud occasion for the producer, for Jeanie Macpherson who wrote the film story, for Adolph Zukor and Jesse L. Lasky who sponsored the production in the name of Paramount and for Hugo Riesenfeld who planned the faultless presentation, wrote the musical accompaniment and conducted the orchestra.

For hours preceding the start of the performance crowds of people eager to obtain seats had jammed the lobby of the theatre and overflowed out into the street so that it was difficult for those fortunate enough to have secured reservation to make their way to the doors.

It was shortly after 8:30 when the huge tablets which formed the scenic background for the presentation slowly opened outward and the introductory title was revealed on the screen. From that moment until the end, three hours later, there was not one second's abatement of interest, while the applause and cheering at times were deafening. Waves of handclapping swept over the theatre in crescendo with the pursuit of the Children of Israel by the Egyptian charioteers, the opening and closing of the sea, the pronouncement of the Commandments and with the climax of the modern story, and at the conclusion the calls from all parts of the house for the producer were inevitable.

After five minutes of insistent applause Mr. DeMille walked upon the stage and it was several minutes more before he could speak. "We will feel indeed grateful," he said, "if our effort shall lead to a reawakening of interest in the world's greatest book. It is difficult to tell whose work this picture really is. Mr. Zukor and Mr. Lasky with their enthusiastic interest — the inspired pen of Miss Macpherson — the cast, camermen, camel drivers, draughtsmen, assistant directors, wardrobe assistants — all worked with the light of a great purpose. Each believed that he was doing his bit toward the consummation which, after all, all of us are striving for — the Brotherhood of Man."

Among those seen in the audience were Will H. Hays, Adolph Zukor, Jesse L. Lasky, Mr. and Mrs. Cecil B. DeMille, S. R. Kent, E. J. Ludvigh, Jeanie Macpherson, Richard Dix, Rod LaRocque, Lewis Stone, Thomas Meighan, Gloria Swanson, Dorothy Dalton, Richard Barthelmess, Lewis Stone, Lois Wilson, J. E. Brulatour, Hope Hampton, Ricardo Cortez, Mr. and Mrs. William Randolph Hearst, Ben Ames Williams, John McCormack, Allan Dwan, Sidney Olcott, Bert Levy, Daniel Frohman, George Fitzmaurice, William de Mille, Rita Weiman, Clara Beranger, Anne Morgan, Otto H. Kahn, Felix Kahn, Job Hedges, Gilbert Miller, Dr. A. H. Giannini, J. D. Williams, Joseph Plunkett, Jules Mastbaum, Mischa Elman, Conrad Nagel, William Brandt, Herbert Brenon, Arthur Train.

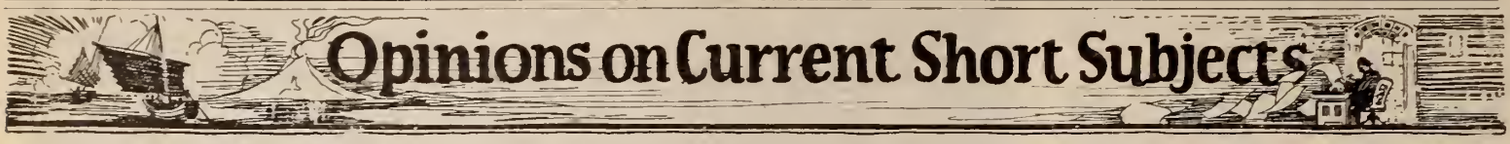
Shoot Lighthouse Scenes For Baby Peggy

Initial exteriors of Baby Peggy's "Captain January" are being filmed at the lighthouse on Light Island at Laguna Beach.

The story of "Captain January" revolves about a lighthouse, and a picturesque set has been built by Principal Pictures Corporation on a desolate strip of beach at Laguna, where shooting will continue as long as weather permits.

Two-color Ad Makes Splash on "Little Old New York"

For the showing of "Little Old New York," at the Palace theatre (formerly the Allen), in Montreal, the management took a full page in the Sunday newspapers. The background of the entire page was a light yellow, with the type matter in black. Two stills and two portraits of Miss Davies were used on the page.



"Exit Caesar"
(Educational—Two Reels)

WHEN an ex-manager of a show steps off a train in a small town with a charming toe-dancer he proceeds to try and bilk the "Hick" of their "cale." It appears that in this Mermaid Comedy that the natives were in the throes of rehearsals for a Home Talent performance when the two visitors "hit the burg." Plenty of comedy is injected when the various "rubes" are shown practicing songs and dances and the brisk action arrives when, after a series of ludicrous incidents on the stage the villian tries to hold up the entire audience at the point of a pistol. There are the regular chases and rough comedy with daring riding by a cowboy, that provide thrills as well as almost continuous laughs, and in the end the hero defeats the villian who is tar and feathered while the native wins the toe dancer. One of the quiet but most amusing parts of this comedy is the human nature displayed when the villain hoaxes with fake diamonds the citizens who are searching for the real diamond supposed to be lost and of which there was a reward offered. A real comedy up to the Mermaid standard.—TOMHAM.

"The Spider"
(Educational—One Reel)

THIS is one of the series of secrets of life produced by Principal Pictures Corporation. It may have some value along educational lines, but otherwise cannot be very highly recommended unless one has a particular liking for the spider.

The picture shows the spinning of the web by Mrs. Spider, the depositing of the eggs, the advent of the baby spider, the entanglement of the fly in the web, and various points about a spider which one would never suspect unless shown under the microscope as these pictures show them.—CHESTER J. SMITH.

"The Bee"
(Educational—One Reel)

BEING the second one of the new series of "The Secrets Of Life" produced by Principal Pictures and photographed by Louis H. Tolhurst, inventor of the microscopic process. If a novelty is needed on any bill anywhere, here it is. It is highly instructive and the interest in these remarkable pictures should be intense. The magnifying process reveals every move of the busy bee and shows how, in their happy world, only the women work. An all-around entertaining picture that should attract a class of people to the theatres who seldom attend. And it will register just as heavily with the regular movie fans.—TOMHAM.

"Home Again"
(Educational—One Reel)

"OLD BLACK JOE" and "Annie Rooney" are the principal songs in this "community-singing" reel with "Home Sweet Home" as in finale. Every audience should join in the singing of these old-time favorities with gusto as the sub-titles are there to encourage them, augmented by the orchestra. A beautiful description of just how "Home Sweet Home" came into being, was portrayed. If all of the series give as much promise as this one, the Sing Them Again series should prove regular welcome vistors to the theatres that are running them.—TOMHAM.

"Snooky's Covered Wagon"
(Educational—Two Reels)

THIS clever group of trained animals and birds, headed by Snooky, with Tom and Jerry as principals, have a bootlegging trio of humans to thwart this time, and there is the usual happy ending with no one married. The animals are driven to desperation for lack of food and after a grotesque mass meeting of monkeys, lions, owls, goats, dogs, parrots, mice, etc., presided over by a majestic lion, they act upon Snook's advice and determine to try for a reward of five hundred dollars which the Sheriff has offered to anybody who can prove that the Idlewild Hotel is not inhabited by ghosts. Snooky and a small boy discover a trio of bootleggers manufacturing eighteenth amendment knockouts and the three men capture the boy, whereupon Snooky phones for his "gang" who flies to the rescue in a covered wagon from then on the fun is swift as all the animals manage to scare the bootleggers so badly that the trio finally is happy to be taken by the Sheriff and all the animals proceed to celebrate their relief from hunger with the aid of Snooky's reward received from the Sheriff. The clever comedy cast is too well known to be any further praised. Needless to say they are up to their usual form and "Snooky's Covered Wagon" should find high favor on any bill—TOMHAM.

"My Friend"
Educational—Two Reels

LLOYD HAMILTON was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout its laughter in a projection room. In its early stages the picture coaxes laughs. As it develops it defies you to keep from laughing.

Hamilton, in search of a job runs across a former buddy whose life he had saved in the war. He is invited to the latter's birthday party and his escapades at the function of society's elite are ludicrous and laughable in the extreme.

But funniest of all is his flight in the flivver accompanied by every canine in the neighborhood. One of the most persistent of the hounds chews his way in through the top of the car as the rain starts falling in torrents. The deluge continues until the occupants are flooded into the already flooded streets. There are more laughs in this one than in any two-reeler seen in a long time.—CHESTER J. SMITH.

"Ride 'Em Cowboy"
(Educational-Christie—Two Reels)

BOBBY VERNON in the role of an auto salesman out in the wild and wooly west has a hard time getting his flivver established with the cowboys until it proves its worth in a series of heroic and humorous escapdes in which he saves the sheriff's daughter from the clutches of the vill-yun.

When the fair maiden is abducted by the band of desperadoes and secreted in the neglected cabin Bobby makes an armored car of his flivver and continuously circling the shack finally smokes out the culprits by backing it up against a rear doorway. Triumphantly he returns to the village with the maiden only to find himself in more difficulty when he is pursued by the bandit gang. However, after many humorous situations he turns over the leader of the gang to the village bastile. There is plenty of fast action in the two reels, but the comedy is old stuff and not too humorous at that.—CHESTER J. SMITH.

"Over the Fence"
(Educational—Two Reels)

THIS Juvenile Comedy will carry your audience back to boyhood days and is good for continuous laughter from any variety of audience. There are no slack moments and the "gang" is on its tip toes every minute under the able direction of Earl Montgomery. These are truly clever kids. The comedy is well mounted and tells the story of the boy who was taken away from his home to visit his society aunt in a highly cultured neighborhood. The gang joins him there where they find him among the youngsters of the elite. And what the proletariat did to the aristocracy would put the French Revolution to shame. They were ably aided by a Boston Terrier who carried mud around promiscuously. And then the Aunt was glad to send the boy visitor home. Her little nephew was happy to go back and start another new comedy with his gang, which will have to go some if it beats this one.—TOMHAM.

"Girls and Records"
(Pathe—One Reel)

GRANTLAND RICE'S second number of Sportlights can be described as very entertaining and a suitable filler for practically any sort of program. The athletic girls of today are introduced in picturesque contrast to the "Athletic" girls of the distant past. Where the girls of "yesterday" secured most of their exercise in watering flowers from a tin sprinkler the girls of today are pictured in all their robust fullness. The present-day girls filmed in action are Helen Wills on the tennis court; Miss Collett on the golf links; Adeline Gehrig at basketball, a women's team in an exciting encounter on the polo field and Miss Aileen Riggin, the Olympic diving champion, in some marvellous dives and poses.—TOMHAM.

"Film Foolish"
(Educational—One Reel)

AN assistant property man at a movie studio is how the comedian manages to break into the movies and his mistakes cause trouble enough in that particular studio to furnish two reels although all the action has been achieved in a single reel. Even when they throw him off a three-story building supposing him to be a dummy, it does not phase him. He breaks in on dramatic scenes that are being staged and turns them into riotous comedy. And he never stops; just breaks into one thing after another and turns tears into laughter. This is of the so-called rough comedy type but not a hint of vulgarity. It's just lively and furious and will assuredly entertain anywhere.—TOMHAM.

"Flying Finance"
(Educational—Two Reels)

THIS Mermaid comedy moves with all the speed of the cyclone which features it and is as full of humorous situations throughout as the air is with debris. Just what havoc a healthy cyclone can accomplish is aptly demonstrated. Houses, animals and people are tossed about with reckless abandon and comedy situations follow each other so closely that it is just one laugh from start to finish.

There is no need for any more story than is provided. When that cyclone starts blowing up no other plot or action is necessary. It's a knockout that can't miss.—CHESTER J. SMITH.

Kellog to Assume First National Duties

MARK KELLOG will assume his duties as advertising and publicity director of Associated First National Piictures, Inc., on January 2nd, succeeding Bob Dexter who resigned to accept a contract to write fiction for a group of magazines.

Mr. Kellog comes to First National From the Burroughs Adding Machine Company, of which organization he served as advertising manager.

English Character Actor for "Virtuous Crook"

Joseph North, English character actor of the legitimate, has been engaged by Universal to play one of the leading supporting roles with Herbert Rawlinson in his latest starring feature, "The Virtuous Crook."

Filming has just begun on the picture, which is a composite crook drama of two magazine stories. Raymond L. Schrock made a screen adapation from two stories, one by Jack Boyle and one by Richard Goodall. Rex Taylor wrote the scenerio from Schrock's adaptation.

Irving Cummings is directing.

Those having prominent roles are: Edwin J. Brady, Kathleen Myers, Alfred Allen and William A .Carroll.

Reformers Will Again Ask Government Control

The National Conference of Churches on Federal control of motion pictures meets in Washington February 13 and 14 with the usual objective in view, to secure a Government supervision of the picture industry. There is nothing new in the intentions of the organization and but little attention has been paid to it on the part of the industry.

The bill proposes a Federal Motion Picture Commission composed of the Commission of Education and six commissioners to act under the Secretary of the Interior, whose annual salary shall be $9,000, and the chairman's salary $10,000.

Additions to "Poisoned Paradise" Cast

B. P. Schulberg has added the names of George Beranger and Michael Varconi to the cast of his next Gasnier production, "Poisoned Paradise," which will be a forthcoming release by Preferred Pictures. The story, adapted by Waldemar Young from Robert W. Service's novel of Monte Carlo, will be enacted by a cast headed by Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith.

"David Copperfield" Is Danish Production

Exception is taken by Nordisk Films Kompagni to printed satements to the effect that "David Copperfield" is a Swedish product. It was produced by the Nordisk company in Copenhagen, Denmark, and is being released by Associated Exhibitors. It is a Danish production and not Swedish.

Graham Action Against Valentino Advanced

Action by Arthur Butler Graham against Rodolph Valentino for $47,811 was advanced on the preferred calendar this week by the Appellate Court.

Thomas Meighan in scenes from "Pied Piper Malone," a Paramount picture.

Day of Short a Feature Is Dawning

Famous Players, Metro and National to Reduce Footage on New Product

THE day of the shorter feature is apparently dawning. Famous Players, Metro, and First National are abandoning the making of long features, save in exceptional cases.

Famous Players, it is understood, will limit the majority of its product for next season to 6500 feet. Marcus Loew, President of Metro, in interview printed in the Los Angeles Times December 19 is quoted as saying that "Metro will make five-reel and six-reel pictures, and I predict that the passion for making eight, nine and ten-reel so-called superpictures will quickly die out."

First National's intention of reducing the footage on its product was announced some time ago.

The interview with Mr. Loew referred to above reads in part as follows:

"Production has not for many weeks been sufficient to supply the demands of exhibitors. The surplus of completed pictures now in the vaults here and in New York will be exhausted y early spring and, in spite of the revival of production activity which will begin the first week in January, there will be a shortage of new films from late February until April, for the new productions cannot be ready much before that date.

"In a sense this picture shortage of many big producers will be a good thing for the industry in general, for it means that some of the distributing organizations will have to buy or handle the best of the products of the smaller independents who have not had releasing channels arranged for. This will liquidate the frozen capital now tied up in independent productions.

"Though I am not yet ready to announce Metro's 1924 production plans in detail, I am free to say that I think the time of 'big pictures' is at an end. The public no longer cares about lavish productions merely for their lavishness, and there is even no advertising value in the fact that a given picture cost $1,000,000 or more to make. That is why, collectively, the producers will make more pictures here in 1924 than in any previous year. Five $200,000 pictures mean better business and better art than one which cost $1,000,000.

"The costume period picture vogue is also about played out, I think. Writers and directors rarely make them human, and unless the story has value that makes it exceptional the costume play of only average merit will make less money than the modern play of the same quality.

"Theatre owners and the public are tired of long, padded pictures. The exhibitors cannot make money with pictures that are so long that they lose one performance a day. Metro will make five-reels and six-reel pictures, and I predict that the passion for making eight, nine and ten-reel so-called superpictures will quickly die out."

Children Writing "David Copperfield" Essays

The $3,000 prize essay contest on "David Copperfield" being conducted by Associated Exhibitors is said to have attracted hundreds of school children, with indications that the number competing will reach well into the thousands before the contest ends, March 31st next. Many literary and educational publications have voluntarily endorsed this project it is said.

The Normal Instructor and Primary Plans, which claims the largest circulation of any school journal, devotes half a column in its January number to this contest.

Warner Salesmen To Aid Tax Repeal Fight

With a view to bringing about repeal of the admission tax law, salesmen handling Warner Brothers Pictures have been appraised of proceedings under way in this connection and have been requested to exert every influence they can to arouse to action the exhibitors they come in contact with.

Other companies are following this same line which was suggested by William Brandt of the T. O. C. C.

Distinctive Lists Three For Early Release

Distinctive Pictures Corporation announces three new productions to be released early in the new year.

"Second Youth," an adaptation of the novel by Allan Updegraff, with a cast of Broadway stage comedians, will be ready for exhibitors on January 15. Albert Parker directed this farce comedy in which will be seen Alfred Lunt, Mimi Palmeri, Walter Catlett, Jobyna Howland, Lynn Fontanne, Herbert Corthell and Faire Binney.

Another George Arliss production entitled "The Adopted Father" will be ready on February 15. Harmon Weight directed this photoplay, which is an adaptation of the All-Story Weekly serial by Edgar Franklin. Edith Roberts, Taylor Holmes and Ronald Colman are in the supporting cast.

"Blood and Gold," which is now in production by Distinctive, starring Conrad Nagel, Alma Rubens and Wyndham Standing will be released on March 15. Albert Parker is directing.

Distinctive pictures are released through Goldwyn Cosmopolitan.

Universal Baby Star Makes Rapid Progress

Margaret Morris of Universal City, chosen by the Wampas among the thirteen "Baby Stars" of 1924 for whom unusual success is predicted, has been in motion pictures a little over one year.

Fred Datig, casting director, and Fred McConnell, head of the serial and short reel departments, saw her possibilities and gave her a small part in "Beasts of Paradise." Her work in this was so acceptable that she was co-featured with Pete Morrison.

Norman Kerry Joins "True As Steel" Cast

The latest addition to Rupert Hughes' "True as Steel" cast is Norman Kerry, borrowed by Goldwyn from Universal.

Other names in the large cast are Huntly Gordon, William H. Crane, Aileen Pringle, Eleanor Boardman, Cleo Madison, Louis Paine, William Haines, Kathleen Key, Jean Haskell, Lucien Littlefied and William Orlamond.

"Unknown Purple" Booked For Randolph

The Randolph theatre, Chicago, has booked "The Unknown Purple" for a first-run engagement to be played during the latter part of January. Truart's mystery drama will go into the Randolph for an extended run and a special exploitation campaign will accompany the picture.

$70,000 Bonus, Prizes for F. B. O. Employees

F. B. O. distributed $70,000 in bonus money and prizes to salesmen and branch managers during 1923, and acted as Santa Claus to home office employees by giving checks to each one for a full week's salary.

"Nothing pleased the executives of this company more than to be able to distribute $20,000 in prizes and $50,000 in bonuses among our employees this past year," declared Harry M. Berman, General Manager of exchanges. "Last year at this time the company still was struggling up the hill and we gave our employees a five dollar gold piece to express our appreciation of their efforts, enthusiasm and loyalty. This year we have given them a total of $70,000 which clearly indicates the vast strides forward F. B. O. has made in the past year, and also our desire to share with our employees a part of our profits.

Lasky Announces Purchase Of New Stories

Before leaving for Los Angeles Saturday, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced the purchase of several stories and plays for future production.

Following the completion of "Triumph," which he will begin on January 7, Cecil B. DeMille will produce "Feet of Clay," a novel by Margueretta Tuttle, which was published serially in "The Saturday Evening Post."

Another story which will be put into production shortly is "The Mountebank," W. J. Locke's novel and play which was produced on Broadway last season. This production will be directed by Herbert Brenon, who is now in the East assembling production material and looking for people who will appear in the picture.

"The Enemy Sex," a story by Monte M. Katterjohn will be produced shortly by Sam Wood. It is an adaptation of a story by Owen Johnson.

McConville With Metro in New England

John P. McConville, who for the past eight years has been identified with Famous Players-Lasky Corporation, handling publicity, advertising and exploitation of Paramount pictures in New England and New York State, is now connected with Metro Pictures Corporation as publicity and advertising manager for New England, with headquarters in the Boston Metro exchange.

Grand-Asher Will Produce "The Fear Maker"

Harry Chandlee has recently completed a story, "The Fear Maker" which, before publication, has been bought by the Grand-Asher Dist. Corp., through F. Heath Cobb, exploitation director.

This story will probably be the first production which will star Florence O'Denishawn of the Music Box Review who has for a number of years been the featured dancer with such Broadway attractions as the Follies, Hitchy Koo and others.

"The Fear Maker" will be the first production for Grand-Asher release to be made in an eastern sndio. Mr. R. William Neill, who is now making his second feature production for Grand-Asher, "Rose of the Ghetto," from the Edward E. Rose stage success, will probably handle the production and direction of this new picture.

French Military Expert to Help Carewe Picture

In producing the desert battle scenes for his next First National picture, "A Son of the Sahara," Edwin Carewe will have the cooperation of one of France's best known Colonial officers, Commandant Fournier, now stationed in Biskra, Algeria.

Mr. Carewe visited the barracks at Biskra for the purpose of interviewing Commandant Fournier regarding the use of five hundred Senegalese troops in the picture. Fournier not only volunteered the services of the five hundred Senegalese but appeared eager to lead them in the spectacular scenes that Mr. Carewe has planned for them.

Ray's "Courtship" To Open At N. Y. Central

The pre-release run of Charles Ray in "The Courtship of Myles Standish," will open at the Central Theatre, New York, December 30. Invitations to occupy boxes as guests of Mr. Ray have been sent to Governor Alfred E. Smith, Mayor John F. Hylan, Acting Mayor Murray Hulbert, Anton Lang, the Christus of the Passion Play, and a large number of other notables.

Maclyn Arbuckle Signs For "Janice Meredith"

Maclyn Arbuckle has been engaged by the Cosmopolitan Corporation for the part of Squire Meredith in "Janice Meredith,' the new special production of the revolutionary era of American history in which Marion Davies will star following her appearance in "Yolanda."

"Don't Call It Love" is among the latest of the Paramount Pictures. These scenes are from the production.

Kirkwood To Play Lead In C. B. C. Feature

James Kirkwood as the leading player in the new C. B. C. Film Sales Corporation production "Discontented Husbands" is announced by producer Harry Cohn.

In keeping with the C. B. C. announcement that the company's releases for the year could be played as a series, the idea of "Discontended Husbands" is said to "follow-up" those in the foregoing C. B. C. productions — "Innocence," "Forgive and Forget," and "The Marriage Market."

A supporting cast containing the names of players of recognized ability will be announced shortly in the support of Mr. Kirkwood, Mr. Cohn says.

F.B.O. Announces Closing Of Foreign Deal

The Film Booking Offices announce that a contract was closed last week with Chipman Ltd., of New York, whereby they are to distribute the F.B.O. product in Australia and New Zealand. Messrs. Burney and Chambers, managing directors of Selected Super Films, Sidney, Australia, will handle the actual distribution of the product.

The contract covers a large number of productions among which are the following: "Human Wreckage," "The Mailman," "Daytime Wives," "The Lullaby," "Judgment of the Storm," "The Dancer of the Nile," "The Fair Cheat," "Divorce," "Lights Out," "Blow Your Own Horn," "Alimony," "Lost," "Beware the Woman," as well as other F.B.O. specials.

"Blizzard" For Theatre Club Showing

"The Blizzard," one of the William Fox special productions for this year, has been selected for showing as the featured part of the annual entertainment which the Theatre Club of New York will present in the ballroom of the Astor Hotel on December 29th. The entertainment is given for the benefit tubercular children.

The Theatre Club selected "The Blizzard" following the hundred per cent rating given it by the Exceptional Picture Committee of the National Board of Review.

"Love Insurance" Next For Reginald Denny

"Love Insurance," which will be the first vehicle of Reginald Denny, Universal City, when he recovers from injuries suffered in an automobile accident, is taken from a novel by Earl Derr Biggers in which the true whimsical humor of life is the chief element.

Bernard McConville, supervising editor of Universal-Jewel features, and Rex Taylor, well-known scenario writer, adapted the book to screen form. Taylor prepared the scenario.

New Strongheart Picture Due in February

ASSOCIATED First National Pictures, Inc., will soon present its third Strongheart picture, according to an announcement issued this week. It is "The Love Master," produced by Laurence Trimble and Jane Murfin and featuring the famous dog star in a story of the Northwest. It has been scheduled by First National for February release.

Government Aid For Next Johnson Feature

EMORY JOHNSON'S next production for Film Booking Offices will bring to the screen some extraordinary battle scenes, according to advices from the Johnson producing headquarters on the coast. The scenes will be photographed in a few weeks at the big army reservation in San Francisco — the Presidio. The full co-operation of the U. S. Army has been given Mr. Johnson it is claimed.

At least two of the biggest battles in the Great War will be duplicated in the production which is tentatively titled "Swords and Plowshares."

"Swords and Plowshares" declared Mr. Johnson before leaving for location at Santa Barbara, California, "is in no sense a war picture. It will have a powerful war background, to be sure, but it will be assentially a human drama, omitting none of the sound and dramatic ingredients which have figured so vitally in the success of my recent photoplay.

Mary Carr will furnish the mother-love note, about which the story, written by Mr. Johnson's talented mother, Emilie Johnson, has been woven.

Johnnie Walker will appear as the son.

Book Salesmen Are Shown "Name The Man"

Fifteen of the head salesmen of A. L. Burt & Co., publishers, witnessed a private showing last Thursday of Goldwyn's first Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," at the Goldwyn home office, preliminary to a nation-wide sales campaign on the popular-priced edition of the novel.

It is a new thing for a publishing house to send its salesmen to see the film version of a novel run off before sending them out to sell it. The arrangement with A. L. Burt & Co. was made by W. R. Ferguson of the Goldwyn Cosmopolitan exploitation department.

Important Players Named For "Cytherea"

George Fitzmaurice and Samuel Goldwyn have completed the principal casting for Fitzmaurice's next independent production in association with Mr. Goldwyn, which is to be Joseph's Hergesheimer's novel "Cytherea." It will be distributed by First National.

The four most important roles are to be taken by Lewis Stone, Alma Rubens, Mary Aldan, and Constance Bennett who will make her first screen appearance. Miss Bennett is a daughter of Richard Bennett.

It is now expected that the director and the company will journey to Havana, Cuba and Paris for the exterior scenes.

Paramount Will Produce "Merton of Movies"

"Merton of the Movies," George Kaufman and Marc Connolly's comedy success in which Glenn Hunter has been starring on the stage for the last two years, is to be produced as a Paramount picture by James Cruze with Mr. Hunter in the title role, according to an announcement made by Jesse L. Lasky.

The picture will be made in Hollywood, and production will start after the close of the play's present run in Chicago.

Irving Greene With Yale University Press

Yale University Press, producing "The Chronicles of America," has announced the appointment of J. Irving Greene in an important executive capacity. He is working in close co-operation with Pathe Exchange, Inc., distributors of the Chronicles, as producer's representative and is also handling special publicity for the Yale Press enterprise.

Mr. Greene was for two years a member of the Pathe exploitation staff and subsequently Director of Advertising and Publicity for Associated Exhibitors. He has had much experience in promotion work and is well qualified to take charge of the important duties assigned to him in connection with "The Chronicles of America" series.

Tourneur's Next Will Be "The White Moth"

Maurice Tourneur is back in Los Angeles from New York, where the director spent the past three weeks arranging his producing plans for the coming year.

After conferring with M. C. Levee, producer of Tourneur pictures at the United Studios, Mr. Tourneur announced his next picturization for First National release to be "The White Moth," a modern society drama by Izela Forrester.

It originally appeared in Ainslee's Magazine.

Mr. Tourneur also brought back with him motion picture scenes staged in Japan to be incorporated in "Torment," his newest First National offering now being edited.

Camera Expert Again Signs With Preferred

Karl Struss has signed a new contract with B. P. Schulberg through which his future efforts belong exclusively to Preferred Pictures. Struss was formely cinematographer for Cecil De Mille. Since affiliating with Preferred he has photographed all Gasnier's productions and is now doing the camera work on that director's new picture, "Poisoned Paradise."

Gillingwater Signed for Warner Feature

Claude Gillingwater has signed a contract to appear in his third successive Warner feature. He is to have one of the leading roles in the forthcoming production, "How to Educate a Wife," from the Elinor Glyn story of that name. Grant Carpenter is writing the screen version, which will be directed by William Seiter.

Mix Feature Heads Fox Release Schedule

TOM Mix in his newest production, "Eyes of the Forest" will head the releases which Fox Film Corporation announces for the week beginning December 30th. The other release is a Sunshine Comedy called "Spring Fever."

According to the Fox publicity department, this is the picture that Mix was making when he was caught in the premature explosion of a dynamite blast and painfully hurt. Lambert Hillyer directed it.

"Spring Fever" is said to be up to the highest notch of the Sunshine Comedy brand and has a number of fresh twists and gags.

Exhibitors Box-Office Reports

PARAMOUNT

Big Brother—

Went over big with the boosting of almost every club in the city. Well done, and sufficiently interesting to warrant local co-operation. (Middle West.)

The Light That Failed—

Played to a good attendance stimulated by Christmas shoppers. (Middle West.)

Nothing spectacular about this picture but considered good. Business fair. (Middle West.)

Held up fairly well during the week, but nothing extra. (Middle West.)

To the Ladies—

Made a fair average but it ran in a bad week — just before Christmas. (Middle West.)

Theodore Roberts always draws big here and this one went over good, as usual. (Middle West.)

Wild Bill Hickok—

A disappointment. Hart has lost ground. Picture not historically correct enough to interest lovers of western life. Didn't do much business here. (Middle West.)

His Children's Children—

A good picture. Business for the week was excellent. (West.)

The Call of the Canyon—

An excellent entertainment. Good receipts during week's run. (Middle West.)

Woman Proof—

A good picture. Business good (Middle West.)

Striking art ad on "White Tiger" (Universal) used by Miller's theatre, Los Angeles.

FIRST NATIONAL

Ashes of Vengeance—

Norma puts it over. One of her very best. (Middle West.)

The Scarlet Lily—

A fair picture that didn't do very well on a week that averaged poorly at all the theatres. (Middle West.)

What a Wife Learned—

Played a four day run in a regular week house. Business not very good. (West.)

Anna Christie—

A very good picture, enjoyed by those that are interested in the author, good drama and honest picturization. Business quite good. (West.)

Her Reputation—

Audiences liked this picture. May McAvoy proved good drawing card. (Middle West.)

METRO

Long Live the King—

It was a tough week, and like the rest this picture did only fair business. (West.)

The French Doll—

Pleased the Murray fans, but the week was rather light. (Middle West.)

Pleasure Mad—

Above the average type of picture of this kind. Business good. (West.)

Our Hospitality—

Picture pretty well liked, and business was rather good. (West.)

A riot of fun that packed them in. (East.)

The Social Code—

Fair picture. Star's popularity at this house helped. Business fair. (East.)

Scaramouche—

Finest ever. In 5th week and still selling two weeks in advance. (Middle West.)

Fashion Row—

One of Mae Murray's best and we did excellent business for a week. (Middle West.)

A Wife's Romance—

Good crowds turned out for this one for a week. (Middle West.)

GOLDWYN-COSMO

The Slave of Desire—

A good picture, but business was nothing extra for the week. (West.)

A splendidly acted production telling an interesting story. Whole town was talking about it. Business S. R. O. (East.)

The Eternal Three—

Stereotyped triangle tale, done only moderately well. Poor business. (Middle West.)

Little Old New York—

A picture that has been pleasing everybody. Business kept up well on the third week of the run, despite other good pictures in town and the pre-holiday slump. (West.)

Reno—

Very good picture and we did good business with it. (Middle West.)

The Ragged Edge—

Much to commend this one. Scenery is great. Drew crowds. (Middle West.)

The Steadfast Heart—

Held up very well. Patrons liked it. (Middle West.)

FOX

The Exiles—

This one failed to overcome the general bad business of the week. (West.)

The Village Blacksmith—

This title seemed to have a nice drawing power, and business was quite good during the engagement. (West.)

Does It Pay?

Trite, commonplace, and not artistically done. Not well patronized. (Middle West.)

Mile a Minute Romeo—

Typical of Mix. Plenty of action and comedy. Went over very well. (Middle West.)

North of Hudson Bay—

Tom Mix at his best. (East.)

Cameo Kirby—

A good old fashioned picture. A great relief from the dissatisfied husband or wife type. Business good. (Middle West.)

UNIVERSAL

The Thrill Chaser—

A little out of the ordinary. Names in the cast helped put the picture over here. Business was only fair. (West.)

The Darling of New York—

Average business for the week was recorded by this one. (West.)

The Hunchback of Notre Dame—

Business the third week fell off to a noticeable extent, and the picture is being taken off after forty-two performances at advanced prices. Top seems to be too high for a picture here. (West.)

His Mystery Girl—

Fair for that type of picture. Very slack business, just before Xmas. (Middle West.)

SELZNICK

Rupert of Hentzau—

Just fair, running against Christmas shopping competition. (Middle West.)

WARNER BROS.

Tiger Rose—

Picture seemed well liked but the week was against it. (West.)

Where the North Begins—

Rin Tin Tin will bring them in. A wonderful film. Attendance very good. (Middle West.)

Main Street

A real good entertaining picture that packed them in for a week. (East.)

Lucretia Lombard—

One of the best films seen in this city in sometime. (East.)

F. B. O.

Lights Out—

Only a fair picture, but advertising put it over for a nice week. (West.)

The Mail Man—

Business was good but the picture proved a disappointment. (West.)

HODKINSON

The Rapids—

Just a program picture. Good cast. Held up for half week run. Business average. (East.)

STATE RIGHTS

The Woman in Chains—

A fair picture. Business poor. (Middle West.)

Temporary Marriage—

Did a good business for a week's run. (Middle West.)

"Paddy-the-Next-Best-Thing" (Allied P. & D.) was advertised in this manner by the Ohio theatre, Indianapolis.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—The Steadfast Heart (Distinctive), Capitol Magazine (Selected), A Little Friend of All the World (Scenic).
Musical Program—"Christmas Fantasy" (Overture with Ensemble), "Jingle Bells," "Peter Rabbit," "Toyland" and "March of the Toys" (Divertissements), "Friend o' Miine" (Prologue), "Chrisitmas Evening in Sicily" (Organ Recessional).

Mark Strand Theatre—
Film Numbers—Boy of Mine (First National), Mark Strand Tropical Review (Selected), The Animal's Fair (Pathe).
Musical Program—"Yuletide Tone Poem" (Overture with Tableau), Annual Frolic, including "The Voice of the Chimes" (Octette), "Valse des Fleurs" (Ballet), "A Day at the Ventriloquist's" Male Quartette), "I Love You" (Octette and Dancer), "The Silver Palace of Toys" (Special Orchestra), Solo and Trio Dances, Finale (Ensemble), Recessional (Organ).

Rialto Theatre—
Film Numbers—Don't Call It Love (Paramount), Rialto Magazine (Selected), Never Weaken (Pathe).
Musical Program—Selections from "Faust" (Overture), Riesenfeld's Classical Jazz (Orchestra), "Brown October Ale" (Baritone Solo), "Polka Sergeant" from "Night of Love" (Divertissement).

Rivoli Theatre—
Film Numbers—Big Brother (Paramount), Rivoli Pictorial (Selected), Contest (State Rights).
Musical Program—"Morning, Noon and Night in Vienna" (Overture), "A Christmas Fantasy" (Divertissement), "Bubble Dance" (Dancer with Music Film).

Cameo Theatre—
Film Numbers—A Lady of Quality (Metro) Hansel and Gretel (Universal)
Musical Program—"Largo" and "March of the Toys," (Overture) "A Dream of Christmas" (Stage Number including Dance Number).

California Theatre—
Film Numbers—The Rendevous (Goldwyn) Aesops Fables (Pathe), Five Orphans of The Storm (Pathe), Topical Review (Selected).
Musical Program—"Wizard of the Nile," Narcissus" and "No NO Nora" (Overture).

Grauman's Metropolitan Theatre—
Film Numbers—Don't Call It Love (Paramount), Pathe News.
Musical Program—"Poet and Peasant" (Overture), "Bringing Up Father" (Organ Solo), Song Numbers by Duet, Christmas Review by Twenty Children.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—Orchestra.

Tally's Theatre—
Film Numbers—The Temple of Venus (Fox), Somebody Lied (Fox), Fox News.

Hill Street Theatre—
Film Numbers—Truxton King (Fox).
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—The Ramblin' Kid (Universal).
Musical Program—Vaudeville.

Mission Theatre—
Film Numbers—The Virginian (Preferred), Pathe Comedy, Piicking Peaches (Fox), International News.

Grauman's Million Dollar Theatre—
Film Numbers—Rosita (United Artists), continued.

Grauman's Rialto Theatre—
Film Numbers—Why Worry (Pathe), continued.

Grauman's Egyptian Theatre—
Film Numbers—Ten Commandments (Paramount), continued.

A NEW SHOW EVERY SATURDAY
FOX OAKLAND
NOW SHOWING
You can't get away with it
by Gouverneur Morris
FOX NEWS MAGAZINE
FOX OAKLANDS—Concert Orchestra
GEORGE O'HARA in "LONG LIVE THE KING"
FOX OAKLAND FOLLIES of 1923
NOW SHOWING
...NEW SCORES OF "FIGHTING BLOOD" by H. C. WITWER
Author of "The Leather Pushers"
SIX CYLINDER LOVE by ERNEST POOLE

Pictorial ad used by the Fox Oakland theatre, Oakland, on "You Can't Get Away With It" (Fox).

California THEATRE MAIN at 8th
The port of missing mates
Starting Today
GOLDWYN Presents
"RENO"
Please Come Early—First Show 12:30 P. M.
The Most Subtle, the Most Human and the Most Entertaining
Matrimonial Mixup
EVER CONCEIVED
It Will Make Everyone
From 6-to-60 Laugh
Many of its Biggest Scenes Were Made in Yellowstone National Park
And one of the famous Geysers was filmed in action for the first time!
"RENO" BOASTS THIS GREAT CAST:
HELENE CHADWICK, LEW CODY, CARMEL MYERS, GEORGE WALSH
Hedda Hopper, Victor Potel, Dale Fuller, Ruth Hughes, William Orlamond, Kathleen Key, Jack Curtis, Robert de Vilbiss, Howard Truesdale, Richard Wayne, Hughie Mack and
THE LOOMIS TWINS (In Person)
a Real Fun Feature
HAL ROACH'S Latest and Happiest
"OUR GANG" COMEDY
Rupert Hughes'
...Clever, Satirical, Laugh-Making Comedy Dealing with Life's Greatest Gamble
ELINOR'S BRILLIANT ORCHESTRA
3 Splendid Concerts Daily

The showing of "Reno" (Goldwyn) at the California theatre, Los Angeles, was advertised in this manner.

BROOKLYN

Mark Strand Theatre—
Film Numbers—"Little Old New York" (Cosmopolitan), Jimmy's Christmas Idea (Special Dawley Shadowgraph).
Musical Numbers—Marionettes in new and old dances. "Little Old New York" (Overture), Atmospheric prologue introducing Louis Dorney, tenor; Ruth Arden, soprano, and the ballet in "Eileen", "Do You Hear Me Calling" and "Little Old New York," (Prologue including tenor and soprano solos, and the Ballet).

LOS ANGELES

Loew's State Theatre—
Film Numbers—Fashion Row (Universal), Pathe News, Aesop's Fables (Pathe), Easy Street (Comedy).
Musical Program—"Adeste Fidelus" and "Largo" (Overture).

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

44th Street Theatre—
Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—
Film Numbers—The White Sister (Distinctive), continued.

Central Theatre—
Film Numbers—The Shepherd King (Fox), continued.

Cosmopolitan Theatre—
Film Numbers—Under The Red Robe (Cosmopolitan), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued

CHICAGO

Chicago Theatre—
Film Numbers—Boy of Mine (First National), News Weekly, Scenic, Over the Fence (Comedy), Topics of the Day (Pathe).
Musical Program—Excerpts from "Il Trovatore" (Overture), "The Gilded Horse" (Presentation), "Dirty Hands, Dirty Face" (Organ), "Christmas Fantasy" (Specialty).

Tivoli Theatre—
Film Numbers—Pleasure Mad (Metro), Scenic, Digest (Hodkinson), Felix Cartoon (S. R.).
Musical Program—"Rigoletto" (Overture), Christmas Pome—1923 Edition (Organ), "Christmas Fantasy" (Presentation).

Riviera Theatre—
Film Numbers—Pleasure Mad (Metro), Scenic, Weekly, Felix Cartoon (S. R.).
Musical Program—"Cavalleria Rusticana" (Overture), "Covered Wagon Days" (Presentation), "The Frost Maiden" (Specialty).

Roosevelt Theatre—
Film Numbers—Why Worry (Pathe).

Stratford Theatre—
Film Numbers—Here and There with the Stratford Cameraman (News Weeklies), Five Orphans of the Storm (Pathe), Long Live the King (Metro).
Musical Program—"Mignon" (Overture), "A Christmas Fantasy" (Presentation), "A Smile Will Go a Long, Long Way (Organ), "The Junior Prince"

Strand
ALL THIS WEEK
A wonderful stage success turned into a stirring story of crashing of airplanes and smashing of hearts
LAUGHS, GASPS AND THRILLS!
KENNETH HARLAN
in
The BROKEN WING
with a perfect cast including MIRIAM COOPER, WALTER LONG, MISS DUPONT AND OTHERS
Kenneth Harlan is the aviator who crashes into the top of a house. He loses his memory and loses his heart. Miriam Cooper is the charming girl he marries
A spasm of Hilarious Mischief and Pranks
THREE CHEERS
A Comedy that will bring back childhood days
News and Views of all the World
Sutton directing the Strand Concert Orchestra

Art ad on "The Broken Wing" (Preferred) at the Strand theatre, Omaha.

McVicker's Theatre—
Film Numbers — Big Brother (Paramount), Fun from the Press (Hodkinson), Scrooge, A Christmas Carol (S. R. Picture).
Musical Program — "Herbertiana" (Overture), "Ave Maria" (Solo), "Christmas in the Old Neighborhood" (Organ Solo), "Our Christmas Tree" (Presentation).

Woodlawn Theatre—
Film Numbers—Long Live the King (Metro), Pathe News, Five Orphans of the Storm (Pathe).
Musical Program—Violin Solo.

Randolph Theatre—
Film Numbers—The Darling of New York (Universal), International News (Universal), The Rich Dog (Universal).

NEWARK

Branford Theatre—
Film Numbers — Lucretia Lombard (Warner Bros.), Branford Review of Events (Selected), Topics of the Day (Pathe), The Lobbygow (Selznick).
Musical Program — "Blossom Time" (Whistling Solo), "A Little Friend of All the World" (Organ Solo), "Christmas Echoes" (Overture).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Boy of Mine (First National), Current Events (Pathe), No Loafiing (Educational).
Musical Program—"Santa Claus Overture" (Overture), Encore Number "Just a Girl That Men Forget."

Palace Theatre—
Film Numbers—Rosita (United Artists), Current Events (Pathe).
Musical Program—"Recollections of Christmas (Overture).

Poli's Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Columbia Theatre—
Film Numbers—His Children's Children (Paramount), Current Events (Universal).
Musical Program — Christmas Overture.

Rialto Theatre—
Film Numbers—Lucretia Lombard (Warner Bros.), Roughing It (Pathe), Current Events (Fox), A Little Friend to All The World.
Musical Program "Roses of Picardy," "From The Canebrake" (violin solo).

SAN FRANCISCO

Imperial Theatre—
Film Numbers—Under The Red Robe (Cosmopolitan), International News (Universal).
Musical Program — "Andrea Chenier" (Overture), "The Orleans Pearls (Prologue including Singing and Dancing).

Granada Theatre—
Film Numbers—The Call of The Canyon (Paramount), Fox News, Speedville (Educational).
Musical Program — "Kameoi Ostrow" (Overture), "Big Brother," "Little Boy Blue," "My Man" and "That Old Gang of Mine" (Orchestra).

California Theatre—
Film Numbers—Stephen Steps Out (Paramount), Black and Blue (Educational), Kinograms (Educational) and Pathe News.

Strand Theatre—
Film Numbers — April Showers (Preferred), A Quiet Street (Pathe), Kinograms (Educational).
Musical Program—"The West, The Next, and You," "What 're You Going to Do Sunday, Mary" and "Longing for You" (Overture).

Cameo Theatre—
Film Numbers—The Darling of New York (Universal), Hi Mayer Cartoon (Universal), Baby Peggy Contest Pictures (Local), International News (Universal).
Musical Program—"That Old Gang of Mine" (Organ Novelty), A Christmas Dream (Singing Orchestra, Child Dancer and Singing Comedian).

Warfield Theatre—
Film Numbers—Half Dollar Bill (Metro), Uncle Sam (Educational), Pathe News and Kinograms (Educational), Oblendorf Cartoon for Topics of The Day.
Musical Program — "Kameoi Ostrow" (Overture), "Card Nome" (Vocal).

BUFFALO

Shea's Hippodrome—
Film Numbers—Woman Proof (Paramount), Down to the Sea in Shoes (Pathe), Current Events (Pathe and International News).
Musical Program—In a Toyshop (Overture), "An Intimate Song Revue" (Specialty), "Babes in Toyland" (Organ Solo).

Lafayette Square Theatre—
Film Numbers—The Silent Command (Fox), Pathe Comedy, Current Events (Fox).
Musical Program—Selections from "Sally" (Overture), Three English Dances (Organ Solo).

Loew's State Theatre—
Film Numbers—Where the North Begins (Warner Brothers), Over the Fence (Comedy), Current Events (Pathe News).
Musical Program—Medley of Popular Airs (Orchestra).

New Olympic Theatre—
Film Numbers—His Mystery Girl (Universal), Little Miss Hollywood (Universal), Current Events (International News).
Musical Program — William F. Wirges playing his own compositions on the Wurlitzer organ.

Shea's North Park Theatre—
Film Numbers—Long Live the King (Metro), Hold Tight (Educational), Current Events (Pathe and International News).
Musical Program—Selections from the new Ziegfeld Follies (Orchestra).

Palace Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph), Fighting Blood (F. B. O.), Current Events (International News).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Slave of Desire (Goldwyn), The Gown Shop (Vitagraph), The Cat Came Back (Comedy) Fox News.
Musical Program—"No No Nora" (Overture), "A Smile" (Organ), "Silent Night, Holy Night" (Organ Solo).

Coliseum Theatre—
Film Numbers—Our Hospitality (Metro), Fun From The Press (Hodkinson), Uncensored Movies (Pathe), Kinograms (Educational), Pathe News.
Musical Program—"Slavish Rhapsodie" (Overture), "Owl and Moon" (Specialty).

Columbia Theatre—
Film Numbers—Darling of New York (Universal), Felix Fills the Shortage (S. R.), International News (Universal).
Musical Program—"Babes in Toyland" (Overture), "That's My Baby" (Specialty), "Silent Night, Holy Night" (Piano and Cello). Children's Fashion Show (Prologue).

Heilig Theatre—
Film Numbers—Call of The Wild (Pathe), Topics of The Day (Pathe, Pathe Review).
Musical Program — "Marcheta" (Ocerture), "Kiss Me Again (Vocal).

Liberty Theatre—
Film Numbers—Long Live The King (Metro), Pathe Review, Forbidden Fruit (Comedy), International News.
Musical Program—"Life" (Novelty Overture), Quartet singing Christmas Carols.

Strand Theatre—
Film Numbers—Tiger Rose (Warner Bros.), Inbad The Sailor (Pathe) Kinograms (Educational).
Musical Program—Day With The Circus (Prologue).

Winter Garden Theatre—
Film Numbers—The Exiles (Fox), Oh Daddy (Fox), Fox News.

ST. PAUL

Capitol Theatre—
Film Numbers—Ponjola (First National), The Dare Devil (Pathe), Capitol Snickers (Selected), Bethlehem (Scenic), Capitol Digest (Selected).
Musical Program—"The Pilgrims Chorus" and "Evening Star" (Prologue), "A Night at The Club" (Specialty), "Holy Night" (Organ Solo).

CINCINNATI

Gifts Theatre—
Film Numbers — Rosita (United Artists), Fun From The Press (Hodkinson).

Capitol Theatre—
Film Numbers—Twenty One (First National), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—To The Ladies (Paramount), Pathe News Aesops Fables (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—The Silent Command (Fox), Pathe News Aesops Fables (Pathe).

BALTIMORE

Rivoli Theatre—
Film Numbers — The Fighting Blade (First National), Current Events (Pathe), The Soilers (Metro).
Musical Program—Polly Lou Dee and Harry Storm.

Loew's Hippodrome—
Film Numbers — Wandering Daughters (First National), Current, Events (Universal), The Idle Class (Comedy).

Wizard Theatre—
Film Numbers—Marriage Morals (State Rights), Heavy Seas (Pathe).

New Theatre—
Film Numbers—Ashes of Vengeance (First National), Current Events (Pathe).

Metropolitan Theatre—
Film Numbers—The Country Kid (Warner Bros.), Current Events (Pathe).
Musical Program—The Ritz-Carlton Syncopators.

Century Theatre—
Film Numbers — Fashion Row (Metro), Current Events (Fox).
Musical Program—Dorma Lee (contralo) in repertoire.

DETROIT

Adam's Theatre—
Film Numbers—Rosita (United Artists), Current Events (International).
Musical Program—Spanish Prologue (Dancers and Soloist).

Broadway-Strand Theatre—
Film Numbers—Little Johnny Jones (Warner Bros.), Current Events (International).

Capitol Theatre—
Film Numbers—Dangerous Maid (First National), Current Events Pathe & Dt News), Edgar Guest Poem.

Fox-Washington Theatre—
Film Numbers—Gentle Julia (Fox), Current Events (Fox News), Nearing the End (S. R.), Scrooge (S. R.), Full Speed Ahead (Fox).

Madison Theatre—
Film Numbers—Stephen Steps Out (Paramount), Current Events (Pathe).

DES MOINES

Des Moines Theatre—
Film Numbers—Long Live the King (Metro), News (International).
Musical Program—Boudini Bros (accordion experts).

Strand Theatre—
Film Numbers — His Children's Children (Paramount), Don't Hesitate (Educational), Kinograms (Educational).

Rialto Theatre—
Film Numbers—The Printer's Devil (Warner Brothers), The Spat Family in Heavy Seas (Pathe).

Garden Theatre—
Film Numbers—Cameo Kirby (Fox).
Palace Theatre—
Film Numbers—Wild Bill Hickok (Paramount).
Capitol Theatre—
Film Numbers—Shadowland (Universal), Fun from the Press (Hodkinson).
Orpheum Theatre—
Film Numbers—The Fair Cheat (F. B. O.).

ATLANTA

Howard Theatre—
Film Numbers—To The Ladies (Paramount), A Little Friend of the World, Carmen.
Musical Program—"Southern March" (Overture), "The Night Before Christmas."
Metropolitan Theatre—
Film Numbers—The Bad Man (First National), Hollywood (Universal), Pictures of opening of Spring St. Viaduct. Fun from the Press (Hodkinson), Kinograms (Educational).
Musical Program—"Cavalleria Rusticana", excerpts (Orchestra), "That Old Gang of Mine" (Vocal), The Hogan Sisters in "A Snow Dance."
Rialto Theatre—
Film Numbers—Wild Bill Hickok (Paramount), The Tailor (Fox), International News (Universal).
Musical Program—Selections (Overture).

ST. LOUIS

Missouri Theatre—
Film Numbers—Big Brother (Paramount), Hansel and Gretel (Universal), Missouri Magazine. Fun from the Press (Hodkinson).
Musical Program—"The Night Before Christmas" (Special Christmas prologue), The Assmans (Banjoists) Organ Solos.
New Grand Central and West End Lyric Theatre—
Film Numbers—The Dangerous Maid (First National), Three Cheers (Educational), Pathe News. Aesop Fable (Pathe), Topics of the Day (Pathe).
Musical Program—"The Land of Santa Claus" (Stage Presentation), Ritz Male Quartette. Orchestral and organ numbers. (Warner Bros), Only a Husband (S. R.), Fun from the Press and Movie Chat (Hodkinson),
Capitol Theatre—
Film Numbers—The Meanest Man in the World (First National), Three Cheers (Educational), Pathe News. Topics of the Day (Pathe), Aesop Fable (Pathe).
Musical Program—Orchestral and Organ numbers.
Delmonte Theatre—
Film Numbers—The Darling of New York (Universal), Comedy reel. International News (Universal), Fun from the Press (Hodkinson).
Musical Program—"Saucy Baby" (Musical Revue), Orchestral accompaniments.
William Goldman's Kings Theatre—
Film Numbers — The Acquittal (Universal), The Monkey Farm (Fox), International News. Felix Cat Cartoon (S. R.).
Musical Program—"The Night Before Christmas" (on stage), Orchestral and organ numbers.
William Fox Liberty Theatre—
Film Numbers—Temple of Venus (Fox), The Monkey Farm (Fox). Fox Educational. Fox News.
Musical Program—"Becky from Babylon" (interpreted by John Holmes and Concert orchestra).
Pershing Theatre—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—Special music score by symphony orchestra.

Striking ad on "The French Doll" (Metro) used in Cincinnati by the Walnut theatre.

MILWAUKEE

Strand Theatre—
Film Numbers—The Eternal Struggle (Metro), Under Cover (Educational), Current Events (Educational), Local Lafs.
Musical Program—Singing Band (Overture).
Alhambra Theatre—
Film Numbers—A Lady of Quality (Universal), Taxi, Please (S. R.), Fun from the Press (Hodkinson), Current Events (International News).
Musical Program—"Merry Wives of Windsor" (Ocerture), "Pomp and Circumstance" (Prelude), "Roses of Picardy" (Solo).
Butterfly Theatre—
Film Numbers—Salomy Jane (Paramount), The Hayseed (Selznick), Current Events (Fox).
Garden Theatre—
Film Numbers—Printer's Devil (Warner Bros.), Fox News.
Musical Program—"Irene" (Overture).
Merrill Theatre—
Film Numbers—The Drivin'-Fool (Hodkinson), Landing of Columbus (Pathe), Stage-fright (Pathe).
Musical Program—Selections from Music Box Revue (Overture), "Crinoline Days" (Solo).

INDIANAPOLIS

Circle Theatre—
Film Numbers — Woman Proof (Paramount), Black & Blue (Educational), International News (Universal).
Musical Program—"Pique Dame" (Orchestra).
Colonial Theatre—
Film Numbers—The Woman in Chains (S. R.), The Pace That Kills (Pathe), Pathe News.
Musical Program — Melody Sextette, Playing Popular Selections.
Apollo Theatre—
Film Numbers — Cameo Kirby (Fox), No Noise (Pathe), Fox News Weekly.
Musical Program—I've Got a Song For Sale (Orchestra and Vocal).

KANSAS CITY

Newman Theatre—
Film Numbers—Big Brother (Paramount), Newman News and Views (Pathe and Educational).
Musical Program — "Christmas Echoes" (Descriptive Overture), "Toyland" (Twenty Tiny Tots in Prologue), Novelty Singing Orchestra, Recessional (Organ Solos).
Liberty Theatre—
Film Numbers — The Darling of New York (Universal), The Kid from Madrid, Michigan (Universal), International News (Universal).
Musical Program — "Christmas Jingles" (Overture in Conjunction with Specially Arranged Prologue), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—Stephen Steps Out (Paramount), The Love Nest (Metro), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Novelty Christmas Selections (Overture), Audrey McVey (Vocal Solo), Recessional (Organ Solos).
Mainstreet Theatre—
Film Numbers—The Country Kid (Warner Brothers), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Selections).
Pantages Theatre—
Film Numbers — Fashion Row (Metro), International News (Universal).
Musical Program—Special Selections (Overture), Recessional (Organ Solos).

CLEVELAND

Stillman Theatre—
Film Numbers — Scaramouche (Metro) Continued.
Musical Program—Scaramouche Score.
Allen Theatre—
Film Numbers—Tiger Rose (Warner Bros.), Exit Ceasar (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"Second Roumanian Rhapsody" (Overture).
State Theatre—
Film Numbers—Circus Days (First National), Saddle Journey to the Clouds, The Bee (Castle Scenic), International News (Universal).
Musical Program—"The Screamer" a 35 minute prologue of a Circus She Show, including trapeze, acrobats, dancers and freaks, featuring song, "Circus Days."
Park Theatre—
Film Numbers—Boy of Mine (First National), Aggravating Mama (Universal), Fun from the Press (Hodkinson), Kinograms (Educational).
Musical Program—"Mignon" (Overture), "Midnight Rose," "Oh, Gee! Oh, Gosh!" "Night in the Woods," and "I'm In Love," (Jazz).
Reade's Hippodrome—
Film Numbers—North of Hudson Bay (Fox), Fighting Blood (F. B. O.), Seeing Hollywood (Cleveland News-Leader), Local Lafs, Pathe Review.
Musical Program—Victor Herbert Arias (Overture). 7 Acts of Vaudeville.
Standard Theatre—
Film Numbers—The Mark of the Beast (Hodkinson), Taking Orders (Universal), International News (Universal).

OMAHA

Rialto Theatre—
Film Numbers—Boy of Mine (First National), Kidding Katie (Educational), Current Events (Educational, and Fun From the Press).
Musical Program—"Christmas Echoes," and "Sunshine of Mine" (Overture), Selected (Organ Solo).
Empress Theatre—
Film Numbers—The Critical Age (Hodkinson), Fighting Blood, Round 7 (F. B. O.).
Moon Theatre—
Film Numbers — The Leavenworth Case (Vitagraph), Holy Smoke (S. R.)
World Theatre—
Film Numbers — The Near Lady (Universal), Spooks and Spirits (Comedy), Building Up (Educational), Current Events.
Musical Program—"Christmas in the Old Neighborhood" (Organ Feature).
Strand Theatre—
Film Numbers—The Wanters (First National), Black and Blue (Educational), Current Events (Fox).
Musical Program — "Barber of Seville" (Overture).
Sun Theatre—
Film Numbers—The Darling of New York (Universal), Current Events (International News), Obey the Law (Universal), Shadows of the Night (Educational).

Loew's State Theatre, Los Angeles, used this ad on "Our Hospitality" (Metro).

An unusual pose of Pauline Garon, featured by C. B. C. in "Forgive and Forget" and "The Marriage Market," perched on the topmost cornice of 1600 Broadway, a dozen stories above the street.

WITH LENS AND PENCIL

R. A. WHITE, general sales manager for Fox, has returned to the home office in New York after a seven weeks' tour of all the Fox exchanges in this country and Canada.

HENRY GINSBERG, head of the Preferred sales staff, is back from tour of exchanges and a visit to the Schulberg studios in Los Angeles.

W. P. GARYN, assistant to James R. Grainger, general manager of sales for Goldwyn Cosmopolitan, has left for a trip to Atlanta, New Orleans and Charlotte.

GUS SCHLESINGER, foreign manager for Warner Brothers, returned last week on the Leviathan, after a number of months in London.

COLVIN W. BROWN, Eastern representative of Thomas H. Ince, left Christmas day for the Coast to confer with Mr. Ince on various matters. He will be absent from his desk about three weeks.

J. J. RUBENS, of Aurora, Ill., a director of Mid-West Theatres, Inc., was a visitor to New York last week. So was Ned Depinet, Universal's general manager in the South.

WILLIAM S. GILL, Eastern sales manager for Rothacker, has gone to the Coast to confer with officials of the Rothacker-Aller Laboratory, Hollywood. E. O. Blackburn, Rothacker Western sales manager, will accompany him back to New York.

WALTER F. WANGER and Mrs. Wanger (Justine Johnston) have arrived in New York from London for the holidays.

F. J. GODSOL, president of Goldwyn Cosmopolitan, and Marcus Loew, president of Metro, arrived from the Coast Wednesday.

PAULINE GARON, featured player in C. B. C. Productions, was in New York during the holidays conferring with officials of that company.

RICHARD V. ANDERSON, sales manager of International News, has returned from his tour of Universal exchanges. While on the Coast he had his first airplane flight with Al Wilson, stunt flyer for Universal serials. They journeyed down to Tia Juana via the air route.

CAPT. ARIEL L. VARGES, International News star cameraman, has gone to Florida with his mother for a Winter vacation. Capt. Varges has just returned from a five years' tour of the world, during which he traveled 250,000 miles.

AL. SOBLER, First National exploiter in Chicago, visited the home office over the holiday period.

"Dick" Anderson, sales manager of International News, has just returned from a tour to all Universal exchanges, and looks as though results were satisfactory.

Capt. Ariel Varges, after a 250,000 mile jaunt for International News, "shooting" world celebrities and events, faces the camera for the M. P. News.

We found Irving Lesser in his office reading Harold Bell Wright's "When a Man's a Man," and smiling in anticipation of the results expected from the picture which Principal has made from the book.

Short Subjects and Serials

"Chronicles of America" Praised by Governor

R. C. Robin, Washington manager of Pathe Exchange, Inc., has had success with private screenings of the Yale University history films, "Chronicles of America."

At a screening in Richmond, Va., recently some seventy Southern notables, principally educators, were present.

So impressed was Governor Trinkle with "Columbus" and "Jamestown" that he addressed a letter to Dr. Perry, president of the Yale University Press, commending the pictures.

Cleveland Library Ties Up with "Scaramouche" Run

In Cleveland, where "Scaramouche" is now playing at the Stillman theatre, Richard E. Riddick, Metro's representative, has interested Mrs. Herron of the public library with the result that the Cleveland Public Library and all its twenty-seven branches are distributing book-marks to their readers — book-marks carrying a list of interesting books to read and at the bottom an announcement of "Scaramouche" at the Stillman. Thousands of these have already been distributed. This tie-up is notable because it is the first of any kind that has ever been effected with the Cleveland library.

They're all up in the air in the Educational Mermaid comedy, "Flying Finance,"

Scenes from Mack Sennett's latest "Ten Dollars or Ten Days," featuring Ben Turpin.

"My Friend" Heads January Group

Educational Declares Lloyd Hamilton Leads List Of Fourteen Reels Released

"MY FRIEND," made by Lloyd Hamilton is the outstanding picture on Educational's January program. In addition there will be released during the month fourteen reels, comprising four other two reel subjects and six single reel pictures and also the twice a week news reel, Kinograms.

"Ride 'Em Cowboy," released the second week of the month, is a comedy of the west, with Bobby Vernon, supported by Charlotte Stevens.

"Stay Single," starring Dorothy Devore, will be the second Christie Comedy, and is a comedy of married life.

The Mermaid for the month will be one of Jack White's, "Flying Finance," which features a cyclone. Neeley Edwards and Lillian Hackett have the leading roles.

The Tuxedo Comedy for the month is "One Night It Rained" with Harry Tighe and Ned Sparks.

The single reel subjects are "Jean Of Heceta Head," the first release of a new series of Wilderness Tales by Robert C. Bruce. "Don't Hesitate," a Cameo Comedy, is the second single reel subject with Cliff Bowes, Earl Montgomery and Virginia Vance.

January 13, "The Spider," the third of the Louis H. Tolhurst "Secrets Of Life" subjects produced by Principal Pictures Corporation, will be released.

The second Cameo Comedy is the single reel release for the week of January 20. It is "Paris Lights," and will present, in addition to Cliff Bowes and Virginia Vance. "Lest We Forget" and the Lyman H. Howe's "Hodge-Podge," as yet untitled, will complete the single reel subjects for the month. "Lest We Forget" is the fifth of the "Sing Them Again" series introducing the old songs for audience singing.

Twenty-Four Sheet Used on Two-Reel Comedies

A decidedly unusual step in the exploitation of two reel comedies is provided in the twenty-four sheet posters issued by Educational Film Exchanges on their Mermaid and Hamilton Comedies.

Educational Exchanges are furnishing these posters free to exhibitors, and they are already on display in many of the big cities of the country.

Arthur Rankin Signed in New Witwer Series

Arthur Rankin, one of the screen's leading juveniles, has been engaged to appear in the first episode of the new H. C. Witwer's "Fighting 'Phone Girl" series, which went into production at the Robertson-Cole studios this week.

Rankin also appeared in R-C's popular "Fighting Blood" series by the same author.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Pathe News High Spots Of Year

Claims Long List Of "Scoops" and "Exclusives" In Recording Events

COMPARED with the three years previous, 1923 has been an unusally full one, according to Pathe News who review the achievements of Pathe News Weeklies by calling attention to a few of the high lights of the past year.

Editor Emanuel Cohen directed three Pathe News cameramen to stand by at Smyrna and they were enabled to secure a variety of thrilling and graphic shots, so that, fourteen days after the great fire, audiences in the United States were viewing Smyrna's devastation by flames.

Pathe News seized the opportunity for taking aeroplane pictures of the famous port, Constantinople.

What they claim to be the first pictures of the Ruhr occupation by the French were brought to this country by Pathe News. These were filmed in Buer, Germany.

Exclusive views of the completion of the epochal-making "caterpillar" tractor-caravan across the Sahara Desert in March were also claimed by Pathe News.

When American scientists unearthed wonders of the civilization, 2,500 years old, in Yucatan, Mexico, in the spring of 1923, Pathe News cameramen were on hand to secure what they declared to be "exclusive" views of the discoveries.

Pathe News views of the actual arrival of the T-2 in California at the end of the 2,650 mile flight were said to be the first to reach the screen.

There were also what they describe as the first views of the actual eruption of Mt. Etna in Sicily.

Other big events recorded either as scoops or exclusive in the main are the following:

Kidnaping of Americans by Chinese bandits; Dempsey-Gibbons fight at Shelby, Mont.; Death of President Harding; Seizure of Eamon de Valera at Ennis; Coup d"etat at Spain; Separatist demonstration at Dusseldorf, Germany; Solar Eclipse from Mexico; Zev and Papyrus International Race and the Impeachment Trial of Governor Walton in Oklahoma.

Pathe relates that its cameramen cover the World and risk their lives daily in airplanes and in dangerous places. Their motto is: "Get the pictures at all costs."

"Fighting Blood" Is Last of Second Series

With the final titling by Andy Bennison, the second series of "Fighting Blood" is completed.

Twenty-four of these comedies have been finished for F. B. O. who declare that they were popular from the start and are generally reckoned by showmen to be among the best two-reel subjects produced.

Mal St. Clair directed the first twelve. Henry Lehrman supervised the first four of the second series and Al Santell directed the final eight with high distinction.

George O'Hara was the star in the role of Gale Galen. Clara Horton, Arthur Rankin, Kit Gnard and Al Cooke apeared in the first series.

Mary Beth Milford, late of the Music Box Revue, and Louise Lorraine, divided the feminine honors in the second series while others were Charles King, and Algy the Dog.

Here's a title that's in everybody's mouth at this time; "The Income Tax Collector," a William Fox Sunshine Comedy.

"Two Wagons—Both Covered" is a two-reel comedy starring Will Rogers, produced by Hal Roach for Pathe.

Fox News Shows Two Women Scaling Himalayas

Leh, highest city in the world and situated in the Himalayan Mountains of Western Tibet at an elevation of 11,500 feet, is pictorially explored in the current release of Fox News.

This is said to be the first motion picture penetration into the little known and nearly inaccessible fastness of the Lama faith and was made during the recent visit of Mrs. W. J. Morden of Chicago, and Mrs. J. B. Macauley of Evanston, Ill.

The film shows their arrival in the city, their tour of its streets and their visit to Hemis Lamasary, the foremost monastery of this strange religion. It also depicts at length the weird Devil Dance of the Lamas, the annual ceremonial expository of the travail of tortured souls.

Screen Comedian to Direct Cameo One Reel Comedies

LEE Moran, well known comedian of the screen, has been signed by Cameo Comedies as director for that brand of single reel comedies. His engagement as director closely follows his appearance in two Educational Mermaid Comedies, "The Busher" and "Uncle Sam."

Mr. Moran has previously directed comedies, but always in make-up, when he directed and acted the comedy lead at the same time. The first comedy he will direct, in which he does not play the leading part, will be "Here and There," with Cliff Bowes, Virginia Vance and Sid Smith in the leading roles.

Pathe Announces Release for January 6th

"At First Sight," the first of the new Hal Roach series of single-reel comedies starring Charles Chase, heads the list of Pathe releases due January 6th. Also prominent on the January 6th schedule are "Two Wagons —Both Covered," featuring Will Rogers; and "Ten Dollars or Ten Days," starring Ben Turpin.

In his new comedy, Rogers burlesques the roles played by J. Warren Kerrigan and Ernest Torrence in "The Covered Wagon," of which the Rogers comedy is a parody version. "Then Dollars or Ten Days" gives Turpin a fling at mock heroics.

"Molten Menace" is the title of the thirteenth episode of Ruth Roland's "Ruth of the Range" serial. Pathe Review No. 1 includes a pictorial study of "The Dogs of Yesterday"; an insight into the flour industry under the title, "The Mills of America"; and Pathecolor views of Abomey, City of Gold and Ivory, French West Africa.

Martin Organizes London Service Bureau

John S. Martin, for the past four years associated with Paramount in the United Kingdom has resigned from that organization to establish in his own behalf a special service to renters and importers of American and foreign films and British and American producing organizations.

Mr. Martin will re-edit and adapt productions to meet local conditions and will submit them to British buyers without removal from bonded stores. A part of the service will also be to negotiate on the purchase of motion picture rights on novels and plays.

A quiet rural spot is the scene of riotous fun in "Spring Fever," an Al St. John Sunshine comedy released by Fox.

Scenes from "This Freedom," a current Fox production starring Betty Compson.

Mack Sennett Plans Big Year

New Writers Added and All Departments Are Strengthened by Comedy Producer

MACK Sennett and his production executives are planning a banner year on the famous comedy lot in Los Angeles.

Several new faces have been added to the staff of writers, and, in fact every department has been strengthened, that they might function without extra strain.

Harry Langdon, new comedy star recently signed, is already under way, having completed his second picture, "Picking Peaches," with Alberta Vaughn as his leading woman.

The bathing girls will as before be prominent in the Sennett comedies. Madeline Hurlock, who gained recognition through her portrayals of vampire roles in the satirical sketches prepared by Sennett for his cross-eyed star, will continue to lure the opposite sex in forthcoming stories of burlesque and satire.

All the Sennett favorites who have been identified in featured and leading parts, including Billy Bevan, Harry Gribbon, Dot Farley, Jack Cooper, Billy Armstrong, Kewpie Morgan and Andy Clyde, will continue to be prominently cast in future comedies.

Roy Del Ruth, Del Lord and Erle Kenton are the directors operating at present under the supervision of F. Richard Jones, supervising director, although negotiations are under way by which it is expected two other prominent directors may become connected with the organization.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Many Features and Stars in New Screen Snapshots

NUMBER Eight of the new series of Screen Snapshots shows the big horse races at Tia Juana with many stars present.

There are also shown Dorothy Dalton, Eileen Percy, Agnes Ayres, Richard Dix, Earle Williams, Wallace Beery, Wanda Hawley, Lottie Pickford, Bessie Love, Mae Murray and her husband Robert Z. Leonare, Frank Mayo, Dagmar Godowsky, Irving Cummings, Herbert Rawlinson, and Mary Pickford and Douglas Fairbanks.

And, there are in addition a number of other stars. Rudolph Valentino shows he is a master at the art of fencing. Hope Hampton pays a visit to the zoo, and she and the animals have a great time. The "big little star" Baby Peggy is seen visiting New York. She almost gets lost but everything turns out all right.

Bobby Vernon has a tricky new auto and takes his best girl out for a ride in it. Stuart Holmes is seen at his pet hobby. He is a skillful sculptor as well as an actor.

Director Earle Kenton and Creighton Hale come in to watch him work. This is described as one of the most varied reels ever produced for Screen Snapshots.

Resume of Current News Weeklies

FOX NEWS, VOL. 5, NO. 24—El Paso, Tex.—Ft. Bliss officers revive an old custom and give Christmas newlyweds a ride on a gun carriage. Colon, Panama.—Giant naval crane Ajax raises wreck of ill-fated submarine O-5 to clear approach to the canal. Athens.—Another European throne tottering—Greece exiles her king and queen as a step toward a republic. New York City.—Winter's greatest sport—the basketball season gets into full swing in all schools and colleges. Brooklyn, N. Y.—Uncle Sam is giving his warships an overhauling for winter trip south. Cairo, Egypt.—Picturesque Arabs come from far and near to do their annual shopping at the famous Fair of Gizeh. New York City.—Santa is ably assisted by countless public and private philanthropies in dispensing cheer and useful gifts to the needy.

PATHE NEWS NO. 103—Barcelona, Spain.—Spanish monarch makes first visit since return from Italy to Barcelona. Los Angeles, Calif.—Baby Perry Lucas performs gymnastic feats, displaying remarkable strength and muscular control. Athens, Greece.—King George requested to leave Greece. New York City.—Former Mrs. Enrico Caruso returns from honeymoon. Nellie Revell, noted journalist, spreads message of hope and courage. Cleveland, Ohio.—Cleveland will have Presidential convention for first time since 1864. Rome, Italy.—Recent heavy rainfalls which caused disastrous floods in Northern Italy now menace the capital. A Decade of Reel History.—Outbreak of the World War—1915, The Sinking of the Lusitania. 1916, U. S. Intervention in Mexica. 1917, America enters the War. 1918, Armistice. 1919, Peace signed at Versailles. 1920, Prohibition. 1921, Washington Arms Conference. 1922, Smyrna Fire. 1923, Death of President Harding. Little Rock, Ark. (Memphis only).—Two railway men killed in train collision.

PATHE NEWS, 102—Washington, D. C.—Athletes as well as legislators! Problems of the nation sink into the background when lawmakers get together in the House Gymnasium. Middlebury, Vt.—"National Christmas Tree" for President Coolidge from his native state. Bergamo, Italy.—600 persons drown, 50 square miles of valley-land laid waste. Washington, D. C.—U. S. Army planes to encircle globe. Filipinos urge recall of Gov. Gen. Wood. Frankfort, Ky. (Cincinnati only).—New Governor of Kentucky. Muscle Shoals, Ala.—Government makes rapid progress on great waterpower project. Miass, Siberia.—Local fire department of little far-off Russian town responds to call. New York City.—Yuletide spirit sweeps endless throngs into shops for purchase of holiday gifts. Cleveland, Ohio (Cleveland only).—"Hylo" played by college girls.

INTERNATIONAL NEWS, NO. 104—Athens, Greece.—King George of Greece deposed and exiled. Baltimore, Md.—Lioness presents zoo with Christmas cubs. Croydon, England (Omit Cincinnati & Cleveland).—Game Lawrence Sperry, lost in channel flight. Dayton, Ohio.—(Cincinnati & Cleveland only).—Orville Wright presented with gold medal by S. B. Patterson, Aeronautic official on 20th Anniversary of first flight. Rome, Italy.—Eternal City menaced by record floods as River Tiber overflows. International News Film Review of 1923:—International Politics—The World of Sport—Aeronautics—In Memoriam—The Year's Calamities.

INTERNATIONAL NEWS, NO. 103—Washington, D. C.—Senator Dr. Copeland keeps law makers fit. 20th Anniversary of the Birth of Aviation. Bedloes Island, N. Y.—First snow-fall of the season adds new charms to Miss Liberty. Welfare Island, N. Y.—New York's acting-mayor Murray Hulbert helps distribute "Uncle Robert's" bounty. Chicago, Ill. (Subtitles 4, 5 & 6 omit Los Angeles, New York City, Portland, San Francisco, Seattle & Spokane).—One hundred of the mid-west's prettiest artist's models compete in a beauty show. New York City (City only).—Van and Schenk, famous vaudeville stars, disguised as motorman and conductor, sing to thousands in the aid of the American's Christmas fund. Los Angeles, Cal. (Los Angeles and San Francisco only)—Four hundred athletes take part in the first winter track meet of the year at Occidential College. Seattle Wash. (Portland, Seattle and Spokane only).—Washington University students invent a new penalty for infraction of their class rules. Hollywood, Cal.—World's tallest boy makes his movie debut. San Francisco, Cal.—Motorcycle cops trained as daredivils. Bergamo, Italy.—Many villages wiped out; hundreds perish as worst flood on record ravishes fairest Italian provinces.

KINOGRAMS, No. 2313.—Dayton, Ohio.—Leaders in aeronautics gather to honor first flight of Wright Brothers; Athens.—King George and Queen Elizabeth go into exile; New York.—Side of ferry boat, Mayor Gaynor, torn out in collision with dredge; New York.—Society gathers for charity Mah Jongg party; London.—Widow of Caruso marries Capt. Ingram; New York.—Mrs. Ingram, her husband and daughter Gloria Caruso arrive in America; New York.—Feline four hundred gather at the Waldorf; Newark.—$50,000 worth of holiday cheer is poured out on dump; Oxford, Eng.—Oxford and Cambridge crews begin training for spring races; Cambridge, Mass.—Test pep of school girls with novel device; Sacramento, Cal.—Bear barbecue brings back memories of days of '49.

KINOGRAMS, No. 2314.—New York.—S. S. Leviathan goes aground in harbor mud, celebrities on board don't mind seven hour delay; Washington.—President Coolidge looks over plans for Lincoln memorial bridge; Petaluma, Cal.—Santa Claus visits an egg farm; New York.—Santa visits Wall street and other places; Southampton, Eng.—Santa has party for children aboard Steamer Leviathan; New York.—Frank B. Kellogg, ambassador to England, sails; Los Angeles.—Used autos sent to bon fire; Juarez, Mex.—Federal troops prepare to resist rebel attack; Boston.—American skaters in fast Olympic tryout; Boston.—Old style horse drawn fire equipment is auctioned off; Newark, N. J.—Last fire horse gives sad farewell.

Chas. Lamont Co-Directs Century Comedies

Charles Lamont, who recently completed several comedies for Grand-Asher, has been appointed co-director of pictures Noel Smith will make for Century Film Corporation.

Lamont had his start as assistant director with Julius and Abe Stern's outfit. His first picture under this new arrangement of having two directors handle a single Century Comedy, commenced with "Putting It Over," in which Pal the dog is starred.

"Forbidden Fruit" First in New Bray Series

"Forbidden Fruit," the first of the series of Bray cartoons contracted for by Standard Cinema Corporation, is said to be full of snappy original action and sudden comic turns in the narrative.

"Forbidden Fruit" has just been released and it will be followed shortly by the second film of the series, "The Strikebreaker."

Looks like some exciting times in this Educational Cameo comedy, "Don't Hesitate," in which Cliff Bowes is seen.

Sport Expert Pronounces Ring Scenes O. K.

The duplication of the Demsey-Firpo battle as filmed by Al Santell in the final episode of the F. B. O.'s "Fighting Blood" series, has been pronounced "O.K." by Harry Williams, who has just been elected president, secretary and treasurer of the Pacific Coast Baseball League.

George O'Hara portrays the part of Dempsey in the struggle while Leach Cross, once contender for the world's lightweight title, enacted the role of Firpo.

Williams together with other Los Angeles sport writers witnessed the filming of the fight scenes and after viewing the "rushes" on the screen pronounced them an absolutely perfect duplication of the memorable battle which took place at the Polo Grounds, New York.

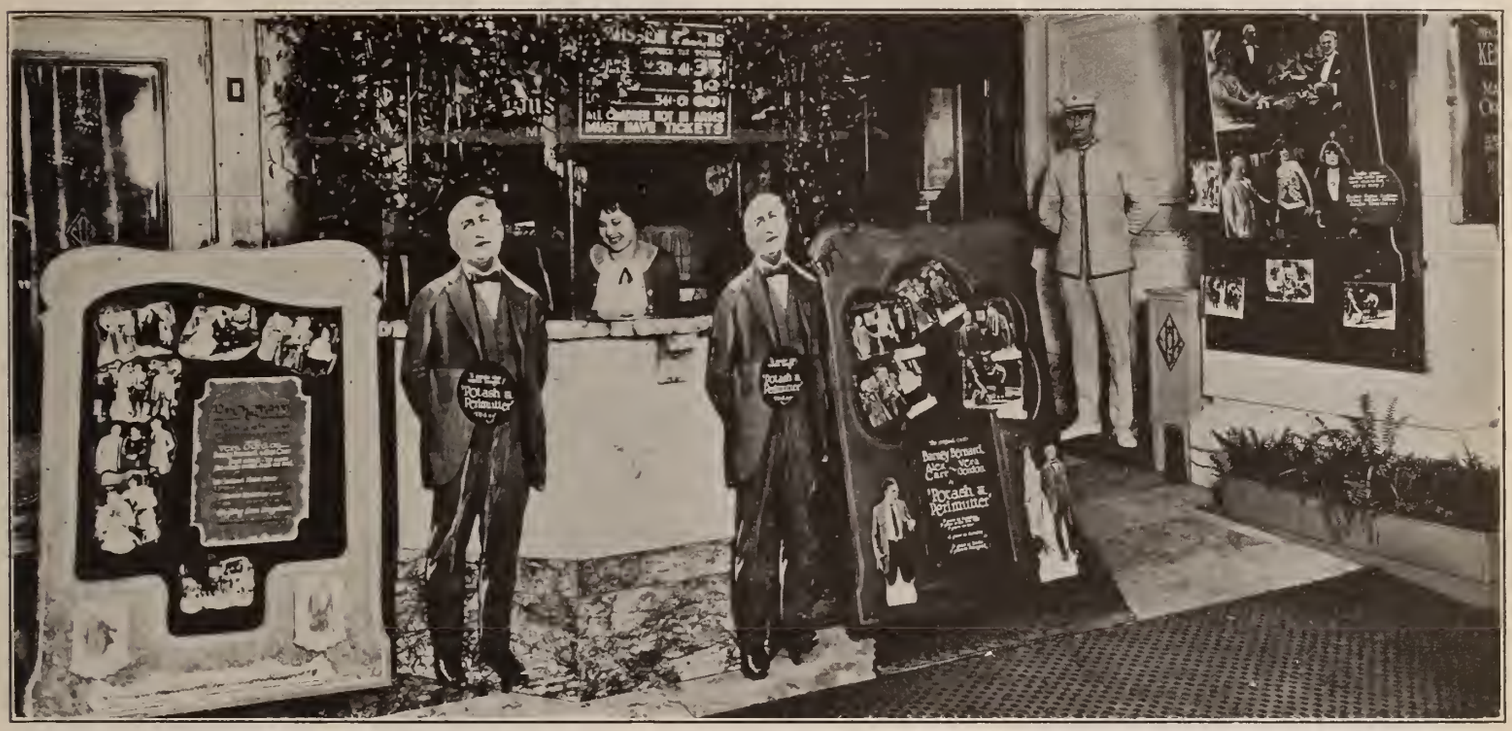
First of New Hal Roach on Broadway

"At First Sight," starring Charles Chase, the first of the new Hal Roach series of single-reel comedies for Pathe release, made its debut this week at the New York Rivoli.

The Rivoli showing was in the nature of a pre-release presentation as this comedy will be made available generally by Pathe on January 6th. The second of the Charley Chase series has also been completed under the title of "One of the Family" and will be released by Pathe on January 27th.

Exhibitors Service Bureau

Classy "Potash and Perlmutter" Display



CUT-OUT FIGURES AND DISPLAY BOARDS USED TO ADVANTAGE IN LOBBY DISPLAY ON "POTASH AND PERLMUTTER"

When "Potash and Perlmutter" (First Nat'l) played at the Peaple's theatre, Portland, Ore., the management dressed the lobby attractively with two life-sized cut-outs from the poster paper and special display frames of stills from the production.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Production listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

	Poor	Fair	Good	Big	%	Length
FIRST NATIONAL						
Bad Man, The	—	2	4	4	76	6,404 ft.
Flaming Youth	—	—	5	5	85	8,434 ft.
GOLDWYN						
Little Old New York	—	—	2	8	94	9,000 ft.
Slave of Desire	1	3	5	1	59	7 reels
METRO						
Eagle's Feather, The	—	1	9	—	67	7 reels
PREFERRED PICT.						
Virginian, The	—	—	5	5	85	7 reels
UNIVERSAL						
Acquittal, The	—	—	5	5	85	7 reels
Drifting	—	1	4	6	84	7 reels
Thundering Dawn	—	1	6	5	80	7 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnsen, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McEvoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Strong "Pleasure Mad" Campaign

Oakland, Calif., Is Scene of Splash to Advertise First Run of Photoplay

BERT Lennon scored again with a remarkable campaign in Oakland, Calif., where "Pleasure Mad" played at the American thetre. It was as far-reaching in its scope and in its effectiveness as the one he put over in San Francisco.

For the campaign in San Francisco Lennon had brought down Louis B. Mayer under whose and Metro's auspices Mr. Barker had produced "Pleasure Mad." Also the players who had appeared in "Pleasure Mad," as well as a group of Metro officials headed by Fred W. Voight, manager of the Metro exchange in San Francisco. These Lennon brought to Oakland to play an important part in his well-laid plans there.

Here is the campaign in Oakland in detail: Lennon arranged with the chief of the Oakland Fire Department to lend him the fire truck, the city's pride, which was recently designated as the best piece of fire apparatus in America by the National Convention of Fire Chiefs.

Fire Truck Meets Party

The fire truck met Mr. Mayer and the others in the party as they arrived at the Oakland station. With Mr. Mayer standing on one side of the truck, Huntly Gordon, who plays one of the leading roles in "Pleasure Mad," on the other, and Norma Shearer, who enacted another leading part, at the wheel, the truck was driven through the streets of Oakland with the ringing of bells and the blowing of the sirens and preceded by the Chief's own red car. On the back of the fire truck was a sign reading: "Welcome Metro and Louis B. Mayer to Oakland."

Arriving at the City Hall, the party was greeted on the steps by Mayor Davie of Oakland. The Mayor presented Mr. Mayer with the key to Oakland and then he took the entire party into the Council Chamber and officially appointed the guest producer as Mayor of Oakland for a half hour. Huntly Gordon was made Chief of the Fire Department while Fred Voight was commissioned Police Chief for the same period. Then Mayor Davie took the entire company on a trip through the environs of Oakland, after which they returned to a hotel for luncheon where Mayor Davie made an impressive talk.

While Mr. Mayer departed for Los Angeles Mr. Gordon and Miss Shearer remained in Oakland for several days. During this time the United States Navy paid tribute to them by inviting them and the others of the party aboard the U. S. S. Tennessee, where Captain Luke McNamee entertained them. The fourteen-inch guns of this super-dreadnought were lowered so that Miss Shearer might mount them to be photographed.

Lennon also arranged a unique trailer in Oakland for the American theatre. It consisted of a moving picture of the Mayor talking to the audience and emphasizing the entertaining values of "Pleasure Mad" as well as its strong moral. The trailer was cut to the Mayor's words for titles. On the trailer were also moving pictures of the superior court judges who had endorsed it and the president of the California Women's Clubs. Then followed scenes from "Pleasure Mad."

Window Tie-ups Aid Run of "The Country Kid"

Seventy-five window displays aided the California theatre in San Francisco when it played "The Country Kid." This picture was played a week by this theatre.

The co-operative window displays were procured through the tie-up Warner Brothers have with the Ingersoll Pencil Company and other manufacturing concerns. As the stores co-operating on this picture were scattered all over the city, the publicity was widespread and unusually effective.

MAKING AUTO TIE-UP WORK FOR SHOWING OF "IF WINTER COMES"

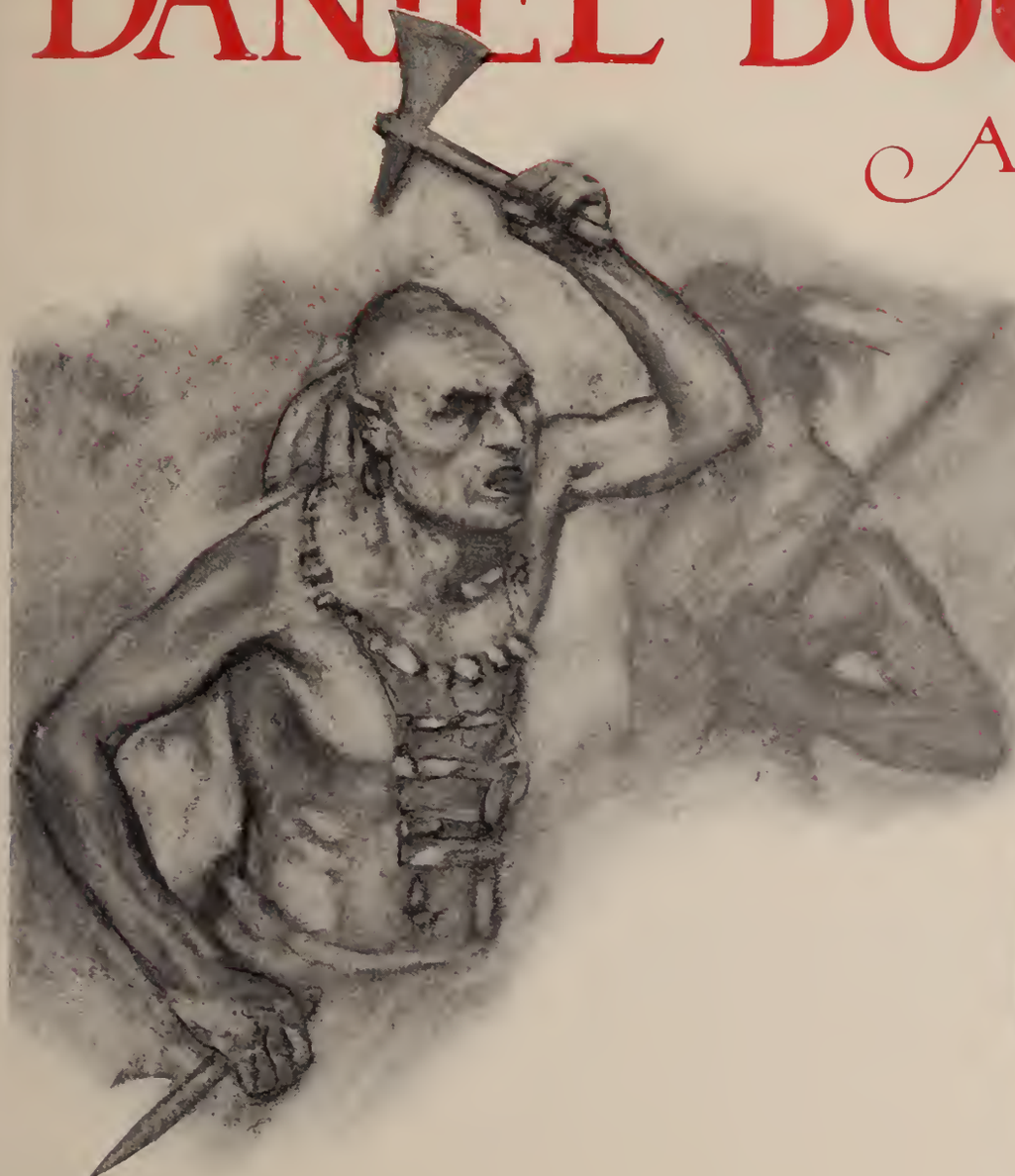
During the showing of "If Winter Comes" (Fox) at the White theatre, Fresno, Calif., the management arranged for this display on closed winter cars at a local automobile dealer's.

YALE UNIVERSITY PRESS

Presents

"DANIEL BOONE"

A dramatic and..... authentic romance of the pioneers... of old Kentucky...



Truth is even more dramatic than fiction.

There was so much that was stirring and sensational in the settlement of Kentucky by the whites, that if it were all put into a novel people would smile at the author's imagination.

"Daniel Boone" is stirring, sensational; and it is also *true*. True in story, detail and atmosphere. That's why it is such excellent entertainment.

See the great pioneer carve out a big empire by sheer grit; by stubborn determination to be driven out by no force however big, Indian or British. See him battle with both,—and win!

The Chronicles of America Series

Pathé Distributors

HAL ROACH

presents

STAN LAUREL

in two reel comedies

Coming events cast their shadows before!

You know a "comer" when you see him or her, don't you?

Didn't you prophesy the coming greatness of practically every big star of the screen today? Didn't you say to yourself when you played them, even though they were unheralded, "So and so is going to be BIG, some day?"

You know you did. You know you can pick 'em. There is *something* that makes 'em different.

All right. Put Laurel on your screen. Watch him. Watch the crowd. Hear the laughs, the comment. You'll repeat yourself; you'll say "Sure. That's right. Laurel is going to be BIG because he's *there!*"

NOTICE
BEWARE OF FILM PIRATES
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Pathécomedy

TRADE MARK

CLEVER ORCHESTRA STUNT AS PROLOGUE TO "CIRCUS DAYS" SHOWING
When "Circus Days" (First Nat'l) was run at Saxe's Strand theatre, Milwaukee, it was presented with this appropriate prologue.

Advertising on "French Doll" Runs

Parade Stunt, Newspaper Display and Window Tie-ups Feature in Campaigns

A STUNT which may be employed by other exhibitors whose dates on "The French Doll" coincide with any local parade was worked when George E. Brown crashed the Armistice Day parade with a bannered automoile decorated appropriately for "The French Doll." The feature was at the Imperial, Charlotte, when the town gave its annual parade.

For four passes Brown got the use of a big touring car from a local dealer and in addition to the banners on the car had "a comely brunette type," according to his description, seated in the car dressed in a brilliant red heart costume.

Newspaper Ad Smash

An excellent exploitation campaign was executed in Mobile by C. D. Haug, Metro exploiter, in connection with the showing of "The French Doll" at the Crown theatre there.

On the day before the engagement of "The French Doll" opened, Haug came out with a full-page smash in the Mobile News-Item announcing "The French Doll." It was printed in red and black letters with plenty of white space and illustrated with a striking pose by Mae Murray. It was the biggest single bit of advertising ever done in Mobile for a picture.

Haug also had this ad turned into big heralds and distributed 8,000 of them through the city and county.

There were a dozen prominent window displays through Mobile displaying respectively fashion creations, gowns, music, dry cleaning, millinery, furs, etc., each window having scenes from "The French Doll" with a sign tieing it up with the Crown theatre.

Haug also arranged several contests in Mobile, interesting the adult as well as the younger population.

Stunts on "Girl of Golden West"

Old Prairie Schooner Is Dug Up for Campaign; House Elaborately Dressed

AN old prairie schooner, such as was used as a mode of travel years ago, was drawn through the streets of Allentown, Pa., escorted by two cowoys and generously plastered with streamers announcing the showing of "The Girl of the Golden West" at the Colonial theatre.

Manager John D. Newkirk, of the Colonial, quick to realize exploitation possibilities, at once thought of the idea of the old Conestoga wagon when he booked the attraction. He set the machinery in motion and began a careful search for one that suited his purpose. The older the better was in his mind, and after travelling from place to place, finally located one that met his requirements. He arranged to have it brought to Allentown, where it was put in condition to withstand daily trips about town. Accompanying the Conestoga on its trips through the main streets of the town were two cowboys, whose wild yells brought people from every nook and corner to ascertain the cause of all the racket.

In addition to this stunt, Manager Newkirk also gave the front and lobby of the theatre the appearance of the wild and woolly West. The box office was covered in such a way as to make it look like the rear of an old prairie schooner, with small opening for the ticket seller to pass out the tickets. Lifesize cut-outs of Indians in all their war paint were arranged all about the lobby in such a way as to add realism to the setting. The inside of the theatre also was given an atmosphere of the West, for the usher girls were garbed in cowgirl costume and blonde wigs.

Miscellaneous "Circus Days" Aids

Novelty Prologue, Juvenile Campaign, and Touring Company Are Described

MANAGER Ed Weisfeldt of the Strand theatre, Milwaukee, has a new plume in his bonnet as the result of the novelty that he put over in connection with "Circus Days."

The front of the theatre conformed to all the standards of exploitation that this picture affords. There was the painted circus parade sign, the box office converted into a trave'ing circus wagon and the ballyhoo of animals and the web footed hunchback.

The master stroke, however, was found inside the theatre. Here the orchestra pit had been done over with a circus tent covering overhead. The orchestra leader wore the scarlet uniform of his circus contemporary. The musicians were costumed as clowns, black faced performers and freaks. The balloons and Jingling Brothers sign in the pit completed a picture that transmitted, in every detail, the atmosphere of the big tent.

Boys Manage Theatre

Manager Cliff Denham of the Royal theatre, Victoria, B. C., put over "Circus Days" in a showman's campaign that included neither a newsboys' matinee or a Jackie Coogan impersonation contest.

Instead he let a cycle of six boys manage the theatre during the picture's run, one boy for each play day of the week. To get a double tie-up on it he had the managerial plums awarded to the six Victoria schoolboys who wrote the best essays on "How to Run a Theatre." His exploitation was adequately advertised in the newspapers by reader and paid copy, under the caption: "Boys, How Would You Like to Manage the Royal?"

Each of these two angles, that combined to make one campaign, have been used before. Never, however, have they been more appropriate than on "Circus Days."

In addition to this stunt Manager Denham had his house artist paint another one of the attractive lobby displays from the circus atmosphere of the stills.

Loew's Ohio Theatres have adopted a concerted plan, evolved by Manager Fred Desberg, general representative, for putting over "Circus Days." The first step was to provide for a touring company of eleven singers known as the Sherwoods Singing Orchestra, their act being billed in connection with the picture as "The Sherwoods at the Circus." Inside and outside of the theatre they supplemented exploitation angles and lobby displays that included circus acts and trained ballyhoo artists.

Automatic Animal Display

One of the attractions going on the road with the picture over the Loew Theatres was the May company, consisting of twelve cages of life-sized animals — the circus being an automatic display that has attracted considerable attention and gained immense publicity throughout Ohio.

Side shows of freaks, the Punch and Judy gag and other concomitants of the calliope rounded out the road show.

Teaser Postcard Campaign on "Anna Christie"

Manager Ted Browning of the New Haven Olympia theatre made certain that every one met "Anna Christie" during her stay in that city.

Perhaps society might have hesitated at the informality of introducing the young lady. There were no engraved invitation cards, "to meet" so and so.

Instead electrotypes were used on post cards. The first one announced that Anna Christie was due to arrive. The second asked her public not to judge too harshly until they knew all the facts. The third card stated that she would bare all the details of her life at 146 Temple Street Sunday evening, the place and time coinciding with the picture's opening.

MUSIC STORE WINDOW DISPLAY EXPLOITS "LITTLE OLD NEW YORK"

Manager Oral D. Cloakey of the Regent theatre, Ottawa, arranged for this music window on "Little Old New York" (Cosmopolitan).

"THREE AGES" WINDOW DISPLAY CARRYING UNUSUAL CONTRAST

This attention arresting clothing window display on "The Three Ages" (Metro) was arranged by Manager W. C. Ricord of the T. D. & L. theatre, Pasadena, Calif.

Boston "Flaming Youth" Campaign

Banner Stunt at Football Game But One of Many Effective Ideas Used

JACK PEGLER, First National exploitation representative, went to Boston to assist in the opening of "Flaming Youth" at Gordon's Olympia theatre and the result was a campaign that was unusual. It not only covered every angle of exploitation but added some new ones.

The football banner had been initiated by Pegler during the run of "Ponjola" at the same house but he copyrighted the idea by putting it over in bigger dimensions for "Flaming Youth." Both at the Pere Marquette-Tiffin and the Holy Cross-Boston College games, drawing a combined crowd of 110,000, the "Flaming Youth" banner curled in the breeze over the center of the field at an altitude of about 50 yards. The banner, which measured 40x20 feet, was kept in the air by a stationary kite. Following the completion of its services at the Braves Field it was suspended over the Boston Commons before the opening, where it could not be missed by the hungry hordes of office workers who passed there at least twice a day.

Doorknob Hangers Used

Forty thousand doorknob hangers were distributed on houses, automobiles, telephone receivers and at the football games. The back of these bore a "Flaming Youth" jumble puzzle, with 19 letters of the alphabet massed together, the complete words, when deciphered, telling an important fact about modern day youth. Passes were the inducement to the first 100 who brought the correct solution to the Olympia theatre.

A new idea that Pegler brought into play was the radio puzzle. Sheets were printed bearing the complete radio code alphabet on one side. The bottom bore the announcement of "Flaming Youth" at the Olympia. The top carried a message in radio to the picture fans of Boston and offered passes again to the first 100 people who, using the alphabet at the left, could bring the correctly deciphered message to Farley & MacNeill's radio department.

One of the tests of a keen exploitation agent is whether or not his ideas are good enough to "sell" other people on. In this instance there was no room for doubt. Farley and MacNeill paid for the printing of 50,000 of this radio sheet because it meant advertising for them that was worth the money. The result justified the expense, since, following the distribution of the sheets at the 16 Gordon houses, Farley and MacNeill were swamped with answers. The crowds coming to the store were so great that police protection had to be asked for to prevent any possible breaking of windows or damage to the store in handling the throngs.

Seven hundred dollars spent in newspaper advertising and a liberal supply of paper rounded out the campaign.

Black and White Display on "Fighting Blade"

On "The Fighting Blade," Manager Frank Dewler of the Tivoli theatre, Chattanooga, Tenn., produced one idea that got a whale of a publicity harvest.

It symbolized the theme of the picture: swashbuckling heroes, armor, swords and romance.

It occupied a window front for three days before and during the entire run in the picture.

It consisted simply of black and white cutouts of distinctive characters of the picture in distinctive poses.

In the rear was a figure of Dick Barthelmess as the romantic hero that dominated the display. Scattered around in smaller sizes were cutouts of the star and Miss Mackaill and signs and posters on the attraction.

It was an illuminating example of what can be done with the use of cutouts and a sign painter.

Strong "Long Live the King" Aid

Clothing Tie-up Proves Valuable in City-wide Campaign in San Francisco

AN unusually effective campaign was put over in San Francisco by W. J. Murphy, Metro exploitation representative in that territory for "Long Live the King" at the Warfield.

The biggest and the most striking element of the campaign was the tie-up effected with the Hastings Clothing Company, who are the San Francisco agents for the Jackie Coogan Clothes. This company spent more than $800 in advertising in the newspapers. This consisted of a series of ads which opened with a half page smash three days before the opening followed by smaller ads each day of the run. The ads carried invitations for all boys to call at the Hastings Store for tickets for a special morning performance of "Long Live the King" at the Warfield. There their names were taken down so that the Hastings people could have a follow-up campaign of their own. They also provided a window display of unusual proportions.

Big Turnout of Boys

The success of this tie-up was attested by the fact that the large Warfield theatre was found barely adequate to house the great number of boys on hand. Since the Hastings Company was given a rate on all tickets distributed by them the Warfield really benefited to the extent of an extra performance.

The "Long Live the King" slogan was worked into 76 prominent window locations in the following manner: Gillette is the King of Razors, "Long Live the King" and so on. These windows were scattered all through the city and attracted great atention. It was one phase of the campaign that put "Long Live the King" over to great business and popularity.

The Daily News, a San Francisco evening paper was tied up with a subscription campaign. It carried various size ads each day offering prizes of Jackie Coogan caps and two tickets to the Warfield to every youngster who brought in two subscriptions.

Another feature of the campaign that attracted a lot of attention was the placing of half-sheet cut-outs in prominent down-town locations. These were made from stock one-sheets at little expense and made very attractive showing.

Winking Owls in Lobby for "Three Wise Fools"

Rowland & Clark's State theatre in Pittsburgh gave "Three Wise Fools" an attractive lobby display. The main features of this display were cut-outs of three large owls sitting on the branch of a tree, above the entrance into the lobby. The eyes of these cut-out owls were transparent and illuminated from behind with a flasher, which gave the effect of winking.

The display space above the entrance into the theatre was divided into three panels, the owls occupying the right-hand panel. In the center panel was a picture of a flapper showing a generous length of stocking and the left-hand panel contained pictures of three elderly men, intended to represent the "three wise fools" of the title. The display was the subject of much talk in Pittsburgh.

Library Co-operates with "Stephen Steps Out"

In Jacksonville the public library gave the Imperial theatre space for two big display cards for the showing of "Stephen Steps Out."

C. S. Morrison has cultivated the good favor of the librarian who is always anxious to co-operate with the theatre when Morrison is showing a picture which was derived from some book in the library.

PUTTING OVER THE STORY IDEA IN "CHILDREN OF DUST" DISPLAY

The central theme of the story was well put over in this excellent shadow box arranged at the People's theatre, Portland, Ore., on "Children of Dust" (First Nat'l).

Pre-release Reviews of Features

Through the Dark

(Cosmopolitan-Goldwyn—8 Reels)

(Reviewed by Frank Elliott)

HERE'S our old friend, Boston Blackie, back again: And right off the handle we want to announce that this is the best picturization of an adventure of the delightful Jack Boyle character that so far has found its way to the screen. In the vast army of picture fans there are probably none who do not relish a good crook story now and then. When such a tale is well done, as in this case, it usually proves a box office magnet.

And no less a person than Colleen Moore, whose name is now on the tongues of the nation because of her work in "Flaming Youth," has the leading role in this picture, although Forrest Stanley appears in the role of Blackie and deserves to share the stellar honors as a result of his excellent interpretation of the character.

Colleen is an appealing Mary McGinn and does some fine emotional acting, especially in the scenes in which she is told her father died in prison and that her brothers are crooks and is then expelled from school because of the suspicion she aided Blackie escape from jail.

This is essentially a picture of action. It opens with an uprising in San Quentin, jumps to Blackie's thrilling escape and pursuit by the jail officials, leaps to a stirring runaway of a horse carrying Mary at a furious rate through the woods, and swings to the meeting of Blackie and Mary in the McGinn home, follows the thrilling and suspensive climax in which the two crook brothers are killed and Blackie is caught, only to be rounded up by the warden whom he is about to shoot when his nerve fails him.

The picture is packed with situations that reach the heart. The technical end is well nigh perfect.

THEME. A crook drama in which Boston Blackie is shown the way to go straight when he falls in love with the daughter of Mother McGinn after the girl has aided him to safety when he escapes from jail.

PRODUCTION HIGHLIGHTS. The revolt of the prisoners and Blackie's escape. The attempt of Blackie to rescue Mary who is on a runaway horse. The scene in which Mary is expelled from school. The robbery and the killing of the two brothers, in spite of Blackie's efforts. The scene in which the Warden corners Blackie.

DIRECTION. Has succeeded in making the story flow along swiftly and clearly to a powerful climax. Has planted a wallop in each reel. Has inspired his players to paint some clean cut portraitures.

EXPLOITATION ANGLES. Millions have heard of Boston Blackie so we would recommend that the character be played up prominently in all your advertising. Also flash Colleen Moore's name big. Tell the folks of the real thrills in the picture.

DRAWING POWER. Suitable for first run houses. Should do business anywhere.

SUMMARY. A good crook story like this one is welcomed with open arms by "moviegoers." A fine feature which has all the ingredients for a successful box office picture. It is well acted. The plot is "there" in this instance and you'll find nothing but action from beginning to end.

THE CAST

Mary McGinn.....Colleen Moore
Boston Blackie.....Forrest Stanley
Mother McGinn.....Margaret Seddon
Warden.....Hobart Bosworth
"Travel".....George Cooper
The Glad Rags Kid.....Edward Phillips
Detective O'Leary.....Wade Boteler
Ethel Grayson.....Carmelita Geraghty

By Jack Boyle. Directed by George Hill. Scenario by Frances Marion. Photographed by L. Milliam O'Connell and Allen Stegler.

SYNOPSIS. Boston Blackie escaping from San Quentin prison is aided by Mary McGinn, attending a swell school and ignorant of the fact that her dad was a convict and that her brothers are crooks. Blackie gets back to his old gang and is hidden from the cops in the home of Mother McGinn. Mary is expelled from school when it is found she aided Blackie. The two meet again in the McGinn home. The rest of the action deals with Mary's effort to make Blackie go straight in which she is successful.

Pure Grit

(Universal — 4571 Feet)

(Reviewed by Laurence Reid)

TWO of our favorite characters of westerns greet us again in this Universal entry. The Texas Ranger and the school-teacher carry on their romance in the same familiar fashion—though there isn't much conflict introduced to make the rider of the law pass temporarily out of sight. It is a slight little story revolving around a theme which has been well "thumbed" among the formulas, since it offers a bad man who poses as the pretty schoolmarm's brother, the girl not having seen him for ten years during his incarceration in jail. But in introducing this imposter the plot releases a noticeable gap—for the heroine never questions his claims of relationship.

It never develops much action, so the interest is maintained through some realistic episodes showing the school in session and the nursing of the real brother (who has been wounded) by a colorful youngster who is the teacher's pet in spite of his tobacco-chewing habit. The romance doesn't carry on to any extent. Indeed, the plot mainly concerns the bad man's tactics in establishing his villainy. He interests the heroine in aiding him to reach the border—and the pursuit of the villain is taken up by the Ranger and the boy, when the latter, playing detective, learns the real identity of the culprit. Through nursing the real brother the latter in his delirium exposes the impostor.

The climax is fairly thrilling and shows a carelessly tossed match setting a wayside cabin on fire—a cabin in which the villain has lured the girl. The conflict between them is familiar. She escapes his clutches in time to be rescued by the Ranger—and the boy rescues his trick dog from suffocation. The picture is played with a fine show of feeling by Verne Winter as the youngster. He is a vest pocket edition of Wesley Barry—even to the freckles and the manner of combing his hair. And he furnishes the emotional moments by registering genuine pathos. Roy Stewart is vigorous as the hero and Esther Ralston lives up to the best traditions that schoolmarms of the plains must be exceptionally pretty. The atmosphere is adequate.

THEME. Western melodrama featuring Texas ranger who saves school-teacher from villain — the latter representing himself as her long absent brother.

PRODUCTION HIGHLIGHTS. The fine acting contributed by Verne Winter — who is one of the most natural actors the juvenile field has introduced in some time. The excellent atmosphere. The climax — presenting the rescue of the heroine. The school-room episode.

DIRECTION. Has taken slight plot and made it interesting through its episodes. Is particularly good with the school-room sequence. Handles players well and inspires boy actor to display real emotion. Is unable to eliminate the obviousness of story, but keeps it moving with good incident.

EXPLOITATION ANGLES. You have the title — and the star to exploit here. Put out your trailers and use a teaser campaign. Bill it as western melodrama with Texas Ranger as hero. Use display lines.

DRAWING POWER. Good for any program theatre.

SUMMARY. While this is established on an old theme and its incident is familiar it is well handled. Is capably acted—with juvenile actor carrying off the honors. Not much action, but incident is realistic and the backgrounds highly appropriate.

Bob Evans.....Roy Stewart
Stella Bolling.....Esther Ralston
Jim Kemp.....Jere Austin
Frank Bolling.....Jack Mower
Buddy Clark.....Verne Winter

By William MacLeod Raine. Scenario by Isadore Bernstein. Directed by Nat Ross.

SYNOPSIS. Texas Ranger has love affair with school-teacher. She is approached by stranger who identifies himself as her brother. He asks her aid in effecting his escape to the border. Her real brother's identity is established and the Ranger, discovering the fact, starts in pursuit of the villain. The latter is overpowered—and the girl is rescued.

The Ten Commandments

(Paramount—12,000 Feet)

(Reviewed by Oscar Cooper)

A GREAT picture — great in theme and story, great in technical excellence, great in acting and great in box-office worth — is "The Ten Commandments." It ranks with the screen's finest achievements and is easily Cecil De Mille's masterpiece.

The Biblical prologue is far more than a mere background for the modern melodrama. In itself it is a dramatic thunderbolt, daring in conception and wonderful in execution. As a spectacle, it stands alone, because it employs screen artifice as it has never before been employed.

The pronouncement of the Commandments to Moses from on high; the passage of the Red Sea and the subsequent engulfing of the six hundred chariots of the Egyptians, set absolutely new marks in camera and production achievement.

In the prologue, De Mille marshals all the forces of spectacle. In the modern story, he creates a different effect, but the two, taken together, drive home the same and irresistible theme: the Law must be obeyed. From the prologue, the essential Biblical characters are transferred to the modern story. The inevitable penalty that follows violation of the Ten Commandments is told with a symbolism which never gets in the way of the action, but always apparent and profound in its effect.

The modern story is powerful, well-knit, and filled with extraordinary acting. It comes not as an anti-climax, but as a modern interpretation of what has gone before. The total effect of the picture, as far as the opinion of this reviewer goes, would be heightened if Mr. De Mille were to tell his modern story first and then drive it home with his Biblical story as a whirlwind finish.

THEME. "The Ten Commandments are not rules to obey as a personal favor to God. They are the fundamental principles without which mankind cannot live together. They are not laws — they are the LAW."

PRODUCTION HIGHLIGHTS. The tremendous sets. The Red Sea scenes, in which the waters divide before the spectator's eyes for the passage of the Israelites and then close in upon their enemies. The pronouncement of the Commandments with lightning — flash and bursts of flame, out of which emerge the letters of the laws. The gathering and wild rush of the chariots. The revel before the Golden Calf. In the modern story, the collapse of the church wall. The killing of the Leper Woman. The rich interiors.

DIRECTION. Cecil De Mille, in many details in this picture, gives other directors new standards to follow. He tells his stories with a sure touch, using every known production device and creating several that hitherto have never been revealed.

EXPLOITATION ANGLES. These are sufficiently indicated by the picture itself. The biggest of all is this: every institution of any kind in any community can be enlisted because here is a film that will be a positive benefit to civilization.

DRAWING POWER. Universal in its appeal everywhere. Will thrill and inspire any kind of audience and live as long as the screen lasts.

SUMMARY. A powerful preachment combined with all the thrills, heart-interest and melodramatic effects that the screen, at its best, knows.

CAST OF PART ONE

Moses, the Lawgiver ..... Theodore Roberts
Rameses, the Magnificent ..... Charles de Roche
Miriam, the Sister of Moses ..... Estelle Taylor
The Wife of Pharaoh ..... Julia Faye
The Son of Pharaoh ..... Terrence Moore
Aaron, Brother of Moses ..... James Neill
Dathan, the Discontented ..... Lawson Butt
The Taskmaster ..... Clarence Burton
The Bronze Man ..... Noble Johnson

CAST OF PART TWO

Mrs. Martha McTavish ..... Edythe Chapman
John McTavish, her Son ..... Richard Dix
Dan McTavish, her Son ..... Rod La Rocque
Mary Leigh ..... Leatrice Joy
Sally Lung, an Eurasian ..... Nita Naldi
Redding, an Inspector ..... Robert Edeson
The Doctor ..... Charles Ogle
The Outcast ..... Agnes Ayres

Personally directed by Cecil B. DeMille. Story by Jeanie Macpherson.

Don't Call it Love

(Paramount — Six Reels)

(Reviewed by Laurence Reid)

A STORY of a seductive woman's amours is on view here — which upon the stage was known by the name of its central character, "Rita Coventry." The screen title is very apt in that its plot expresses a continuous grand passion — or because of the shadow of the censors, a better term would be — a continuous flirtation. William de Mille has not treated this play too seriously. He employs a satirical thrust here and there — but the thrust is more from the bludgeon than it is from the rapier.

There is scarcely enough substance to keep the plot going. The director, seemingly, realizes its shortcomings, for he relies upon the romantic by-play to keep the interest alert. It is nothing else but the sheik picture twisted about to permit a seductive temptress to have her innings. She carries on an intrigue with a much engaged young man who neglects his fiancee long enough to have her suffer from a wounded pride. When she refuses to take him back until he admits himself a fool, the gay prima donna meets a youthful and humble piano tuner and forgets the first fellow entirely. The episode wherein she charms the workman releases a substantial note of humor. He has considerable fun of pounding the keys and embarrassing the ardent swain.

And keeping the central character consistent to the end, the author sends her away on a honeymoon. She promises her managers she will return when they show her a telegram announcing a celebrated tenor's contract to sing with them the subsequent season. There's a reason for that promise — the tenor has such "beautiful eyes and hair."

The interesting features of this picture are the performances by Nita Naldi and Rod La Rocque. There will be several gasps when Miss Naldi displays her wardrobe — one dress in particular being the last word in economy of cloth. These costumes are bizarre to say the least. The actress by emphasizing her figure and employing bold expressions manages to be entirely in character. La Rocque gives a human performance — which stands out in contrast to the wooden acting by Jack Holt and the over-played scenes by Theodore Kosloff. The director has made a fair picture from an artificial story.

THEME. Romantic comedy-drama exploiting central character who is given to one amount after another. Since she is an opera singer she believes that having a continuous grand passion will make her sing better.

PRODUCTION HIGHLIGHTS. The careful mounting of picture. Miss Naldi's consistent performance — a colorful role, indeed. Her bizarre wardrobe — several costumes certain to make them gasp. The scenes when piano tuner interrupts flirtation. The humorous moments

DIRECTION. Hasn't any plot to begin with — so relies upon character study and humor to put it over. Also realizes possibilities of dressing up Nita Naldi to fit the character. Provides balancing note of humor. Handles individual sequences in able manner.

EXPLOITATION ANGLES. Tip them off regarding Miss Naldi's bizarre costumes. Use prologue of vocal numbers and dances. Play up that picture is founded upon play, "Rita Coventry." Play up cast. Use a teaser campaign.

DRAWING POWER. For select clientele. A winner for feminine audiences.

SUMMARY. This picture presents an interesting character study, but the plot carries little substance. Shows little variation in its incident, but wardrobe of Miss Naldi will make them gasp. Manages to entertain with its romantic by-play.

THE CAST

Alice Meldrum ..... Agnes Ayres
Richard Parrish ..... Jack Holt
Rita Conventry ..... Nita Naldi
Luigi Busini ..... Theodore Kosloff
Patrick Delaney ..... Rod La Rocque
Henry Van Courtlandt ..... Robert Edeson
Clara Proctor ..... Julia Faye

By Julian Street. Scenario by Clara Beranger. Directed by William de Mille.

SYNOPSIS. Wealthy bachelor, drifting idly in love affair with girl, switches his affection to famous prima donna, who sees in men, nothing but playthings of passion. She believes that by engaging herself in various amours it will make her sing better. She casts aside the bachelor, who returns to his sweetheart, and carries on a romance with young piano tuner who is a gifted musician.

The Exiles

(Fox — Five Reels)

(Reviewed by Laurence Reid)

THIS picture carries all the turbulent action of a serial—which, of course, places it out of the category of life-like documents. It has a dime-novel flavor—in that it exposes a deal of hectic melodrama before the conclusion is reached. To begin with there is introduced the murder mystery element—with an innocent girl involved with the law to such an extent that she flees to the far off reaches of Tangier—where she becomes an exile.

The action is so furious that none of the players are given an opportunity to appear real. Looking at the interpretation from this angle their exaggerated acting is excusable. Once the prosecuting attorney learns of the girl's innocence he beats it "hot-foot" for the hot sands to reclaim her to civilization. But the heroine, having become despondent, has degenerated into a denizen of an African honky-tonk—the last word—even for the screen—in iniquitous dens of evil.

But the director has forgotten his consistencies. The habitues are dressed in the best Ritz manner—the heroine wearing a costume of the latest mode. The hero tries to square himself, but, notwithstanding, the distance he has traveled, she is deaf to his entreaties. So he has to resort to kidnapping—which precipitates a battle with the owner of the gambling resort. The latter is overpowered with quickness and dispatch and the story ends with the customary expression of romance.

The picture has been directed in haphazard fashion, there being little continuity present. It offers glaring inconsistencies and never once suggests a note of reality. Undoubtedly it was much more interesting in its original form since Richard Harding Davis is the author.

Had the players employed less exaggeration; had they shown some restraint, the story would appear more convincing. Yet it has its merits in the rush of action and some highly colorful atmosphere and backgrounds. Simplicity, the keynote of exceptional pictures, is entirely missing here. But the picture should satisfy lovers of fast action.

THEME. Melodrama involving a murder mystery which causes girl implicated in affair to escape the law by fleeing to Africa. The prosecutor, sensing his wrong, makes amends by reclaiming her to society after several scenes of melodrama.

PRODUCTION HIGHLIGHTS. The melodramatic action — which is on the jump throughout. The atmosphere of Tangier. The interiors. The effort to kidnap heroine. The fight.

DIRECTION. Rushes his action through too fast and points several inconsistencies. Allows gaps which destroy logic. Permits players to destroy atmosphere by dressing them up in evening clothes in the honky-tonk and allowing them to over act. Fails to suggest suspense. Has provided suitable backgrounds.

EXPLOITATION ANGLES. Feature the star and the leading woman. John Gilbert has come along rapidly — and Betty Bouton did splendid acting in "You Can't Get Away With It." Bill it as a fast and colorful melodrama of a girl who escaped from the clutches of the law and found refuge in Tangiers.

DRAWING POWER. For program houses.

SUMMARY. Smacks of the dime-novel and rushes headlong to its climax — with practically no suspense offered as the outcome is obvious. Is wild melodrama after it swings into its plot — but action is often interesting. Is over-acted so that realities are destroyed. But it has color and movement—and offers several gripping moments.

THE CAST

Henry Holcombe ..... John Gilbert
Alice Carroll ..... Betty Bouton
Wilhelm Von Linke ..... John Webb Dillon
Rose Ainsmith ..... Margaret Fielding
Dr. Randolph ..... Fred Warren

By Richard Harding Davis. Scenario by John Russell. Directed by Edmund Mortimer.

SYNOPSIS. Girl involved in murder mystery escapes the law by fleeing to Tangier.. The prosecuting attorney discovers her entirely innocent of the crime and sets out for Africa to reclaim her to civilization. But the girl has become a habitue of a den of evil. When she refuses to accompany him back to the States he kidnaps her. The owner of the gambling den put up a battle but is overpowered. Romance triumphs.

The Governor's Lady

(Fox — 7669 Feet)

(Reviewed by Laurence Reid)

DEVELOPED from an old establish theme—one which is employed as often as ten or twelve times a season, "The Governor's Lady," presents a picture which has to depend upon its treatment for success. That it measures out moments of interest is due to a sympathetic handling of the plot and characters. At least Harry Millarde has given it some thought—which shows results in the exploitation of human values.

The idea is our old friend, the husband who prospers and becomes a figure of prominence in the community, who looks with scorn upon his wife because she fails to keep pace with him. She will be the humdrum worker of the home in spite of everything. It is worked out with very few variations. The help-mate, accustomed to years of hard toil, does not lose her head. On the other hand the husband is unable to stand prosperity. The early scenes offer the struggles of the couple when the breadwinner is a hard-working miner. Their life would be completely happy if they were blessed with children. So there is more excuse for the husband's conduct under these circumstances than if the couple were childless. As the years pass on, the miner strikes it rich and becomes a leading politician. And with the lapse of time his transformation is complete.

The climax brings in a familiar situation. At a gubernatorial party she doubles as a servant when a waiter spills the punch on the floor. She is ever saying the wrong thing and showing up her husband with her tactless manners. The politician has an affair with a younger and more winsome woman whose hearts melt in an interview with the heartbroken wife—and she tells her elderly admirer he must live up to his marital vows. But the helpmate's pride has been sorely wounded and she advises him to go on with the divorce. Some years after a reconciliation is effected.

Millarde tells his story in straightforward fashion with very few deviations in the fields of hokum. His treatment coupled with the very human performance by Jane Grey gives the picture its highlights. Miss Grey's portrayal is marked by fine restraint. The other members of the cast are adequate. The picture has been appropriately mounted.

THEME. Domestic drama on theme of sacrificing wife whose successful husband sees in her homely characteristics one setback after another to his career. Develops into enternal triangle—with eventual reconciliation.

PRODUCTION HIGHLIGHTS. The human portrayal by Jane Grey—a performance marked by fine restraint. The climax at the governor's ball—when the wife embarrasses her husband. The scene when wife is heart-broken and refuses to stand in her husband's way. The reconciliation. The direct action. The atmosphere.

DIRECTION. Has taken old and familiar theme and treated it in a manner which builds interest. Has employed direct action—and tells story in straightforward fashion. Gets fine results from a few of his players. Shows good detail.

EXPLOITATION ANGLES. Feature fact that picture was adapted from Belasco's stage success of the same name. Feature director as responsible for "If Winter Comes." Play up Jane Grey as exceptionally fine actress. Put on a prologue featuring dancing. Make a bid for best patronage.

DRAWING POWER. Good for all program and second run houses.

SUMMARY. Familiar plot exposed in this picture which destroys suspense. Interest is held in the treatment—which succeeds in being logical and straightforward. Is well acted by Jane Grey. Director keeps away from employing hokum —with the result that picture is a good sample of its kind.

THE CAST

Daniel Slade ..... Robert T. Haines
Mrs. Slade ..... Jane Grey
Katherine Strickland ..... Anne Luther
George Strickland ..... Frazer Coulter
Robert Hayes ..... Leslie Austen

By David Belasco. Scenario by Alice Bradley. Directed by Harry Millarde.

SYNOPSIS. Hard-working couple are happy in their modest home. Their joy would be complete if they had children. As the years pass by the husband strikes it rich and becomes leading politician — but his help-mate refuses to make herself over. The result is she offers one setback after another to his career. Eventually she embarrasses him at a social function, and she refuses to stand in his way when he showers attention upon a younger and prettier woman. A reconciliation is effected.

Black Oxen

(Frank Lloyd First National — 7937 Feet)

(Reviewed by Frank Elliott)

WITH hundreds of newspapers in the country publishing this story in serial form, the picture version is undoubtedly one of the greatest "looked for" features of the season. We are confident that the screen adaptation of the widely read and much discussed book will satisfy everyone. It might be called a self-made box office success.

"Black Oxen" deals with rejuvenation, the topic of the hour, and so to begin with the picture can boast of something new under the sun in the way of a story. And it has another big asset in Corinne Griffith who gives a vivid portrayal of the role of Madame Zatianny, who, given back her youth through glandular tratment, comes to America, falls in love with a young man, but in the end returns to her native Austria after deciding that she is to old to marry. The gowns and furs, as well as jewels worn by Miss Griffith constitute a veritable fashion parade which moves throughout the picture.

The production itself is an elaborate one. The settings, especially the interiors are the last word in artistic lavishness.

Every member of the cast does admirable work, especially Conway Tearle as Clavering, but we want to direct everyone's attention to the flapper portrayal contributed by Clara Bow. It is one of the peppiest bits we've seen in many moons.

THEME. Presents idea upon the rejuvenation of a noted Austrian woman who comes to America, astounds everyone with her beauty, falls in love with a young playwright and is about to marry him, whe she is made to see the folly of such a move and persuaded to return to Austria.

PRODUCTION HIGHLIGHTS. The interpretation of the role of Madame Zatianny by Corinne Griffith. The gorgeous gowns worn by the star. Clara Bow's work as the flapper. The fine supporting cast. The scene in which Madame reveals her identity. The lavish mounting given the picture. The novel climax. The European episodes.

DIRECTION. Has transplanted the Gertrude Atherton book to the screen in admirable manner, preserving all its romance and appeal. Has brought out some fine work on the part of Corinne Griffith and has developed the makings of a star in Clara Bow. Has kept up the interest in spite of the length of the picture.

EXPLOITATION ANGLES. Tie up with a book store on big display of the novel and get your photos from the picture as well as cuts into it. Tie up with the newspaper in your town running the story as a serial. The gowns suggest a splash in shop windows. If you can get a pair of black oxen and drive them through the street in front of an old fashioned wagon—great!

DRAWING POWER. Will tax the capacity of the largest and best houses in the land.

SUMMARY. You'll go a long ways before you can grab a better box office feature than this one. Everybody seems to be waiting to see the screen version of the book. The picture is a fine adaptation of the novel, splendidly acted.

THE CAST

Madame Zatianny	Corinne Griffith
Lee Clavering	Conway Tearle
Charles Dinwiddie	Thomas Ricketts
Judge Trent	Thomas S. Guise
Janet Oglethore	Clara Bow
Jane Oglethorpe	Kate Lester
James Oglethorpe	Harry Mestayer
Donnie Ferris	Lincoln Steadman
Agnes Trevor	Claire MacDowell
Prince Hohenhauer	Alan Hale
Gora Dwight	Clarissa Selwynne
Butlers	Fred Gambold, Percy Williams
Doctor Steinach	Otto Nelson
Chancellor	Eric Mayne
Austrian advisor	Otto Lederer
Anna Goodrich	Carmelita Geraghty

By Gertrude Atherton. Directed by Frank Lloyd. Scenario by Mary O'Hara. Photographed by Norbert F. Brodin.

SYNOPSIS. Deals with the return to America of Madame Zatianny who has been rejuvenated via the Steinach treatment. She reveals herself as the Mary Ogden of old, falls in love with a young playwright and is about to wed him when she is visited by Prince Hohenhauer, her old sweetheart who convinces her that she will soon tire of married life with Clavering and persuades her to return to Austria to carry on her relief work.

The Song of Love

(First National — Eight Reels)

(Reviewed by Frank Elliott)

ONCE more Norma Talmadge goes into the desert for her picture love making and this time the result is satisfying, primarily because the star is efore the camera most of the time. Without Norma the production would lose much of its appeal for the plot travels in a well-worn groove. The star is decidedly appealing in the role of an Arabian dancing girl, wears some stunning and, may we say, revealing costumes, goes through some fine love scenes with her new leading man, Joseph Schildkraut, who is not so good on the screen as he is on the stage, and does some fine emotional acting in the climax.

The picture is rather long in getting its action under way, but once the characters get the plot moving, things happen thick and fast and the picture comes to a close with an exciting attack on the desert town by the Arab horsemen, the offer of the dancing girl to give herself to the native sheik in return for the life of the man she really loves and the timely arrival of the French troops.

The feature is filled with colorful settings, unusually artistic costuming, while novel lighting effects and beautiful photography is evident throughout. Much of the action takes place at night and in homes and underground meeting places which give opportunity for real artistry in camera work, which is especially noticeable in the shooting of the approaching desert horsemen to attack the town.

The best work in the picture next to Miss Talmadge is that contributed by Arthur Edmund Carew, who is really convincing in the role of the sheik-one who happens to be a villainous type, however. His work in this picture compares favorably with his portraiture of " Svengali " in " Trilby." There are a number of dramatic situations unfolded toward the end of the picture. Miss Talmadge's dance in the opening reel brings to light hitherto unsuspected terpischorean ability.

THEME. A dramatic romance of the Sahara country dealing with the uprising of native tribesmen, the wooing of an Arabian dancing girl by a member of the French secret service in order to learn of the plans of the rebel chief and how in the end this girl saves the spy's life by offering herself to the sheik.

PRODUCTION HIGHLIGHTS. The acting by Miss Talmadge. The colorful and realistic desert settings, both exterior and interior. The fine support given the star by Arthur Edmund Carew and a few other members of the cast. The ride of the tribesmen to attack the town and the arrival of the French troops in time to save the situation.

DIRECTION. Has used too much footage in getting the story under way. Has planted several dramatic situations and several thrills once the plot is started. Has brought story to a gripping climax.

EXPLOITATION ANGLES. There are several " songs of love " published. Tie up with your music store on some of them. Dress your ushers in Arabian costumes. Dress the lobby in the form of an entrance to a tent. Put on an Arabian dance as a prologue.

DRAWING POWER. This one will probably go big in any community.

SUMMARY. A colorful offering which will probably please all Talmadge admirers. Is filled with passionate love scenes. Has some thrilling stuff toward the close, and a climax that is a whirlwind.

THE CAST

Noormahal	Norma Talmadge
Raymon Valverde	Joseph Schilkraut
Ramlika	Arthur Edmund Carew
Dick Jones	Laurence Wheat
Maureen Desmond	Maud Wayne
Commissionaire	Earl Schenck
Chandra Lal	Hector V. Sarno
Chambra	Albert Prisco
Capt. Fregonne	Mario Carillo

Directed by Chester Franklin and Frances Marion. Scenario by Frances Marion. Photographed by Antonio Gaudio.

SYNOPSIS. Deals with a conspiracy to overthrow the French in northern Africa. Valverde is sent by the French secret service to the scene of the trouble. In a gambling den he meets Noormahal, a dancing girl, who is deceived by his clever makeup and gifted tongue and falls in love with him. She tells him all the plans of Ramlika, the chief of the tribesmen, and then learns that he has deceived her. However her love is so great that she offers herself to Ramlika in return for Valverde's life which is granted.

Selznick Plans for New Productions

PLANS for the acquisition of new product by the Selznick Distributing Company for the first quarter of 1924, indicate that there will be an appreciable increase, rather than a slowing down, in the amount of product to be released by this organization. Since the reorganization of the company last Spring, fifteen features have been issued, in addition to their revivals. This record of output will be bettered in the coming year, it is stated.

Starting with a rush, four features are announced, either completed and to be released shortly, or starting in production for distribution through the Selznick organization.

Betty Compson will be the star in one of the features, which has been named "Prison Born." The contract for the services of the popular player has just been closed with the Oakland Film Corporation, of Oakland, Cal., which is about to start production on the picture. A cast is now being assembled and actual work on the sets will be started within a few days at the Hollywood Studios, Hollywood.

"Prison Born" is to be made from story, written by Jack Boyle, which appeared in the Red Book, Magazine. It is said to give Miss Compson extraordinary opportunity to display before the camera her flare for the dramatic and vibrant emotional power. The name of an important director, who will preside at the megaphone for the filming of "Prison Born," will be announced in a few days according to Myron Selznick, vice-president in charge of production activities.

"The Flaming Sign" is the title of another of the new year's releases, just acquired, and to be released shortly. This is a Larry Trimble-Jane Murfin Production, featuring May Allison and Rockliffe Fellowes, and with the famous dog star, Strongheart, playing an unusual part in the supporting cast.

"The Flaming Sign" is a story of tangled matrimony, and casts a searching light on modern youth, with its foibles, its shallowness and its inherent good qualities. It centers about two girls, who marry — one, a wealthy man, the other, an honest, hard-working, though unimaginative, mechanic. Both wives are unhappy in the restrictions of marriage, and their unsatisfied desire for gayety and pleasures, and go out, innocently enough, to satisfy this restless want.

Circumstances conspire against them, and they are brought to the brink of tragedy not of their own making. Not only their own lives are carelessly jeopardized, but those of many others in their paths. The paths of the two shattered romances cross and recross, and it is only at the end that the twisted strands are, in a fashion, straightened out again.

In addition to "Prison Born" and "The Flaming Sign," the early Selznick release schedule contains "Woman to Woman," starring Betty Compson in a Graham Cutts Production adapted from the play by Michael Morton, and "Roulette," a production of William MacHarg's story which appeared in Hearst's International Magazine, with a cast including Edith Roberts, Norman Trevor, Mary Carr, Maurice Costello, Walter Booth, Montagu Love, Henry Hull, Dagmar Godowsky, Effie Shannon, Flora Finch, Diana Allen and Jack Raymond.

Both these pictures are planned for January release. Mr. Selznick stated that further announcements of importance would be made within a few days, on completion of negotiations for the acquisition of important players and production for the Selznick organization.

"These plans speak for themselves, and there are others maturing which will be of even greater interest," said Mr. Selznick. "We have had a good start since the reorganization, and have issued, among our product, such pictures as 'Rupert of Hentzau,' accorded a place among the fifty best pictures of the year, and 'The Common Law,' the all-star picturization of the Robert W. Chamers' famous novel. While we are increasing our output steadily, there will be no lowering of production standards."

Special Selznick Showing on "Woman to Woman"

"WOMAN to Woman," the Selznick release starring Betty Compson, will be given a special showing for invited guests at the Ritz-Carlton Hotel on the evening of Thursday, January 10.

Two orchestras have been engaged for the showing, which will have an elaborate musical program. James Bradford has prepared the musical program, and will cooperate with L. F. Guimond, Director of Advertising and Publicity for Selznick Distributing Corporation, in taking charge of the presentation.

The picture will be shown in the Grand Ballroom, where one of the orchestras will be. The other orchestra will be stationed in the Crystal Room, which has been reserved for dancing.

Selznick Pictures Direct to Exhibitors

TAKING the biggest motion pictures out of the hands of regular motion-picture exhibitors, and showing them at legitimate theatres and "road-showing" them at inflated admission prices, is detrimental to the industry, according to David R. Blythe, Director of Sales and Distribution for the Selznick Distributing Corporation. He announced that during the coming year, the Selznick organization would release all its pictures, no matter how big, through regular channels, contrary to the policy of other organizations.

"We believe," said Mr. Blyth, "in motion pictures for motion picture houses and at regular motion picture prices. So convinced were we—and still are—that this course was the right one to pursue that we gave what at that time were our two biggest pictures, 'Rupert of Hentzau' and 'The Common Law,' direct to the exhibitors, in spite of the fact that we had numerous advantageous offers from the managers of legitimate theatres to show both of these magnificent productions in their houses at greatly increased prices. These proposals, however, we declined in spite of the fact that we knew it probably would make a difference to us of several hundred thousand dollars in the gross receipts of these pictures.

"Moreover, we launched these productions in the summer, which has always been considered the dead season for motion pictures, and our wisdom and courage was again vindicated, for the theatres were filled to overflowing, not at one performance but at every showing, and from all over the country we have been receiving telegrams from exhibitors expressing their intense satisfaction at the money brought them by 'Rupert of Hentzau' and 'The Common Law.'

"Naturally this is most gratifying to us, but do we intend to take advantage of it to put out our next big picture at $2 per ticket? We do NOT and we are sure that the exhibitors, who are benefitting by our fairness to them in this matter, will be glad to learn that we are unalterably committed to this policy of 'motion pictures, for motion picture houses, at regular motion picture admission prices.'"

Offer Generous Award for Best Jail Story

A THOUSAND DOLLAR prize will be given by Cosmopolis Press, publishers of "Crucible of Crime," by Joseph F. Fishman, for the best play, motion picture scenario or short story adaptable into a play or scenario, on the American jail as a force in the creating of criminals and the fostering of crime.

The judges of the contest include Ludwig Lewisohn, author and an editor of the Nation; Minnie Maddern Fiske, well known actress; Carl Van Doren, literary editor of the Century Magazine; Dean G. W. Kirchwey, formerly of Columbia University; Ida Clyde Clarke, associate editor of Pictorial Review; and Jesse Lasky, of the Famous Players Lasky Corp. There also will be a theatrical producer on the board, whose name will be announced later.

The thousand dollars will go to the best manuscript, but the five "next best" will be marketed, if possible, by Cosmopolis Press, and the entire remuneration given to the author.

Barker Rapidly Completing "Women Who Wait"

Work is going forward rapidly on the production of Reginald Barker's new Metro-Louis B. Mayer production, "Women Who Wait," according to advices from Metro officials on the cost. All of the interior scenes have been completed already and the company is now engaged in the last episodes of the outdoor action.

In connection with this, Mr. Barker has sent Percy Hilburn, his chief cameraman, and several members of his cast to Santa Barbara from which point they will undertake to cross the channel to Santa Cruz Island. The purpose of the trip is to find a suitable location for the wrecking of a big vessel for one of the spectacular scenes in the picture.

Regional News from Correspondents

St. Louis.

C. D. HILL, newly elected president of the St. Louis Film Board of Trade, has mapped out a policy for the year 1924 that should greatly strengthen the spirit of cordiality existing between the exhibitors and exchanges in the St. Louis territory.

Hill's policy will be a "square deal for everyone," but he will insist that exhibitor and exchange alike live up to the rules of the organization. Hill is St. Louis manager for Hodkinson.

The film board has a very capable board of arbitration to settle the disputes between the exhibitors and exchanges. This board is composed of Dr. J. L. Price, owner of the Liberty, Star and Grand theatres, East St. Louis, Ill.; John Karzin, owner of the Olympia, Lincoln and Casino theatres, St. Louis, and part owner of the Grand theatre, Alton, Ill.; and J. S. Camp of the New Pastalozzie theatre, St. Louis, representing the exhibitors, and Thomas Leonard, Progress Pictures Corporation; H. I. Krause, Famous Players Lasky Corp., and S. J. Hankin, Educational Film Exchange, representing the exchanges.

Al Bartlett of the Wurlitzer Company's St. Louis store has sold a small sized organ to Charles E. Barber of the Lyric theatre at Tilden, Ill. It is Style O type.

The St. Louis store has also landed the order for the organ for the Elks Lodge at Omaha, Nebr.

The annual ball of the St. Louis Film Employees will be given at the Arcadia dance hall, Olive street, near Grand boulevard, on the evening of January 23, 1924. A large attendance is expected. The committee in charge has prepared an excellent program for the occasion.

Leah Baird, accompanied by her husband, A. F. Beck, departed for the Pacific coast on December 16. Miss Baird will shortly begin work on her next big picture "The Great Chicago Fire." William Baker, special representative for Beck, departed for Chicago on December 17. He plans to also visit Cleveland, Detroit and Pittsburgh in the next few weeks.

Floyd Lewis, district manager for Associated Exhibitors, dropped into St. Louis December 17 on his way south.

The local Pathe office has a new assistant booker in the person of S. S. McFadden, who formerly was attached to the Oklahoma City exchange. Prior to that he was with Pathe in Chicago.

Leo Adler, inspector-cashier for Pathe, will arrive in St. Louis this week to relieve H. H. Hester of his duties.

Don Davis of Associated Exhibitors will spend the Christmas holidays at his old home.

Louis Landau's beautiful new Washington theatre, Granite City, Ill., formally opened on December 21, with F. B. O.'s "Blow Your Own Horn" as the film feature. The new house represents an investment of $600,000 and is one of the finest picture theatres in the Prairie State.

The opening night of the new theatre was a civic event for Granite City, the mayor, other city officials and prominent civic leaders being on hand. Other visitors included Tom Reed of Duquoin, Pete Pinkelman and Bert Cory who are building a new theatre in Quincy, Ill.; Bob Stempfle of St. Charles, Mo., and J. Levine of Ascher Brothers, Chicago. A capacity audience attended the opening.

Ramnes & Lawson opened the New Grand theatre, Mount Olive, Ill., on the evening of December 20. This house seats 500 and cost $30,000. It will be a strictly picture house and will operate seven days a week.

The Rex theatre, Stillertown, Ill., has closed temporarily due to the shutting down of the coal mines in that vicinity.

John Biler of New Madrid, Mo., and C. C. Cravens of Lilburn, Mo., were among the out-of-town exhibitors seen at First National's office during the past week.

Harry Weiss, First National's boss here, spent the pre-Christmas week out in the territory. He is very optimistic about the outlook for 1924.

Patrons of the Criterion theatre, Broadway near Olive street, St. Louis, were unaware at 5:30 p. m. Thursday, December 20, that the operator of the projection machine had turned in a fire alarm when he saw the electric wires sputtering behind the big electric sign in front of the theatre. Firemen quickly extinguished the fire.

Visitors to the local film exchanges during the past week included: Tom Reed, Duquoin, Ill.; R. E. Gump, Belleville, Ill.; Pete Pinkelman and Bert Cory, Quincy, Ill.; Bob Cluster, Johnson City, Ill., and Jim Reilly, Princess theatre, Alton, Ill.

Floyd Lewis, district manager for Associated Exhibitors, returned to St. Louis in time to spend Christmas day with his family here.

G. E. McKean, manager of the local Fox exchange, has returned from Chicago where he attended a sales conference presided over by R. A. White, general sales manager for the Fox organization.

Members of the local film colony were saddened when they learned of the death on December 21 of the father of William De Frenne of the local Paramount sales organization. The elder De Frenne, who was 85 years of age, died at his home in Prairie Du Rocher, Ill. Funeral services were held on December 23.

Joe Fresora of Taylorville, Ill., was a caller at the Paramount exchange. He booked product for his houses in Taylorville, Auburn and Mattoon, Ill.

Employees of the Metro exchange presented their boss, Charley Werner, with a beautiful brass desk set in remembrance of Christmas.

Detroit

C. G. Kingsley, representative from the home office of the Selznick Distributing Corporation and who has been in charge of the local exchange since the resignation of J. O. Kent, has announced the appointment of Charles A. Meade as local manager. Mr. Meade has been manager of United Artists, Western Canadian Division with offices at Winnipeg for the past eighteen months.

When "Little Old New York" opened at the Broadway-Strand about a month ago, Manager Phil Gleichman again inaugurated a time policy which he has found works successfully for the unusual attraction. He advertised in the newspapers the different starting times of the shows. There was also placed in the lobby a large poster stating the time, so that the fact would be impressed on patrons. This has proved most successful. People, it has been found, plan to come at the opening, thus the crowds are handled more expeditiously and there is not the annoyance of patrons being seated during the running time.

Charles Ray appeared in person during the first week of the two weeks' run of his picture, "The Courtship of Myles Standish" at the Madison. He made a straight to the heart talk to the patrons as to the whys and wherefores of the making of this particular historical film. His manner was simple and unaffected and made a most favorable impression on the audiences. Mr. Ray also appeared as guest and speaker at the monthly luncheon meeting of the M. P. T. O. He contributed his bit to the country wide discussion on production costs and said that in the making of the "Courtship" approximately only one-twelfth of the cost of this production went in salaries. The big cost was invested in the other ends of production. While in the city Ray was accompanied by Director C. Gardner Sullivan.

O. D. Cloakey, manager of Regent Theatre in Ottawa, Ont.

Miss Rose Miller, stenographer at the M. P. T. O. left Saturday for a two weeks' visit in Boston and New York. While in Boston Miss Miller will attend her brother's wedding.

F. B. O. has a new salesman in the person of D. M. McCloud, who was formerly connected with independent production on the coast.

Southwest

THE name of the Happyland theatre at Dallas has been changed to Lyric. R. A. Carter manager.

Contracts have been let for remodeling and overhauling the Grand theatre on Lamar Ave., and the Cozy and Parisian theatres on the Plaza at Paris, Texas. The Cozy theatre has been closed for several months, but will reopen soon.

Major Charles E. Kerr has taken over the management of the Jewel theatre at Rusk, Texas, succeeding E. C. Welding.

The new Mission theatre at Wichita Falls, Texas, was opened last Wednesday to pleased capacity business.

Hundreds of Wichita Falls residents visited the theatre and many people from near by communities and in the rural districts also came to the city to attend.

Cleveland

"BUB" Barsky of Sunset Productions Company was in Cleveland for several days, looking for a home for his product for Ohio distribution. He left for the East without having definitely closed for the sale of his pictures.

Mark Goldman, manager of the Selznick Distributing Corporation's local exchange, is spending Christmas with his mother in Boston. He'll be gone about ten days.

Bill Skirboll of Goldseal Productions, will be in New York on January 3d to attend the Convention of Motion Picture State Rights Distributors to be held at Mrs. Astor's boarding house.

Film Classic, distributors of the Warner Brothers pictures, was host to 1,500 guests last Friday, at a midnight screening of "Tiger Rose" at the Allen theatre. Primarily, the screening was arranged with Fred Desberg, managing director of Loew's Ohio theatres, as a Christmas entertainment for all theatrical people playing at the local houses. Several hundred invitations were sent to the theatres. The rest went to exhibitors of Cleveland and the surrounding towns. Lenore Ulric herself was present at the screening. She was appearing at the Ohio theatre in "Kiki." The spot light followed her down the aisle of the Allen theatre as she entered with Abe Warner, who came on from New York especially for the affair. When she reached her destination in the well filled auditorium she greeted her friends.

The Ohio Amusement Company of Cleveland has added the Crawford theatre, St. Clair Ave. at East 146th street to its local circuit. This makes the ninth Cleveland picture house to come under the control of Messrs. Schumann, Kramer and Fine. The others are the Savoy, Knickerbocker, Jewel, Yale, Capitol, Dennison Square, U. No, and Five Points.

Once in a while you meet a fellow who has a medal of some sort concealed about him. But medals are nothing of importance to Christie Deibel, crack golf champion and exhibitor of Youngstown. The other day he was in a Cleveland exchange. He wanted to know what time it was. When he pulled his watch from his vest pocket, out tumbled ten bright, shiney medals. Upon examination they were all found to be merit medals. Not one of them was of the honorary type. And they all were awarded for breaking some golf record somewhere.

A. H. Abrams, manager of the Mozart theatre, Canton, spent a day around the Cleveland exchanges one day last week.

I. Mohn, who manages the Wallace theatre, Wooster, was in Cleveland for several days last week. He came to take in the legitimate shows playing in town.

Max Schachtel, of the Orpheum theatre, Youngstown, and his side-kick J. Steinberg, of the Regent theatre, Youngstown, "palled" it up to Cleveland the other day, and, among other things, booked pictures for the early part of January.

Charles Barbian, who controls the destinies of the Waldorf theatre, Akron, came up to look at screenings of the new pictures to be released right after the holidays.

The Columbia theatre, East Liverpool, changed hands this week. George L. McClintock sold the house to W. B. Urling.

Simplex motion picture projection machine, Hertner transformers and the Minusa screen are now being distributed throughout Ohio by a new firm called Exhibitors Supply Company. Frank J. Masek is head of the company. Masek, at one time, managed the United Theatre Equipment Company of Cleveland. More recently he was associated with the Argus Company. With the dissolution of the Argus Company, Masek formed his own company, and took over the distribution of supplies formerly handled by Argus. The Exhibitors Supply Company is temporarily located in room 401 Film building until suitable quarters on the street level are obtainable.

Cincinnati

OCCASIONALLY as the rounds are made one is likely to run into somebody around whom more than the ordinary amount of interest centers. Such a one is Edwin M. Booth, manager for the F. B. O. exchange in Cincinnati. In the first place he is a cousin of Edwin Booth the famous tragedian.

The younger Booth also has had varied theatrical experiences. Unlike his cousin however he is not a tragedian but a singer and is considered quite a clever baritone. He was a member of the original Mound City Sextette, which originated in St. Louis, has been heard in concert and oratorial work and has been heard in the Cincinnati May Festival for two consecutive years.

His advent into the industry was made in Indianapolis, where he served as an exhibitor for nine years. Then he went into the selling end, first with Fox for one and a half years, then two and a half years for Metro in Chicago, after which he served five months in Indianapolis with Robertson-Cole and then was made branch manager of the same exchange. He served in that capacity for a year and a half and then transferred to Cincinnati to assume charge of the local F. B. O. offices where he has been now for nine months.

Jules and Ray Frankel, have recently purchased the Victor Theater in Columbus, Ohio. This theater will not be run as one of the chain of the Frankel interests but is independently owned by the two brothers. It will however be under the supervision of Howard Frankel, who manages the Majestic Theater in Columbus for the Frankel interests.

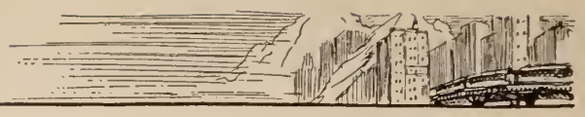
Many things are happening in Film Row this week. The Christmas spirit however seems to prevail and as a consequence thereof there will be several parties given at the different exchanges. The foremost of these and the one that takes on the air of a real yuletide celebration is the one at the Goldwyn-Cosmopolitan offices.. Manager Jack Stewart made arrangements for some big things to happen at the affair and will also distribute presents to all of the employees.

Lou Chekeras of the Majestic Theater, Springfield, Ohio, made several purchases of big pictures during his visit to the film building last week.

Jack Stewart of The Goldwyn-Cosmopolitan offices returned from a successful trip through the State last week.

R. L. Woods of the Estland Theater, Portsmouth, Ohio, visited friends and exchanges during his last trip to Cincinnati before Christmas.

Chicago



THE Lyric Theatre, Fitzpatrick & McElroy's handsome new Traverse City, Michigan, house, was opened on December 20th, with a splendid crowd in attendance. It is an absolutely fire-proof structure of brick and stone, with a seating capacity of twelve hundred, arranged in auditorium and spacious mezzanine. In design it follows the structure of the Selwyn and Harris Theaters of Chicago, which are recognized as two of the most artistic playhouses in the country. The lobby is paneled in natural wood and the soft shadows of walnut, set off to advantage, the turquoise blue velvet hangings bordered with gold. The walls of the auditorium are in old ivory and the rich blue of the velvet hangings, with here and there a tint of gold, is repeated in the touches of color which enliven the soft ivory tones. A $25,000 Kimball organ will furnish the musical accompaniment of the pictures, and two Powers projector machines have been placed in the booth. The seats were furnished by the firm of Heywood Brothers & Wakefield.

Harry C. Miller, who has, for many years, operated motion picture theaters, and was for some time manager of the Moir houses in Chicago, is manager of the new Lyric. The majority of Fitzpatrick & McElroy theaters are located in Michigan, with other houses in Illinois, Indiana and Wisconsin. This Chicago firm also has under construction a magnificent theater in Harvard, Illinois, which will be opened about February 1st, and a building covering a block in Chicago, devoted to a theater, offices and stores, which will be ready soon after the first of the year.

The resignation of Bob Cleary as manager of the Majestic Amusement Company of Kankakee, is reported. Mr. Cleary has not yet announced his future connections.

Cleve Adams has been appointed assistant general sales manager for F. B. O., in charge of the territory embracing Chicago, St. Louis, Kansas City, Oklahoma, Little Rock, New Orleans and Dallas, and visited Chicago last week to confer with Manager J. J. Sampson. Mr. Adams was formerly with Universal with headquarters in Indianapolis.

Bill Danziger, who has been located in Cincinnati, after being Paramount's exploitation man in Chicago for some time, has resigned in order to take his wife to California for her health. Bill will be located in Los Angeles and carries the best wishes of his friends with him.

Among the New York film executives, who have been in Chicago recently, are A. S. Aronson, general sales manager of the Truart Film Corporation, who was here last week conferring with Jerry Adams, Chicago manager of Renown; Nathan Hirsh, of the Aywon Film Corporation, who made his headquarters with Morris Hellman while here, and then returned to New York.

Special Representative Matt Cavanaugh, of Fox Film Corporation, is with us again after some months spent in the New England territory, and is warmly greeted by his friends along film row.

L. R. Goodell has sold the Princess and Star Theaters at Beardstown, Illinois, to James Douglas, who will take possession immediately.

Virginia Valli, a Chicago girl, who was so highly praised by the newspaper critics in "The Lady of Quality," stopped off in the old home town on Saturday, en route from the west coast to New York, and met members of the press and others at the Blackstone Hotel. She left on the Century for New York, where she will remain for some time.

Harry Spanuth, who has been operating the Peerless Theatre, 3955 Grand Boulevard, for the last eight months, has now taken over the thousand seat Rosewood Theatre, at 1823 Montrose, at one time operated by Ascher Brothers and for the last fourteen months by Mr. Spanola, and will operate both theatres. His admission charge will be 17 cents on week days and 22 cents on Sundays and holidays with added vaudeville features on Wednesday and Saturday. A fire in the Peerless Theatre this week did about $7,000 damage and will necessitate the installation of a new organ. The fire occurred in the early morning hours when the theatre was empty.

F. C. Cleveland, manager of the Circle Theatre, 3241 Roosevelt Road, switched on all the lights and prevented a panic in his house when fire occurred there on Thursday night. A boy of fourteen was the hero of the occasion. He watched the operator extinguishing the blaze and then rushed into the isle and shouted, "Ah, there aint no fire. I seen him put it out. Let's see the rest of the show." In less than ten minutes the house was full again.

Harris P. Wolfberg, just appointed assistant to Al Lichtman, general sales manager of Universal, visited the Chicago exchange for a conference with Manager Roy Alexander and other local officials immediately on assuming his new duties. Mr. Wolfberg, it will be remembered, was Chicago manager for Famous Players-Lasky, and has a host of friends in this city and throughout the territory. Some time ago he resigned from Paramount to become connected with the Lake Export Coal Corporation and the United Theatre Enterprises, with headquarters in Huntington, West Virginia, but Mr. Lichtman prevailed upon him to become a member of the Universal organization.

Indianapolis

INEMA Special Manufacuring Company, Cary, Ind.; has incorporated with $25,000 capital and John, Ida and Joseph Cvitkovich as directors.

Pathe Exchange, Inc., New York, filed notice with the secretary of state of appointment of Owen Pickens, Indianapolis, as Indiana agent.

Lyric Amusement Company, Ft. Wayne, decreased its capital from $4,500 to $1,000.

Indiana Indorsers of Photoplays have indorsed "Cameo Kirby," "Woman Proof" and "Paddy-the-Next-Best-Thing" for adult view.

Fred Oland, Muncie, Ind.; theater owner, routed two masked bandits who attacked him at the door of his garage last week, but was shot himself. Oland was returning home from the theater when one of the men crept up behind him and struck him on the head with a revolver butt. Oland jerked out his own gun and fired. The other bandit shot him in the shoulder. Oland fired again as the robbers fled and then collapsed. The robbers got no loot. Oland's wound is not serious.

Indianapolis Elks lodge and the Circle Theater tied-up again this year in the annual Christmas party for orphans Christmas morning. The event is one of the most important of the year in Indianapolis' community life. The orphans, numbering 1,500 are brought downtown on special street cars and then march to the theater where they enjoyed a program including music, dancing, movies and Santa Claus's distribution of gifts.

Des Moines

Christmas was a gay time in Des Moines. The whole staff of A. H. Blank Enterprises, about thirty in number, had a Christmas party the Saturday before in the upper offices. Dancing on the Capitol Theatre stage, impromptu and planned program numbers by Jess Day of the Palace Theatre, and Christmas presents from a big tree.

Herb Groves, manager of the Strand Theatre, was presented with a gold pen and pencil set by his co-workers at the theatre, the staff at the Garden and Palace Theatres presented Jess Day with a diamond cluster stick pin. Mr. Thayer of the Capitol theatre also received a diamond stick pin and Dan Burgum of the Rialto theatre received a pen and pencil set as well as a box of cigars from those formerly associated with him at the Garden theatre.

Miss Rittenmeyer, managing the Casino theatre, turned all the electric lights to red and green, put up a Christmas tree in the front of the theatre and some other Christmas decorations that were very effective and achieved a very pretty effect in this little theatre. She also played Christmas carols during the intermission for the Christmas week.

Charles Hamilton, cashier for Goldwyn, with his wife spent Christmas with his folks in Norfolk, Nebr. After returning to Des Moines for several weeks, Hamilton talks of leaving for Glendale, Cal., where his brother-in-law offers him quick fortune in his drug store. The offer looks very promising. Hamilton hopes that he might be able to secure the managership of a small theatre there also.

Grace Veenstra, secretary for Famous Players, spent Christmas with her mother in Pella, Ted Mendenhall and E. J. Frace of Paramount spent the holidays with their folks in Oskaloosa. Mrs. A. K. LeGendre, cashier for Famous Players, with her mother in Salisbury, Mo.; T. M. Eckart, salesman, with his family visited his folks in St. Louis, Mo.

The Universal staff, with the exception of Miss La Von Klemme who went to her home in Iowa Falls, spent part of the day working. Helen Bitzler, sales control clerk for Pathe was in Grinnell with her folks, L. W. Wedertz, assistant booker, in Burlington and Nick Amos, Pathe salesman, was in Omaha for the holidays.

District Manager Schruder of Pathe is expected to visit the Des Moines office shortly after the first of the year. Al. Prosser, salesman for Pathe, will be back in this territory after Jan. 1. He alternates the Omaha and Des Moines territory.

J. W. Weisfeldt has been just appointed division sales manager for F. B. O. He was formerly with F. B. O. in Minneapolis where he was branch manager.

Exhibitor Metzger of Creston and C. C. Rogan of Dexter visited Des Moines this week as did Mrs. F. B. Watson of Knoxville. Also John M. Anderson of the Princess theatre at Boone and W. C. Trelora of Ogden.

Edith Virgin, who used to be with the Veteran's Bureau, is now stenographer for the Iowa Theatre Supply Company.

Washington

JESSE Lasky and Mrs. Lasky, left the New York Home office of Paramount long enough to spend last Sunday's week end in Washington. It is reported that Mrs. Lasky had never been here before. Jack Connolly, recently awarded a gold Past-Commander's badge by the National Press Club Post of the American Legion, was their official pilot.

New theaters seem to be blossoming at Mount Savage, Maryland, and at Dover, Delaware.

A. J. Brylawski of the Stanley-Nirdlinger affiliated interests in the Washington territory is all smiles these days. His long drawn-out legal battles in Hagerstown have been settled between his attorneys and the opposition counsel, through a mutual agreement to take all pending suits out of the local court hopper, the appeal of the Colonial management, controlled by C. C. Easton, jr., J. O. Funkhouser, C. S. Lane, and A. H. Gunnell, against the decision of Judge A. A. Doub, whereby possession of the Academy theater was retained by Brylawski's Washington Street concern, being abandoned along with the suit of his company to secure the Colonial theater.

The December issue of The Metronome, a music journal of distinction, carries a full page euology of the work of Daniel Breeskin, conductor of the symphony orchestra at Crandall's Metropolitan theater, and chief of the music department of the chain. Dan is described as "a conductor and musical educator," and high tribute is paid to the Capital city artist for his ability in the utilization of both classic and popular numbers in designing film theater music programs. These programs are frequently broadcasted.

A. C. Hayden was elected president of the District of Columbia Musicians Protective Association, nationally known as Local No. 165 of Federation of Musicians, last week at the annual election in Musicians Hall for the year 1924. J. J. Turpin becomes vice-president for the new term, while Secretary William M. Lynch remains in harness with Hayden, who is a national vice-president of the F. A. M. H. C. Manvelle, of the Strand was selected as treasurer; Richard Ashby was made sergeant-at-arms, while the Board of Directors includes: John E. Birdsell, Ray Hart of the Rialto; C. V. Schofield, Ray Schroeder, Earl Sterling, Herbert Todd; Trustees will be W. W. Greenwell, Frank Fauth and Charles Benner. William M. Lynch was again selected as Delegate to attend the 1924 convention of the American Federation of Musicians.

The Takoma theater, out in the center of the Adventist community, gave its patrons a rare treat in Christmas music. Monday evening "Oh Holy Night," by Adams, was sung by Mrs. J. Frank Rice. Niedlinger's "The Birthday of the King" was rendered by the choir of Trinity Episcopal church, incidental solos being sung by Hubert D. Lawson. Christmas Carols sung by the music section of Takoma Park Civic Study club and others concluded the music program.

All Annapolis and Anne Arundal county, Md., children under 14, attended the Christmas party in the Circle theater, Annapolis at 2 P. M. December 27. This party is an annual event of Governor Ritchie's administration. His second term begins in a few days. The Governor started this custom at the end of his first year in office, Christmas 1920.

Philip Chipman's Christmas village in the Rialto lobby is again in process of erection for the edification of holiday throngs of youngsters.

Announcement is made from the executive offices of the Crandall theater in the Metropolitan theater building that there would be special Holiday matinees in all Crandall residential houses from Dec. 25th to Jan. 1st., both inclusive. The performances in all Crandall theaters on Christmas Day began at 3 P. M., and ran continuously to closing at 11. During the balance of the week, performances were continuous from 11 A. M. to 11 P. M., with doors opening a half hour earlier.

William C. Ewing, Crandall staff artist attached to the publicity department in charge of Nelson B. Bell, is convalescing from the recent serious operation on his throat at the home of his parents in Yonkers, N. Y.

Fritz D. Hoffmann, comptroller of the Crandall theaters, walked all over Washington last Wednesday without ever touching the ground. The occasion of his elation was the birth of a baby daughter Wednesday morning.

The second Crandall artist to be heard as a regular Wednesday night program unit at the WRC broadcasting station of the Radio Corporation of America, at Fourteenth Street and Park Road, Northwest, was Sigmund Ziebel, concert master of the symphony orchestra at the Metropolitan theater, Daniel Breeskin, conductor. Mr. Ziebel, one of the most gifted violin virtuosos in the Capital, played Kreisler's "Caprice Viennois"; "Zapatiedo", by Sarazate and "Orientale", by Cui.

Mrs. B. Hepburn, formerly of the accessories department of Famous Players-Lasky exchange at Washington has been promoted to Cashier of the Paramount exchange.

General Manager Fitzgerald of Sydney B. Lust's state-rights exchange has returned from a motor tour to call on the Virginia trade.

A feature of the new opera house at Dover is the $10,000 pipe organ, which was played for the first time opening night, last Thursday, December 20, by Rollo F. Maitland of Philadelphia. J. F. Bader of Wilmington was touchingly praised by Manager Schwartz as having designed and built the house for Dover's delectation. Other guests opening night whom he lauded were his attorney, James M. Satterfield, W. J. Highfield of Wilmingtom and others. Among the out of town guests were David Barrist, editor of "The Exhibitor," Philadelphia. The new photoplayhouse is capable of furnishing any type of amusement to Dover and the Shore, and is able to seat twice the capacity of the old opera house, torn down to make way for the new house of Schwartz. Motion pictures will be the regular diet, however.

The Columbia greeted holiday show-shoppers of F-street with a new and dainty stage-dress. The screen is new, so is the array of gold-satin curtains, which hide the old-time emptiness of a bare stage, no longer used save for orchestra cards, and very occasional prologues.

Leonard Wood, Jr., son of Governor-General Wood of the Philippines, has leased the President theater for the stock offerings of his new Washington Theater Guild, Inc., and following the house renovation opened December 26. This removes one first-run photo-play house from the Washington metropolitan field.

Ed McShane has transferred his traveling bag to F. B. O. office in Washington for the few hours of Saturday that he is back from the road. He has severed the A. E. connection.

Maynard Madden of Universal is now in the salesman ranks of Harry Osserman's live-wire Laemmle unit here.

The Baltimore Board of Zoning Appeals dismissed a petition of John H. Kelly who sought a permit to alter a one-time motion picture theater property at 1623-27 Hartford Avenue into a garage and repair shop. As it is within three hundred feet of a school, known as No. 80, at Eden and Federal Streets, the petition had to be denied and removed from the records.

"Let Not Man Put Asunder"

Salt Lake City

BEAUTIFULLY engraved invitations were issued to the trade to attend the opening performance of the Victory Theater Saturday evening, December 22. The Louis Marcus Enterprises Company, owners of the new Victory, have spared neither money nor pains in making this house one of the most beautiful, commodious, and conventient theaters in the West. Ralph Pollock, well-known orchestra leader from San Francisco, had his musicians well trained, and the selections offered by this aggregation vied with any orchestra in the Intermountain territory. Louis Marcus, head of the company which bears his name, is the District Manager for Famous Players-Lasky productions, associated with George E. Carpenter, in the Paramount-Empress Theater here.

F. G. Slyter, representative of the Western District Manager for Associated First National Pictures, left for New York after a two-weeks conference with L. L. Hall, local exchange manager. He spent the Christmas holidays in New York City with his family.

A successful sales conference was held at the local Associated First National Exchange, when L. L. Hall, manager, convened with the entire organization representing the company in this territory. The reason for the conference was to lay plans for First National Month, which is devoted to January next. Claude Hawkes and Charles Hamel have returned to their respective territories following the conference.

Barney Shooker, owner of the Shooker exchange on Regent Street here, and also in Denver, is in this city for two weeks in the interest of the productions which he sells.

O. W. Helwig, auditor from the Pathe head offices in New York City, left this city last Saturday for Butte, Montana, after a two-weeks inspection of the records of the local office.

Milton Cohen, who arrived in Salt Lake City last week to assume charge of the Universal office, is hard at work mastering the details of his new position. He is well acquainted in this territory, having served eight years with the Paramount exchange, two years in the managerial capacity. From here he went to Denver, and lately has been identified with the Sol Lesser All Star Productions.

Barney A. Gurnette, whom Cohen succeeded, will leave this city Saturday for San Francisco, where he will join his family and work in that territory for Universal. All of Barney's friends wish him well in his activities.

The local office of Metro is introducing something novel in the way of Christmas card to be sent to all theater owners in this territory. Beautifully decorated stationery with the familiar Metro parrot, and a border of holly, with a personal message of appreciation and wishes for the New Year, typewritten, forms an attractive message. The personal touch, expressed in the typewritten letter, instead of the usual printed greetings, is causing much favorable comment.

Manager George L. Cloward, of the local Metro exchange, is arranging for private showings of the two big Metro specials, "Scaramouche" and "The White Sister," to be released about the middle of February; in all leading cities in the territory. The two features will be released concurrently, and the exchange is busy preparing plans for the reception of them.

Out-of-town exhibitors who paid visits to the exchanges during the week are: John Ashton, who operates the Columbia Theater at Provo; Ott Smith, manager of the Colonial Theater at Idaho Falls, Idaho; T. M. Chestler, owner of the Princess Theater at Bingham; and Mrs. M. A. Briggs, proprietoress of the Jewel Theater at Beaver.

David P. Howell, a Salt Lake City man who heads the David P. Howell Film Importing and Exporting Company in New York City, has returned to his home to spend the Christmas holidays. He will return to New York City the first of the year.

Central Penn.

FIVE hundred children of the Lancaster schools attended a program of motion pictures and other attractions in the Grand motion picture theatre, in that city, on December 22, in connection with the close of a campaign to promote health in the public schools, conducted by the Lancaster "New Era" and the Inter-State Dairy Council, of Philadelphia. Manager Trenchard, of the Grand, gave the use of the theatre for the occasion, and arranged part of the program. The children who attended are those who had participated in a Limerick-writing contest that the New Era and the Inter-State Dairy Council have been conducting in Lancaster in connection with the health campaign, and the final prize in the contest was awarded. The entertainment included four reels of motion picture films on the subject of health, an illustrated health recitation by Miss Myrtle Barger, of the Dairy Council, and a one reel film, "The Night Before Christmas," provided by Manager Trenchard of the theatre.

The Majestic Theatre, Harrisburg, devoted to vaudeville and pictures, announced that in observance of "Mother-in-law's Day," December 31, it would admit without charge all men and their mother-in-laws when they came to the theatre together on that day.

Peter Magaro, owner and director of the Regent motion picture theatre, Harrisburg, invited the members of the Harrisburg Kiwanis Club to be his guests at their weekly luncheon held in the Penn Harris hotel, that city, on December 27. The chief entertainment was provided by York's Jazzarimba Orchestra. Mr. Magaro himself is a prominent Kiwanian.

The theatre which is to be an important feature of the new Moose home, in Elizabethtown, will be completed and ready for use early in the new year. The whole building covers a plot 150 by 80 feet, and the size of the theatre auditorium is 113 by 50 feet. It has a stage and may be used for motion pictures or other kinds of entertainment. The cost of the entire building was $150,000.

Installation of a new Moller pipe organ in the Alto theatre, Columbia, Lancaster county, has just been completed by Manager Hardy. It has 88 stops and three manuals. The theatre has recently undergone other improvements.

The site has been purchased by the Comerford Amusement Company for the erection of a large modern theatre in Green Ridge, a fashionable residential district in North Scranton. The property purchased is at Sanderson Avenue and East Market street near the terminus of a street railway line and facing important thoroughfares much used by automobilists. Frame buildings now on the site will be removed early in the Spring and it is said the theatre will be completed within the year. It will be a three-story structure and it will follow the general plan of the Strand Theatre, a Comerford house in the business center of the city. It is said that if the experiment of locating a fine big theatre in a residential section, outside the business district, proves a success, the Comerford Company will consider erecting similar theatres in South Scranton and West Scranton.

A dinner in honor of Michael Comerford, nephew of M. E. Comerford, president of the Comerford Amusement Company, and employed as the elder Comerford's assistant, was given in the Reddington Hotel, Wilkes-Barre, by a number of friends. The principal speaker was Mayor Dan Hart, who has taken a keen interest in the industry and its promoters. Young Comerford was presented with a handsome leather traveling bag and a gold watch charm with Elk's tooth attached.

A project for a new combination theatre and community hall in Easton has been started by a group of local men headed by Harry Straussburg. A site for the building has been acquired on Fourth Street. It is stated that a number of prominent New York theatrical men are expected to become interested in the proposition.

A local hit was scored recently in the Third Street Theatre, Easton, when film pictures of the annual Lehigh-Lafayette college football game were thrown on the screen by Manager H. E. Woehrle who filmed the game with his own cameramen. Lafayette college is located at Easton.

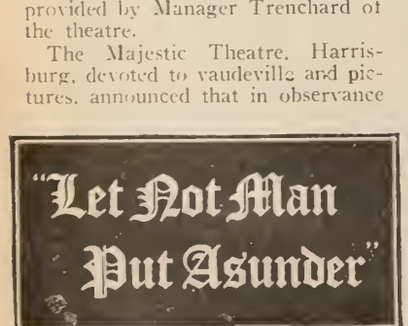
Once-a-week orchestra concerts have been introduced by Manager Johnny Newkirk as an added feature at the Colonial motion picture theatre, Allentown.

The newspaper editors and reporters and men employed in the mechanical departments of the local newspapers, were the guests of Manager Jack O'Rear, at the Rialto theatre, Allentown, on the opening night there of the newspaper play, "Her Reputation." The newspaper workers were accompanied by the members of their families.

Capacity audiences were recently drawn at the Hippodrome theatre, Pottstown, when the second annual home talent piano revue was held under the direction of the organist, Wilfred Binder.

After having served as treasurer successively of Capitol and Rajah theatres, in Reading, Clinton E. Meck has quit the theatre business and accepted a position in a leading bank.

Gabriel H. Moyer, of Lebanon, a prominent state official, and the Rev Dr. R. M. Blackburn, Reading, were the principal speakers at the Elks' Lodge memorial service held in the new Colonial theatre, Lebanon. It was the first time this fine new Carr & Schad, Inc., theatre had been used for anything but picture shows.



Albany

WHILE exhibitors in this section remained almost constantly on the job on Christmas Day, grabbing their turkey at family gatherings along about 6 o'clock, following the afternoon show, the majority of the managers of film exchanges were out of town. Frank Bruner, who looks after Pathe's interests in this part of the state, spent Christmas at his former home in Rock Island, Ill. Frank Hopkins, manager of the Universal exchange here, spent the day in Buffalo. G. A. Woodard, manager for Fox here, back on the job after several weeks' vacation while he recovered from a threatened nervous breakdown, is glad to be back home, while Ira Cohn, who has been handling the Fox branch in the absence of Mr. Woodard, left for his home in New York. Frank Rogers, temporary manager for Vitagraph here, also spent the day in the metropolis. Alec Herman, manager for First National, ate his turkey in New York; Charles Walder, manager for Goldwyn, spending the day quietly at his home in Albany.

H. A. Seed, who has been a salesman for the F. B. O. exchange out of here for the last three months, received as his Christmas present a notification that he had been appointed as manager of the exchange from January first on. Mr. Seed served with First National for over a year in New York city, and was a year with Warner brothers, doing special work over the state. He succeeds L. George Ross, who resigned as manager some time ago, the exchange having been temporarily managed since then by Sidney Katz.

George F. Dembow, district manager for Goldwyn in Boston, spent a day or so in town last week.

Every employe of the Leland and Clinton Square Theaters in Albany, and there are thirty-three of them, received a $5 gold piece last Monday from C. H. Buckley and J. E. Tarsches, owners of the two houses.

The expressmen handling the film for the dozen or more exchanges in Albany were all remembered with cigars on Christmas Day.

The First National exchange took on a real Christmas aspect when Alec Herman, securing a small tree, dressed it with paper money and informed exhibitors calling at the exchange that the tree contained presents in the way of dividends for those who had been fortunate enough to book First National product during the past twelve months.

Although Thomas Kiefer, conductor of the orchestra in the Troy Theater, was obliged to work on Christmas Day, he took a couple days' vacation in Brooklyn last week, his assistant, Fred Anderson conducting in his absence.

The bowling team from the Troy Theater, now leads the team from the American Theater by 137 pins in a nine game contest between the two houses and with a turkey dinner as the objective. Ben Apple is handling the American team and Nelson Miller the Troy team. Incidentally, Mrs. Walter Roberts, wife of the manager of the Troy, is a pretty good bowler herself, rolling a total of 162 in a game one night last week.

Marvin Kempner, manager of the Paramount exchange here, took a swing through northern New York last week, calling on houses in Ogdensburg and Utica.

R. V. Erk, of Ilion, in town for film, announced that William O'Connell had been engaged to handle his advertising and exploitation.

Charles McCarthy, of Hoosick Falls, and George Roberts, of Elmira, were along Film Row during the past week.

The sympathy of exhibitors in northern and central New York, as well as employes along film row, is extended to Edward Lewin, in the recent death of his mother-in-law at her home in Newark, N. J.

The Grand Amusement company, of Watervliet, has just incorporated with George Tetrault as president. Mr. Tetrault and his two brothers own a theater and a large garage and are said to be negotiating for another house.

Alec Herman made a profitable trip for First National to Herkimer and Little Falls last week, succeeding in booking up C. H. Moyer for First National product for the first time in two years.

There was an important change in Scheneetady the past week, when Michael Friedman leased the Albany Theater from the Farash Theater corporation. There will be a three days' program of vaudeville and a four days' program of pictures. The house has been run with pictures for some time past.

All the employes in the First National exchange are on their tiptoes these days in a contest based on new sales running from December 16 to February 9. In past contests the Albany exchange has been particularly fortunate in landing first honors.

In Troy, the American, owned and operated by Ben Apple, is now starting its week on Saturdays, following a policy laid down by the Lincoln some time ago.

There was a big surprise in Albany the past week, when the management of the Harmanus-Bleecker Hall, largest theater in the city, announced that pictures would again be run three days a week, at an admission of 20 cents. For two years, the theater was given over to stock, burlesque holding the boards this fall. It is now planned to use pictures for three days and burlesque for the remainder of the week. The house is equipped with a particularly fine organ. The first feature will be the "Shepherd King." A comedy and a news reel will also be included on the program.

Probably the toughest day that Al Bothner, manager of the Capitol, Strand and Colonial Theaters in Troy, has ever known in his long career as a showman, occurred last Wednesday. To begin with, the pictures scheduled for the day failed to show up. Then a fuse blew out at the Strand, and to make matters worse, the police in Watervliet arrested Mr. Bothner as he was speeding back with film from Albany.

The Cameo, a new theater in Scheneetady, and owned by Abe Devore, opened for business on Christmas Day. In view of the fact that the Cameo is only two doors from the Cozy, a lively fight for patronage is in sight.

No exhibitor in this part of the state received a finer Christmas present than Edward W. Silberstein, manager for the past three years of the Community Theater, in Catskill, and editor of the only daily paper between Kingston and Albany. In appreciation of his efforts, the board of directors of the theater presented Mr. Silberstein with a platinum watch containing 78 diamonds and also a platinum and pearl chain. Mr. Silberstein was the moving spirit which brought about the erection of the Catskill house, which ranks as one of the finest in this section.

The film boys visiting Albany are to receive special inducements from James Farnham, who has just opened a new hotel near the Ten Eyck, and in which he is anxious to house the film contingent.

Frank Hopkins spent a day last week at the home office in New York city.

"Let Not Man Put Asunder"

Kansas City

E. D. Tate, manager of the Kansas City Educational branch, hearing rumors of depressed December business in the territory betook himself to rural fields last week to see for himself.

"The calamity howlers are those who are not exhibiting good pictures," he said upon his return.

A bit of casual humor—or intended humor—did not go so good with H. L. Gees, Mulberry, Kas., exhibitor, as he entered the First National branch in Kansas City one day last week.

"I'm looking for nothing but big pictures to-day, gentlemen," he assured his audience, confident that this would be sufficient to scare off the mob.

But he was thrown for a 10-yard loss before he was able to close the door—and went home with his "big" pictures.

No "10 'til 5" shift for Cecil Vaughan, new manager of the Pathe branch at Kansas City. Bright and early each morning at 8 o'clock finds Mr. Vaughan busy at his desk. To entice him into a sociable conversation during office hours would be about as easy as stepping on a cork at a temperance conference.

A new system of handling accessories has been established at the First National Kansas City branch. A greatly improved service to exhibitors has been promised.

Another modern and beautiful theatre was opened to Excelsior Springs, Mo. patrons last week—the Beyer theatre, owned by H. M. Lopp. The new house cost $125,000 and will seat 1,200 persons. It has a large stage and modern facility. Only pictures of the highest class will be booked, Mr. Lopp said.

For an exhibitor to "register" happiness among his associates in the Kansas City film colony while his wife is busied at Christmas shopping with a long list requires no small dramatic ability. Therefore, a question to "Bones" Smith, manager of the Tenth Street theatre, Kansas City, Kans., as to the source of his joy was not amiss.

His wife was not shopping. No! She was home with Harriet Ann, the newest member of the Smith family.

"Let Not Man Put Asunder"

George F. Lenehan of the Warner Brothers home office is in Kansas City this week for a visit with Al Kahn of Film Classics, Inc., and, incidentally, giving the Kansas City territory the "once over."

Art. Jacobson and Joe Rosenberg, who have been selling Universal product in the Kansas City territory, joined the Hodkinson sales force last week.

It is a large territory that R. Ricketsou, district exploiteer has to cover. He is in Kansas City this week helping exhibitors, but the extensiveness of his "circuit" and the short period of time alloted keeps him on the hop all the time.

W. F. Rogers, vice-president for Goldwyn on his trip to the exchanges in this locality was a passenger on the Twentieth Century Limited which was wrecked. But he luckily escaped any injury. W. F. Truog, district manager from Kansas City was with Rogers in visiting the Des Moines exchange. Rogers left there for Kansas City and Oklahoma City.

Stanley Mayer, who resigned his position as salesman for Goldwyn, plans other connections in Kansas City. Jake Cohen, formerly of the First National sales staff here, will take Mayer's place in the Des Moines exchange.

Mr. Kahn of Educational states that business is always good for him. His visitors' list reads as follows: Mr. Booth of Belle Plain, C. H. Cookingham of Ayreshire, Leo Moore of Centerville, Nate Chapman of Iowa City, H. H. Russell of Humbolt, George Schweneker of Guthrie Center, C. L. Niles of Anamosa, W. C. Treloar of Ogden, and Mrs. Steen of Atlantic.

The calling list at the F. B. O. office included Holmes of Scranton. Ted Mendenhall, salesman for Famous Players, was ill for some weeks but is now feeling fine.

Quite a number of changes in theatre management in the Kansas City territory have been made during the last week. The Lincoln Theater, Kansas City, was purchased by the Fishman Realty Company from Paul Webb; the lease of the Twelfth Street Theater, one of Kansas City's first run down town house, was purchased by J. H. Harper, owner of the Gayoso Theater, Kansas City, from Jack Roth and Company; Idle Hour Theater, Kansas City, leased by Palace Clothing Company, the theater to be closed and torn down soon; new theater to cost $10,000, to be erected in Columbus, Kan., by N. W. Huston, present owner of the Liberty Theater, Columbus, Kan.; Loyd Lenhart's holdings in the Gladstone Theater, Kansas City, have been purchased by the Capitol Enterprises of Kansas City; the White Way and Orpheum Theaters, Fredonia, Kan., purchased by Steele & Fronkier from C. Cunningham; H. E. Ulrich, formerly manager of the Wareham Theater, Manhattan, Kan., now is manager of the Columbia Theater, Junction City, Kan., owned by the Midland Theater Company; Lyric Theater, Abilene, Kan., purchased by Herbert Thatcher from Gus I. Kubach.

A system of theater management new to Kansas City was introduced this week by Lee Balsley of the Liberty Theater, a first run down town house. More than 150 employees and their families gathered at the theater following the final performance at night and a general "confab" was held, terminating with a dinner. Several well known speakers were invited to attend the gathering, which was for the purpose of establishing a closer relationship between the management and the employees, and all phases of theater management and the motion picture industry were discussed.

The deal recently completed between the M. P. T. O. Kansas and the Artwin Service Corporation and the Continental Screen Service Corporation, both of New York, on advertising slides to be shown by Kansas exhibitors, is meeting with unusual success, according to C. E. Cook, business manager of the Kansas organization.

For the fourth consecutive year Frank L. Newman will give a banquet for employees of his Newman and Royal Theaters, Kansas City, this year. The banquet will be at the Hotel Muehlebach January 3. This year the employees will furnish the program, Milton Feld, manager of the Newman Theater, being in charge of arrangements.

Charles Gregory, manager of the Kansas City Goldwyn-Cosmopolitan branch office, last week was promoted to the position of manager of the company's branch office in Minneapolis. The change is a promotion in that it is accompanied by an increase in salary. Mr. Gregory will succeed Charles Knickerbocker, who resigned recently.

E. D. Tate, who last week resigned as manager of the Kansas City Educational branch, has been succeeded by S. W. Miller, who has been acting as branch manager for Educational in Milwaukee. Mr. Tate will return to California with his brother, Cullen Tate, who is director for Bryant Washburn.

Henry Ginsburg, Newly Appointed Sales Head for Preferred Pictures.

Gerald E. Akers, who will have booking supervision over the Universal picture, "The Hunchback of Notre Dame," in Missouri, Kansas, Iowa, Nebraska, Oklahoma and Colorado, is in Kansas City this week outlining his program.

V. P. Whittaker, special representative of Associated Exhibitors, spent two days of last week discussing the business outlook with Dan Martin, Kansas City sales manager. Mr. Whittaker is making a visit of Middle West exchanges.

A pleasing situation exists among Kansas City exchanges this week. Virtually all desired pictures are booked solid for Christmas and New Year weeks and exhibitors who hesitated too long are stumbling over each other to line up a "big week."

The avalanche of duties which always decend upon a new branch manager are falling thick and fast upon C. C. Vaughan, Pathe manager at Kansas City. This week Mr. Vaughan is making a trip to the key centers, having been unable thus far to become acquainted with the "trade" in Kansas City.

"Rube" Melcher, city salesman for the Kansas City Selznick office, is back on the job again after recovering from an attack of typhoid fever.

John J. Friedl, former Paramount exploiter, who has been working out of the Detroit office, has accepted a position as advertising manager of the Hostettler Circuit and will make St. Joseph, Mo., his headquarters.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

Seattle

EDWARD Armstrong, special representative on the Pacific Coast for the Universal, arrived in this city recently and spent a number of days at the local exchange with Manager L. J. Schlaifer, and at the Columbia Theater with Manager Robert W. Bender. Mr. Armstrong came here from San Francisco, where he supervised a number of changes in the personnel of the Cameo Theater during the last month.

Alvin A. Bruce, a veteran film man and exhibitor of the Pacific Northwest, last week joined Manager A. H. Huot's Film Booking Office sales staff and will be in charge of the Eastern Washington territory. He was recently associated with the Jensen-VonHerberg circuit, having been house manager at their Rialto Theater in Butte, People's Theater in Portland and Victory Theater in Tacoma during his nineteen years in the theater field. Up to the time the house was closed several years ago, Mr. Bruce also managed the Alhambra Theater in this city.

Louis Rosenberg, star salesman for the De Luxe Feature Film Company, left here on a two to three weeks' sales trip into Portland and the Oregon territory this week. Incidentally, it was announced, he was scheduled to announce his engagement to Miss Gladys Miller of Portland the latter part of December. Al Rosenberg, head of the De Luxe organization, who returned to his office from California recently, has just announced that he will handle Irving Cummings' production, "Broken Hearts of Broadway," in the Washington, Oregon, Idaho and Montana territories.

Paul R. Aust and Ed. A. Lamb, manager and salesman, respectively, of the local Selznick office, left this week for an extended sales trip to Portland and the key cities in Oregon. G. G. Maxey, assistant office manager, is in charge of the exchange here during their absence. On their trip, Mr. Aust and Mr. Lamb expected to introduce to exhibitors of the territory the new lines of short subjects that Selznick now releases. They were expected to return about the first of the year.

George P. Endert, manager of the Famous Players-Lasky exchange, after a short road trip, returned to his office for a few days and has again left the city to cover a few of the key towns in Eastern Washington before the beginning of the new 1924 season.

L. K. Brin, head of the Kwality Film Exchanges, and G. H. Du Mond, special representative of the Warner Brothers producing organization, left recently for a short trip to Portland, where they were scheduled to make a brief survey of the first run situation. Mr. DuMond, is now making a stay of a number of weeks here, during which time he is looking over the status of the territory.

Word received by Jack Lannon, head of the Lannon-Sheffield Greater Features Exchanges, this week indicated that Mr. Sheffield would return to this city shortly before Christmas. He has been making a general tour of the Greater Features offices in Oregon, Colorado, and Utah, and comes back to the local exchange after a number of weeks on the road.

Seth D. Perkins, manager of the Goldwyn-Cosmopolitan exchange, spent a few days on the road shortly before the Christmas holidays covering several of the key towns in the Washington territory. "Butch" Wingham, Goldwyn salesman in the eastern part of the state, left here last week for another sojourn on the road, after spending a number of days in the office.

Wallace Rucker, salesman for Manager J. A. Gage's Educational Film exchange, returned to Seattle for the holidays, after spending about three weeks in the Washington and Oregon territory. He was expected to remain in this city until after the first of the new year.

Metro's Oregon and Washington sales staff came into this city recently for a short sales conference with Manager Carl Stern, preparatory to starting off their activities again the early part of January.

After housing "The Hunchback of Notre Dame" for three weeks and a total of forty-six performances, the Heilig Theater closed for five days recently, and was scheduled to reopen on Christmas week under another new policy, the fourth that the house has had since it was taken over by Calvin Heilig a little more than than six months ago. Under the new plan, the theater will run as a picture house only, with continuous performances from 11 A. M. until 11 P. M. with admission prices twenty-five cents at all times. During the five days that the house was dark, workmen finished putting in the $35,000 worth of repairs and remodeling that was started when the theater opened this summer. C. W. McKee, manager of the Heilig, made a short business trip to San Francisco during the time the theater was dark, and Edwin B. Rivers, assistant manager, was in entire charge of all affairs during his absence. "The Call of the Wild" was the picture chosen to reopen the house on Christmas week.

James Q. Clemmer, veteran Seattle exhibitor, returned to this city last week after an absence of a number of years, and voiced his intentions of remaining here indefinitely. Mr. Clemmer built and managed the first high class house in this city. The Clemmer Theater, now the Columbia, about twelve years ago, and in 1920 opened the Winter Garden Theater here, after selling the former house to the Universal Film Company. Since 1921 he has been in California, where he acted as house manager of the Kinema Theater in Los Angeles until its closing last spring. For the last six months he has been engaged in the real estate business in the south.

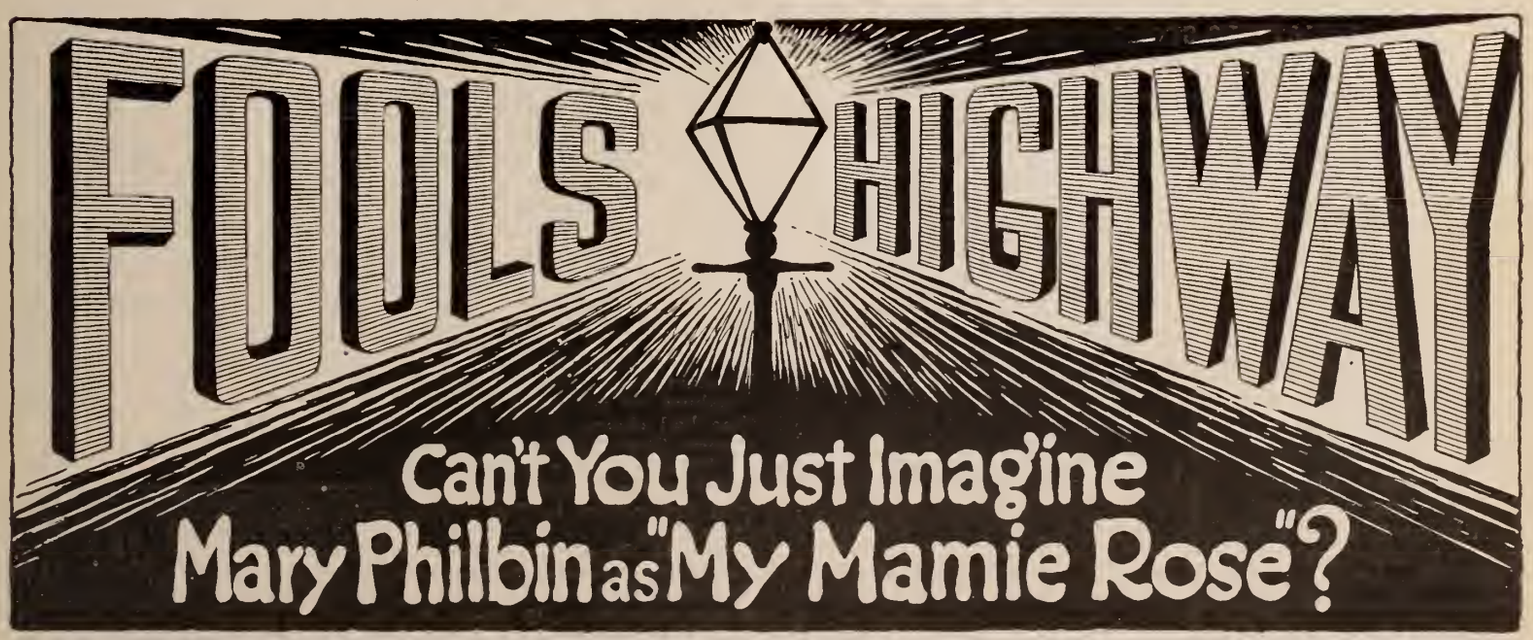
Ed J. Myrick, formerly assistant general manager of the Jensen-VonHerberg circuit, returned to this city recently after a short pleasure and business trip into the Eastern part of the state. As yet, Mr. Myrick has announced no definite plans for the future. He is making his headquarters along Film Row at the present time.

Announcement was received here this week of the opening of the new Mraz Theater at Colton, Wash., by Francis J. Mraz, a newcomer in the ranks of the exhibitors of the Washington territory.

A. A. Schmidt of Film Booking Offices, spent a few days here last week, en route to New York after a visit in Los Angeles. According to statements made by Mr. Schmidt during his stay here, Seattle's famed beauty spots will probably be utilized by California picture companies in their productions for the coming year.

J. L. Beardslee's Hollywood Theatre, situated in the extreme north end of this city, will in all probability be opened about the first of January, it was announced this week. The new house is reported to be one of the finest suburban houses in the state, and will be devoted to a strict second run policy.

William Ripley and Ed Dolan, owners and managers of a string of picture houses in the smaller cities of this state, spent a few days here shortly before the Christmas holidays making preparations for the opening of their new "D. and R." Theatre in Aberdeen. The house was scheduled to open shortly after the first of the year.



Canada

"Where To Go on Christmas Day" was the title of a special page in Evening Tribune of Winnipeg, Manitoba, on December 18, which local exhibitors used to boost patronage on the holiday. The theatres which co-operated in this advertising stunt were the Capitol, Lyceum, Starland, Winnipeg, Gaiety, Playhouse, Garrick, Province and the National. The names of Christmas Week attractions were prominently displayed along with invitations to spend a part of Christmas Day at the show.

Oral Cloakey, peppy manager of the Regent Theatre, Ottawa, attended a conference of officials of the Famous Players Canadian Corporation at Toronto, Ontario, on December 20, at which arrangements, incidentally, were discussed for the farewell party to Charles Branham, Toronto, who has resigned as director of theatres for the corporation.

C. A. Meade, who has been Western Canadian representative for United Artists with office at Winnipeg during the past year, has been transferred to the Toronto headquarters of the U. A. Canadian organization. Mr. Meade is succeeded at Winnipeg by J. Kraker, formerly of the Vancouver branch of Regal Films, Limited.

Joe Brault, formerly with Vitagraph in Montreal, Quebec, is now with the Montreal office of the Fox Film Corporation, taking the place of Roy Mitchell who has gone to Dominion Films, Limited. Incidentally, the Fox branch in Montreal has moved from Catherine Street to the Albee Building, taking the suite of offices occupied by Dominion Films, Limited, the latter having moved to another floor of the Albee Building.

Will J. Stewart of Toronto, formerly the supervisor of publicity for the Famous Players Canadian Corp., Toronto, is now exploitation manager for "The Hunchback of Notre Dame." Mr. Stewart spent a couple of weeks in Montreal prior to the opening of this Universal special at the Palace Theatre, formerly the Allen, on December 23 for an indefinite run. Bill has handled a number of specials in the past including "The Whip," "Mickey," "The Christian" and others.

The Winnipeg City Council has reduced the vault inspection fee for local film exchanges to the nominal charge of $1 per year in place of the average yearly charge of $67 per exchange office which had previously been fixed. This levy aroused a stern protest from exchange managers who waited upon the civic authorities in a body.

Notice has been given in the Ontario Government Gazette of the incorporation of the Brighton Theatre, Toronto, as a joint stock company, under an Ontario Provincial Charter. The Brighton is one of the older neighborhood houses of Toronto and it has been rated as a paying theatre for years.

The manager of the Port Arthur, Ontario, Theatre turned a neat trick in connection with the prevalence of the warm spell throughout the Dominion in the period preceding Christmas when, on December 20, he blandly hung out an attractive sign adorned with icicles bearing the slogan "The coolest place in town." It had been dug out from winter quarters after doing service during the dog days of summer. All Ontario had a laugh because the stunt was widely reported.

Manager Levy of the Bijou Theatre, Winnipeg, Manitoba, found John Fiddes, former Montreal exhibitor and exchange man, took so well as a concert soloist at the Bijou that a week's engagement grew to two, then to three and finally to four weeks, Mr. Fiddes making his final bow on December 22.

Des Moines

THE Iowa Theatre Equipment Company secured the largest contract of its kind ever let in the state, the equipment of the stages of seven new schools in Des Moines. Asbestos curtains and hangings, seats, etc., are in the order. Les Phillips is manager of the company.

C. E. Banford formerly covering Denver and Seattle now has charge of Des Moines, Omaha and Minneapolis districts for Goldwyn, taking the place of Mr. Truog who had charge of the St. Louis and Kansas City territory. Mr. Truog, who after playing several games of Mah Jongg displayed much enthusiasm for the game, was presented with the finest set that money could buy by the branch managers who had been under his jurisdiction. The donors are Ben Reingold of the Des Moines branch, Clayton Linch of Omaha, Charles Gregory formerly of Kansas City and now of Minneapolis and Jack Weil, St. Louis. The gift was presented as a little Christmas greeting from "the boys."

Universal has a new salesman in O. B. Hullinger who has been in the film business for six years. He started out with Universal in Pittsburg six years ago and for a time had charge of his own exchange, State Rights pictures out of Pittsburg. He was also a salesman for Universal in Cleveland and comes to Des Moines from there.

Abe H. Frankel, who a year ago became again an independent firm after having severed his interests with the A. H. Blank Enterprises, has just concluded a very successful year, according to his secretary, Miss Rose Lacey, who has been with him for that length of time. Miss Lacey is one of the keenest business office executives in the city.

Dan Burgum, manager of the Garden Theatre, Des Moines, is thanking his lucky stars. His big red Stephens went up in smoke but he saved his own skin. The car caught on fire from a rubber apron which had been left in the hood of the car when it was being washed. When but five blocks from home, Burgum noticed flame in the car, stopped it just as the blaze went six feet high and scrambled out just in time. The car was fully covered by insurance.

Jake Cohen formerly salesman for First National, is now covering the territory for Goldwyn.

Frank Shipley, who was bookkeeper at the Paramount exchange, has been made assistant manager of the Capitol Theatre.

Miss A. Langlois has taken over the theatre at La Vila. The theatre has changed hands several times lately. Miss Langlois says that one reason that a motion picture house runs such a handicap in this town is that by a ruling of the city council $4.00 is charged of the theatre manager every time that he opens his house.

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"Let Not Man Put Asunder"

Boston

DOES any man today dare say the motion picture is not a force in the community? Down at Falmouth on Cape Cod Saturday the town fathers could not get a quorum at a special town meeting because the entire populace was at the motion picture house. They raided the movie house to get enough voters to transact the town business, being resourceful fathers, but the theatre manager was resourceful also. He told them to go ahead and hold the town meeting in his theatre. They did.

The Providence Opera House, one of the oldest playhouses in the Rhode Island capital, and since the latter part of 1921 a picture theatre, has been tentatively sold, along with the famous old Narragansett Hotel, to the Fletcher Land Company of New York, who recently signed an option on the properties. No change in the present policies is planned when the transfer becomes effective. It is expected that title to the properties will change hands shortly after the first of the year. The theatre is at present leased to Col. Felix R. Wendelschaefer, the arrangement still having several years to run.

After being tried out for more than a year a picture theatre owned and operated by the town of Hanover, N. H., has proved itself a marked success. The town, through a committee known as the Hanover Improvement Society, purchased the only theatre in the town and started out. Financial profits from the operation have already permitted the laying of cement sidewalks more than half a mile in length, the use of more than $2,000 on care of trees in the village, the purchase of a chemical fire truck, and installation of new projectors in the theatre. Future plans embrace purchase of a pumping truck and formation of a permanent fire department personnel to be augmented by the present volunteer brigade.

A movie exposition and ball was recently held at Phodes on the Pawtuxet down Providence way, for the benefit of the Kiwanis Club of that city under the privileged charity fund. Motion pictures were taken, including both the great crowds that attended, and the several stars of stage and screen who came for the event. A feature was a battle of music between two orchestras.

"Jeff" Whalen, sales manager for Eastern Feature, has let go of that berth. Despite his osteopathic duties he is still seen around the district occasionally. He was down in Providence for awhile, lending a hand out of the good of his heart to Eddie Fay in putting over a Saturday morning children's show idea.

Southeast

E J. SPARKS, owning and operating a chain of theatres throughout the state of Florida, including Arcadia, had succeeded in having put through the city government a ruling taxing all travelling carnival and tent shows the regularly scheduled special taxes regardless of any local auspices under which the shows may be showing locally to avoid taxation. Heretofore the tax has been evaded in many instances by carnivals appearing under the guise of benefits for local charitable organizations, this however being merely a subterfuge to avoid the heavy taxes. The public generally did not understand this until it was brought to their attention by Mr. Sparks even at the risk of antagonizing the organizations in question and the public generally. But City Council was quick to grasp the true significence of his claims.

The Columbia Theatre, Bristol, Tenn., completely remodeled and refurnished, had its official opening week before last. The Bristol Herald-Courier devoted two pages to the event, making very special mention of the many excellent features. Leo G. Garner is manager of the house and has neglected no detail for the comfort an dconvenience of patrons. The theatre has been completely renovated and redecorated inside and out, new double leather upholstered seats installed, a new Hope-Jones organ and complete new projection equipment. The policy will be a combination of pictures, vaudeville and road shows.

The Metropolitan Theatre, Atlanta, Ga., declared another two per cent dividend to stockholders at a quarterly meeting held last week. Willard C. Patterson has been director general of the Metropolitan since its first opening and this is the third such dividend declared this year so far. The meeting was presided over by James F. Floyd, president of the Metropolitan Theatre Company and vice-president of the Atlantic National Bank.

S. S. Stevenson, owner and operator of the Princess Theatre, Henderson, N. C. heads a newly chartered North Carolina corporation the purpose of which is set forth in its charter "to build, own, lease and operate an extensive chain of ten cent theatres in and out of the State of North Carolina." This is only one of many such corporations recently formed throughout the country the purpose of which is to cater to the factory and mill element of the various cities with a grade of cheap screen entertainment. There seems to be a growing demand and field for this class of picture theatre and very few evidences of their failure to make big money are on record, especially in the smaller cities of the South.

Arthur C. Bromberg, president of Progress Pictures and owner of the southeastern franchise on Educational pictures, announces that he will soon start construction upon a modern fire proof film building in Atlanta, the first floor of which will be occupied by the local exchanges which he operates. The structure will have a frontage of 53 feet and go through the entire block. It will be built according to the latest approved specifications, absolutely fireproof with steel poster racks and partitions and among other features will be a comfortable and well equipped projection room. The building will be two stories with basement and will represent an investment of $80,000. It will be ready for occupancy March 1, 1924.

Dick Anderson, formerly of Atlanta's film colony in the old days of Mutual, and long manager of Pathe's Charlotte office, is back in the south on a tour of the Universal exchanges in the interest of International News, of which he is general sales manager.

Mrs. Anna Sessions, southeastern division manager of Hodkinson, won a division prize of $200 in the November national drive.

The new "State Theatre," Raleigh, North Carolina, was opened Christmas Day. Ralph DeBruler, formerly of Craver's Broadway, Charlotte, is managing director. Harry Sample of Fort Pierce, Florida, was on Atlanta's film row the past week.

Cornelius Hall, of Fort Valley, Ga., was a visitor in Atlanta the past week. He has sold his interest in the Franklin theatre to his partner, Alfred Humer.

H. B. Cagel who sold his theatres in Albany, Ala., to Tony Sudekin, is in Atlanta looking over adjacent fields with a view to locating a new theatre.

Buffalo

MSHEA has officially announced that work will begin in 90 days on his new $1,500,000 motion picture theatre to be erected on the Root property in Main street, near Chippewa. The house will be but a half block from Shea's Hippodrome. It is understood that the policy of the new house will be straight pictures and elaborate music features with symphony orchestra similar to the Capitol in New York and the Eastman in Rochester. When the house opens about a year from this coming spring, the Hippodrome will be the home of the Shea vaudeville programs now being staged in the Court street house which will be turned into a business building for other than theatre uses.

Mr. Shea has been working and planning for this new house for several years. He has visited all the large theatres in the country in search of ideas and has been conferring with architects in New York and Chicago for many months. The last word in theatrical equipment will be installed and for beauty in decoration and luxury in furnishing there will be nothing in the country to surpass the house. The new theatre will have an excellent location, being in the heart of the downtown shopping district and directly on the hub of trolley lines.

It looks like a big time will be had by all at the first annual ball of the Film Board of Trade of Buffalo to be staged in the main ball room of the New Hotel Statler on Saturday evening, January 19. Music will be furnished by the Lopez orchestra and there will be an elaborate program of entertainment to which all the local theatres will contribute. A buffet luncheon will be served. The sale of tickets has been large and in addition to a full attendance from Film Row, hundreds of western New York exhibitors are expected to put in an appearance to trip the light fantastic. The affair will be informal.

H. M. Addison has offered to furnish free the ring, the minister, the bridesmaids, groomsmen, flower girls, music, etc., to the Binghamton couple who will be married on the stage of the Binghamton theatre between the last show in the afternoon and the first one in the evening. He will also give the young couple a prize of $50 to aid in starting the matrimonial bark. Mrs. Addison will be in charge of the arrangements.

The Christmas spirit sure did prevail in the Niagara Falls theatre area the past week. The lobby of the Strand was decorated with greens, Christmas bells and other Yuletide emblems and in the center of the inner lobby was a huge Christmas tree, glistening with tinsel and loaded down with electric bulbs of various colors. At the base of the tree Charlie Hayman placed his Xmax greeting to the city. "A Merry Christmas to All," was written there in letters of gold and red on a background of snowy white. On Christmas Day every child attending the Strand got a box of candy gratis, with Judge Piper appearing in the role of Santa Claus. The judge held court all afternoon in the lobby.

Mrs. Clara Saint John, formerly assistant secretary of the Batavia Chamber of Commerce, has been appointed office secretary of the Genesee Theatrical Enterprises, Inc., in the New Family theatre, Batavia.

Anyone who thinks that Colonel Howard F. Brink sits along the road side when out in the territory boosting Educational products need only look at the speedometer on his Willys-Knight coupe. It registers 22,000 miles. The Colonel bought the boat last Spring. We'll say His Excellency must have done some stepping. It is too bad some live wire exhibitor didn't engage the Colonel to impersonate Santa Claus in his theatre on Christmas Day, for if ever there was a man with a Kris Kringle smile and Jolly nature, it is the Hon. Howard F. Brink, the living image of Mr. Claus.

It was one big night for Messrs. Allan Moritz and Earl Kramer, the former sales manager of Bond Photoplays, Inc., and the latter manager of the Universal office, on the evening of December 15, when both fillum fellahs "crossed the hot sands," at the fall ceremonial of Ismailia Temple, Nobles if the Mystic Shrine. Allan and Earl "got everything" and then some and it is rumored that both went home on a stretcher, although they denied this report. During the annihilation the following smiling faces were seen on the side lines: Sydney Samson, Howard F. Brink, J. H. Michael, Charlie Hayman, Harris Lumberg, Maurice Cohen and others.

Nikitas Dipson, president, and John R. Osborne, treasurer of the Genesee Theatrical Enterprises, Inc., owners of the New Family and Grand theatres in Batavia, have moved their offices from over 72 Main street to the New Family theatre building on Jackson street. The new offices are unusually beautiful, the woodwork being done by the Batavia & New York Woodworking Company and the decorations by Brand & Co., of Chicago, who decorated the new theatre.

The annual Binghamton Theatre Christmas party for the children was given Saturday afternoon, December 22 by H. M. Addison, manager, in co-operation with the Binghamton Press. Everything was free. "Penrod" was the attraction with a Buster Keaton comedy added. Both subjects were donated by Manager Frank J. McCarthy of the Buffalo First National Exchange. Of course the house was packed.

Film Row was glad to see Charlie Babcock of the Babcock theatre, Wellsville, N. Y., back on the job again last week after a long stay in a Buffalo hospital. Charlie is well on the road to complete recovery.

Manager Vincent McCabe of Goldwyn-Cosmopolitan announces the appointment of John B. Whitney, formerly with First National in Chicago, as a member of the local sales staff. He will cover the Buffalo territory. Otto Siegel, who has been city salesman, has been shifted to the Rochester territory. Max Pincus is covering the Syracuse district. Mr. McCabe journeyed to his home in Toronto for the Christmas holidays.

Congratulations are in order. Al Becker of the Becker Theatre Supply Company got some Christmas present. The stork left a bouncing eight pound baby girl at Al's home.

J. A. Korpel, district manager for Goldwyn-Cosmopolitan with supervision over the Cleveland, Detroit, Buffalo and Cincinnati offices, was in Buffalo last week end for a conference with Branch Manager Vincent McCabe.

"The past year has been a most encouraging one in the industry," said M. Slotkin, vice president of the M. P. T. O. of N. Y., Inc., and president of the Monument Theatre Corporation, operating the Lafayette Square theatre, Buffalo. "Pictures have improved greatly and business has picked up in most sections of the country. In western New York conditions are greatly improved over last year and with the recommendation of President Coolidge that the admission tax be repealed the outlook for the coming year is most encouraging."

A number of community house managers in Buffalo held a meeting last week to protest against the practice of an exchange booking a serial into a non-theatrical institution near a regular picture theatre. The matter was laid before the Film Board of Trade and there is promise of fireworks if the practice is continued.

"Let Not Man Put Asunder"

LUDWIG G.B. ERB,
PRESIDENT

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Newspaper Opinions on New Pictures

"Lucretia Lombard"—Warners—Strand, New York

American: "Irene Rich, who did such splendid work as the Queen in 'Rosita,' puts thought into her work as Lucretia Lombard. She is intelligent and she is forceful, and she looks like a real woman, not like an ingenue dressed for the part."

Morning Telegraph: "The Warner Bros. have done well by the author in giving her story a fine screen presentation. It is fundamentally a good moving picture, containing the triangle theme and a goodly share of thrills."

World: "Very well acted melodrama of a three-cornered love affair, with two women in suppressed combat over the possession of a man. It is cast and mounted nicely and the introduction of scores of frightened animals racing before the spread of the flames was extremely effective."

Evening Journal: "Especially good effects in the flaming woods and the raging fire."

Sun and Globe: "Splendid acting. Irene Rich, Marc McDermott, Norma Shearer and Monte Blue give performances that are as sincere and fine as anything seen in the films this year."

Times Square Daily: "A real box office hit . . . Monte Blue and Irene Rich are featured at the head of a strong cast . . . The honors of the picture must be handed to Norma Shearer who plays the secondary woman role. This girl is absolutely a find, and this picture will make her."

Evening Telegram: "Spectacular thrills follow each other uninterruptedly in this Harry Rapf production. The drama of conflict steadily develops to a crescendo of emotions, thence rising to the whirlwind climax where two women, rivals for the hand of the same man, gain each other's loyalty and friendship amid the horrors of forest fires and turbulent flood."

Sol Lesser

"Fashion Row"—Metro—Capitol, Detroit

News: "'Fashion Row' is strong enough to stand on its own merits. It's much more of a motion picture than its title would seem to indicate. It is about the best display of both story and acting that Mae Murray has had."

Free Press: "People who love the exotic creations of Mae Murray and the many bizarre and startling gowns she effects in her colorful screen plays will see her at her best in 'Fashion Row' at the Capitol. Miss Murray is seen in two roles of striking contrast—one as a sweet innocent little immigrant girl and the other in a role screen followers have come to know so well as peculiarly Miss Murray."

Times: "We think Mae Murray does her best work in 'Fashion Row.' It is the best thing she has ever done."

"Main Street"—Warners—New Gallery, London

Morning Post: "Today sees the public exhibition of 'Main Street,' the American film version of Mr. Sinclair Lewis' remarkable novel. This film has been very well produced and a sound impression of Gopher Prairie, the middle-west township, is faithfully recorded."

Daily Express: "One is glad to note the increasing number of films that discover the 'real' America as distinct from the many libellous screen presentations of that great country. An example of the new tendency in the Warner film 'Main Street,' founded on the famous epic of small town life written by Mr. Sinclair Lewis. It is on view, during the next two weeks, at more than thirty London theatres."

Sunday Chronicle: "'Main Street' gives a true picture of a small American town. The film has been remarkably well acted by Monte Blue, Florence Vidor and Noah Beery."

The Times: "Another picture of exceptional merit is 'Main Street.' This is quite a creditable achievement. This book has been brought to the screen with little loss of its original flavor."

"Going Up"—Associated Exhibitors—Rialto, Newark

Star-Eagle: "As a combination of side-splitting fun and hair-raising stunts it is a wonder. A rattling good company interpreted this triumph of funmaking."

Ledger: "Here is a picture without one bit of slapstick work, rid of all burlesque situations, and devoid of the usual musical comedy trash. It is a classic comedy—one of the funniest we have seen in many days."

"The Man From Brodney's"—Vitagraph—Rialto, New York

American: "Undeniably satisfactory. We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes."

Times: "This is a red-hot melodrama. There is plenty of action and the photography is splendid."

Tribune: "It was all very good and we like J. Warren Kerrigan better than anything we have seen him in. 'The Man From Brodney's' is a great part for a star and we can't understand why Douglas Fairbanks never did it."

Evening Mail: "There are fights aplenty, hand to hand encounters and pitched battles, secret passages and deeds of bravery. 'The Man From Brodney's' should prove to be a knockout."

"Broadway Gold"—Truart—Strand, Akron

Times: "The picture is set luxuriously. The acting takes a high mark, especially that of Elaine Hammerstein. She is very charming. Her humanness and naturalness does much to bring out the story. The energy of Kathlyn Williams who is the self-appointed guardian of the heroine, puts some punch into this hour of entertainment."

"Let Not Man Put Asunder"

FOOLS HIGHWAY

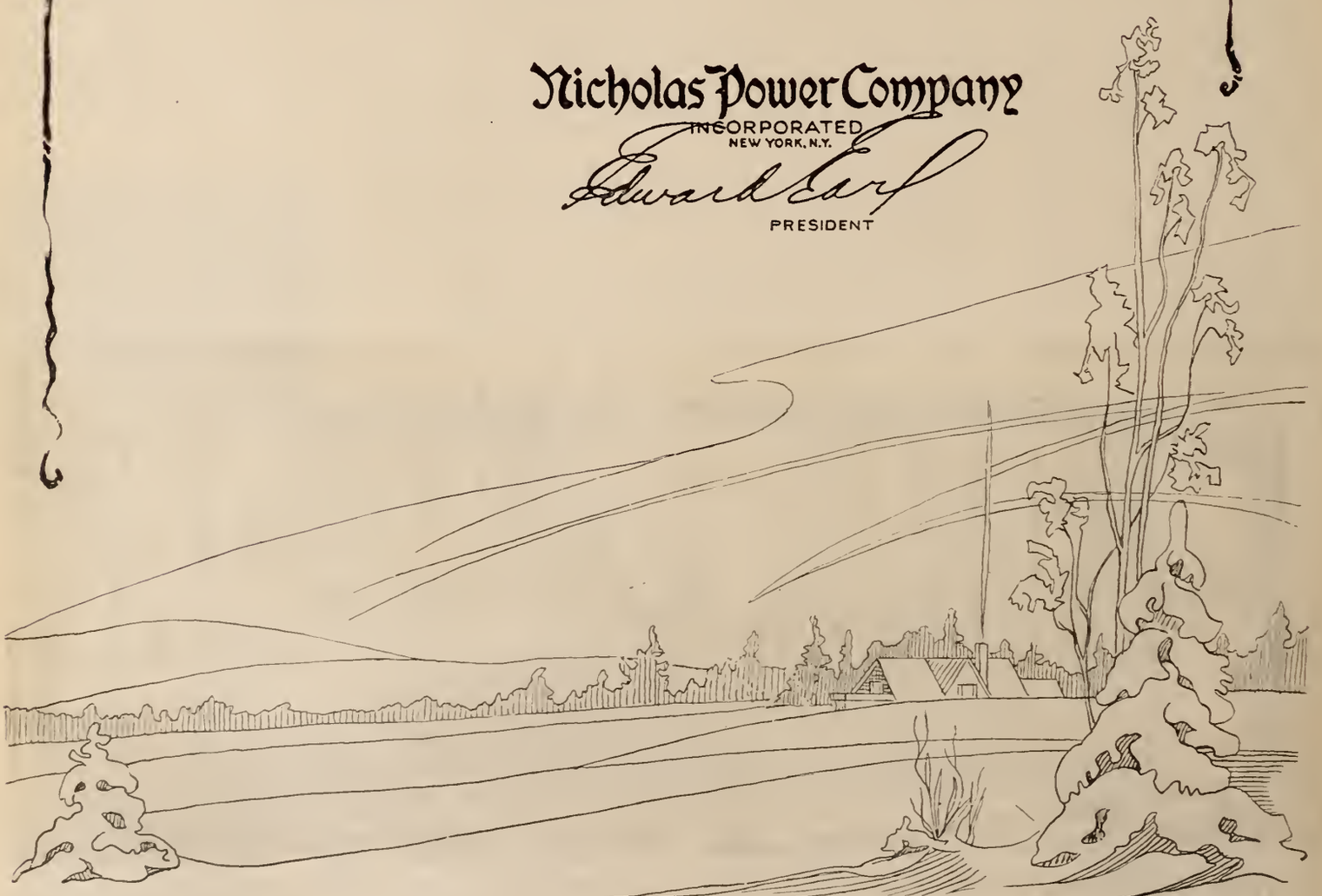
Soon to be presented by

CARL LAEMMLE

The year nineteen twenty-three has been a period of progress and prosperity and we view the approach of nineteen twenty-four with full confidence that this satisfactory condition will continue.

It is, therefore, particularly pleasant to again have this opportunity to continue the old custom of wishing our friends and associates of the motion picture industry A Merry Christmas and A Happy New Year.

Nicholas Power Company
INCORPORATED
NEW YORK, N.Y.
Edward Earl
PRESIDENT



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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Great Influence of Art on General Audiences

Settings may nullify dramatic effect through lack of harmony

By F. HEATH COBB

IT HAS been the happy business of the decorative artists to study the great things which have been left to us by those tremendous geniuses who lived at the time of the Italian Renaissance and the equally great men who lived and worked centuries before it. Much has survived the ages that is not instantly thought of. Besides their painting and statues and their literature, there are great buildings and monuments and even furniture which also reflect the artistry of the time. It is the latter which chiefly concerns the decorative artist of today, for it is his business to seek out those essentials of decoration and design which must be used as the foundation for a new and perhaps greater architecture.

In this endeavor the artist may exercise a big influence in forming public taste. He must use his knowledge to bring softness, refinement and appreciation into the minds of mankind. Every architectural detail has its effect upon your mind. Thus: sometime when you have walked through the great corridors of a beautiful public building and have seen how simplicity and purity of design has created splendor and magnificence, you have unconsciously felt that the same qualities of mind would be just as worthy and valuable. And, perhaps, in some dim Gothic church you have felt the shadows thrown by simple windows and odd corners sooth as the deep-voiced strain of a mighty organ.

THIS is the first of a series of articles by Heath Cobb which appear, from time to time, in the Motion Picture News. The author has, in the past, been a frequent contributor to such magazines as House Beautiful, etc., and he is well known in the architectural field.

But what, you may ask, has this to do with motion pictures? Just this, since it is admitted that design and architecture have an effect upon the observer, why not utilize it as often and effectively as possible? Let us try to picture a grief-stricken woman, cheaply dressed in an old shawl which falls loosely about her shoulders, seated in an elaborate and gaudy Louis XVI drawing room, weeping over some great tragedy. Can sympathy be expected when our attention is constantly diverted to the surroundings? Of course, the example is a little harsh, but art directors have gone to extremes of contrast that are often just as ridiculous.

Who could really feel sorry for the tired and worn business man as he wanders through his palatial home cluttered up with massive, ornate furniture, meaningless, winding stairs and grotesque combinations of Greek, Italian, Roman and Egyptian? Why should we condole with him in his troubles, whatever they may be? His background is as diverting to our minds as they should be to his.

Yet the director, seated by the side of his camera, is struggling to create a feeling of sympathy with his audience. He is trying to make you feel the tormented soul of an actor whose work, no matter how convincing, must be strangled in the clutches of overdone decoration. It is the fault of the art director that the actor cannot reach his audience's sympathy properly.

I recently saw Elliott Dexter confronted with a problem much the same as the one I have outlined just above. When the tragic truth becomes known to him and he is filled with sorrow, he leaves the great expensive set and retires to his study to contemplate. The room is of Gothic period. In front of the big Napoleon fireplace is a Yorkshire period lounge and an English clock which completes the backing on the set. Through the tall, Tudor glass window, the soft light of evening falls across the room. It is the touch of Longfellow in "I saw the last of the city shine through the mist and rain." The fire on the hearth was low and in harmony with

Continued on page 96

On the right is a reproduction of an extremely graceful room due to the correct placement of the objects it contains and the artistic choice of design. Although no one period predominates yet the whole architectural effect is one of delicacy and taste. On the left is another corner of the same room showing an arch leading into a typical English library or study.

San Francisco has Attractive Egyptian Theatre in the Alexandria

ONCE more San Francisco has surpassed herself in building a new theatre, the Alexandria, one of the most distinctive motion picture houses to be found in the city.

The Alexandria, an Egyptian theatre, dedicated November 26, was built at a cost of $350,000. It is at the corner of Eighteenth Avenue and Geary Street, in the new "Million Dollar Business District" of San Francisco. George A. Openheimer and Alex E. Levin are the owners.

The Alexandria Egyptian Theatre introduces a new idea in theatre construction. At the entrance of the theatre are two guarding Sphinxes. The floor of the outer foyer is laid with big stone blocks carved in conventional Egyptian designs. Rameses heads topping pilasters in the main auditorium have niches cut out for alabaster jars from which are produced diffused lighting effects. The winged circle is used in the decorative scheme.

At either side of the motion picture screen are huge columns, and projecting over it is a canopy suggestive of Cleopatra's time. All seats are on one floor. The theatre accommodates 2,000 people. Loges and boxes are in a section which inclines easily from about the center of the auditorium to a comfortable altitude at the rear. The absence of the balcony gives the auditorium the effect of spaciousness and contributes to the efficiency of ventilation.

It is the stage which registers the impression of "something different" in the Alexandria Egyptian Theatre. The curtain is cloth of silver with a delicate pink background, which scintillates to a myriad of tints with the change of lights.

An innovation is the modern stage device which, under the control of hidden machinery, slides out over the orchestra revealing a special stage setting of black and gold. This set, used the opening night for the re-introduction to San Francisco of Ben Black's band, created something like a sensation among the patrons of the theatre.

The stage, at the right and left, is flanked by huge Egyptian columns. From the proscenium arch projects a silken canopy. On the supporting brackets are images of the sacred Egyptian cat.

In the Alexandria, Alex E. Levin achieves a life-long ambition. It was his conception. He has grown up with the motion picture business, and all during the construction of the Alexandria he poured into the enterprise experiences necessary to make it the success it is, his energy and inspiration adding to the magnificence of the theatre.

George A. Oppenheimer represents the type of man who chooses to put wealth and brains into the motion picture business. As head of the organization, George A. Oppenheimer, Inc, he is distributor in California, Nevada, Arizona and the Hawaiian Islands for Warner Brothers "Classics of the Screen."

Reid Brothers, builders of many San Francisco theatres, were the architects.

As a special feature for children the Alexandria presents the fairy tales made for youthful eyes with a cast of 1,300 children. "The Kiddies' Matinee," Saturday afternoons, is one of the ideas for which Alex Levin is known, his claim of having been the first San Francisco theatre manager to introduce the children's matinee with special films and entertainment suitable for the younger patrons being substantiated by the motion picture-loving public.

The Alexandria is equipped with a Wurlitzer organ which rises from the orchestra pit. Frederic Rowley is the organist. Ben Black's Band introduced a new song, "Alexandria," written for and dedicated to the theatre, on the opening night.

Mirrors reflecting each interesting architectural design and setting, the Egyptian jar which bubbles over with refreshing drinking water at the touch of a spring, and each detail of the Alexandria Egyptian Theatre all tend toward pronouncing this beautiful new San Francisco theatre as "The motion picture theatre with a personality."—Gross.

A new Egyptian theatre, the Alexandria, which has recently been added to San Francisco's theatre family and which presents a most unusual and striking exterior. This theatre has just been opened.

M. P. T. O. A. Names Committee on Tax Fight

UNDER the provisions of the Motion adopted at the Washington conference of the National Board of Directors and Officers of the Motion Picture Theatre Owners of America at the Hotel Willard, Washington, D. C., December 1, 1923, Messrs. Martin G. Smith of Ohio, Fred Seegert of Wisconsin and J. S. Phillips of Texas were designated as a Committee of Three to select a committee to arrange for the fullest coordination and cooperation of all forces in the Industry for the purpose of securing the repeal of the Admission Tax.

The following committee has been appointed by them: R. F. Woodhull, Dover, N. J.; Joseph Mogler, St. Louis, Mo.; C. E. Whitehurst, Baltimore, Md.; E. W. Collins, Jonesboro, Ark.; Martin G. Smith, Toledo, O.; Glenn Harper, Los Angeles, Calif.; Harry Davis, Pittsburgh, Pa.: M. E. Comerford, Scranton, Pa.; Joseph W. Walsh, Hartford, Conn., and Sydney S. Cohen, ex officio.

Theatre Project at Stamford

The Stamford Amusement Company was recently formed which is having plans prepared for a new fireproof theatre to be located on the Milo Wood property opposite the Delaware House on Main Street.

The plans which are being prepared by H. Dunlap Morrison, provide for a theatre having a seating capacity of 1,500 with a stage ample to provide for the best of road attractions. It will have four stores in front with apartments on the floors above.

The producer's care is justified; the audience is pleased—when the print is on

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LESSON X—PART II

Characteristics of Incandescent Lamps

IF the ends of a short piece of metal wire be connected across the terminals of a battery, or some such similar source of electric energy, and the voltage gradually increased, a point will soon be reached where the wire will commence to glow and give off light. As the voltage is further increased, the wire will become brighter and brighter until suddenly it will fuse or burn out.

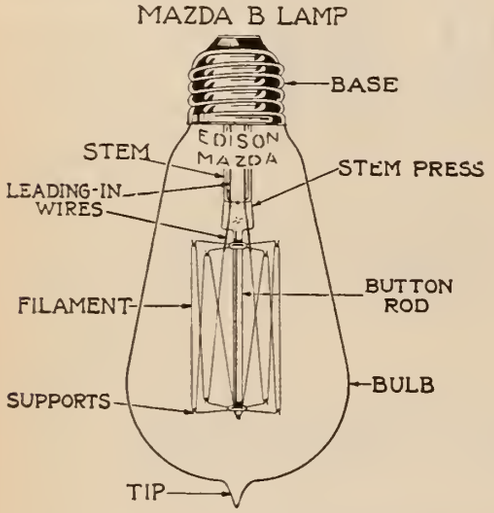

Figure 150.

This is, in effect, the principle upon which the incandescent lamp operates. The resistance of the wire hinders the free passage of current through it and this function changes the electric energy to thermal, or heat energy. The heat so generated raises the temperature of the wire to such an extent it becomes luminous and gives off light.

Effect of Vacuum

By raising the voltage to a high enough value, it is passible for a brief instant, to make the wire glow brightly enough to give off a fair amount of light.

This literal burning up of the wire, when operated at such a high brightness is due to the chemical action of the oxygen present in the air combining with the metal.

In order to prevent this combination of the two elements from taking place, and so prolong the *life* of the wire, it is enclosed in a glass bulb which is sealed up after the air has been entirely drawn out. The wire, or *filament*, as it is now called, is then said to operate in a *vacuum*. The lamps employing this principle have come to be known as the vacuum, or Mazda B type. Such a lamp, together with all the parts which go to make it complete, is shown in Fig. 150.

Action of Gas

As voltage is increasingly applied to the filament of a lamp and its temperature rises the light given off increases at a very much faster rate. It is desirable, therefore, to operate the lamps at as high a temperature as possible, the limit, of course, being the melting point of the tungsten wire which is used for the filament.

But as the temperature is increased the burning effect, or the evaporation, of a filament goes on at a much faster rate and its life is accordingly reduced. In commercial practice a certain number of hours (usually 1,000) has been found to be most economical and so the lamps are designed to give this *average life*.

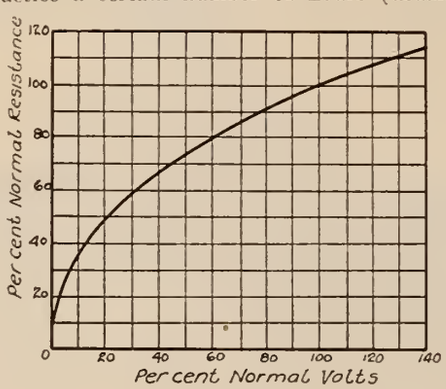

Figure 151.

In order to retard the evaporation of the filament certain gases, which do not readily combine with the tungsten wire, are placed in the bulbs which exert a pressure of, roughly, 15 lbs per square inch. The two gases most commonly used are nitrogen and Argon. The latter is used much more than the nitrogen.

The pressure which the gas exerts on the filament retards the evaporation and hence permits the filament to be operated at a higher temperature with a resultant increase in light output. Furthermore, since a thick, heavy wire exposes less *surface* in proportion to its *volume* than does a thin one, the filament of the gas-filled lamps are coiled in the form of a spring, or helix, and a further gain in light output is obtained. This, because the less radiating surface exposed, the greater will be the energy changed into light.

These two points account for the higher efficiency of the gas-filled, or Mazda C lamps, as they are called to distinguish them from the vacuum, Mazda B, type.

Lamp Characteristics

Incandescent lamps, like many human beings, are very sensitive to changes. Careful investigation, over a long period of time, has enabled lamp manufacturers to closely determine the exact current density at which to operate various types of lamps in order to secure the average maximum economy. Any variation, such as in voltage from that specified by the manufacturer on the label of the lamp materially changes the performance of the lamp. The common factors affecting lamp performance are

Resistance
Amperage
Voltage
Wattage
Candle-power.

Change in any one of these factors will produce a change in all of the others. The amount of change in each case is shown by the curves in Figs. 151 and 152.

The resistance of a lamp filament when cold is considerably less than that when lighted as can be seen from Fig. 151 which shows variation of resistance of tungsten wire with voltage. Thus when cold the resistance is only 7 per cent of its value when the lamp is lighted. In other words a 100 watt, 100 volt lamp has a resistance of 1/14 ohm when cold and 1 ohm when lighted. These figures are, of course, only approximate.

The most important factor affecting the performance of a lamp is that of voltage. Increase the voltage and the candle power will shoot up rapidly but the *life* of the lamp will *decrease* much more rapidly. As a matter of fact a 10 per cent increase in voltage will raise the candle power 39 per cent and lower the life 75 per cent. The importance of careful voltage regulation can be seen from this. Fig. 152 shows how changes in voltage

Continued on page 96

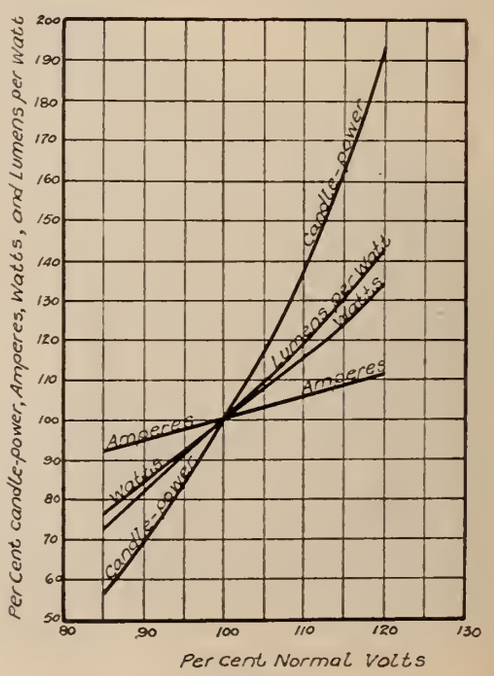

Figure 152.

Practical Optics for the Projection Room

STARTING in an issue which will be published in the near future a new series of articles will be presented on the practical side of optics as applied to motion picture projection. This series will take up such subjects as how to design a complete optical system for the projector in which it will be explained the method of lining up the optical system, correct position for the various elements, size of aerial image, action of light in general and other valuable information.

As optics, applied to motion picture projection, has been a source of constant discussion among projectionists, undoubtedly these articles going into details and fully explaining the various functions of the elements, will be met with a hearty response by the readers.

Influence of Art on General Public.

Continued from page 91

Rarely, an artist may discover some detail of design which is inconsequential in its original application, but which, when removed from its setting and modified for use in a modern picture, becomes both interesting and important. It is far safer, in striving for a new effect, to do this than to go to insane lengths for something original.

Why paint the lily that was as beautiful in Mark Antony's day as it is today? Why try to improve on the architecture of great and famous masters? It should be the foremost aim of the art director to interpret in the background of every set, the feeling and emotions of the actors who will fill it.

Some directors seem to insist upon putting some gay and frivolous little girl into a setting so cold and grim that one can imagine the chanting of monks. Instead of giving her a background as light and gay as herself, they kill her acting by forcing her into scenes which might more easily be occupied by grave judges and solemn doctors. And then they put some poisonous vamp in a Colonial home which fairly breathes the purity and chastity which is always associated with the early American aristocrats. In this way the desired effect is lost and the result is chaos.

Let me say a word for our own early American period. In every detail of architecture and interior decoration simplicity is predominant. Every article of furniture our ancestors designed was utilitarian — not fancy, sweet or silly. Usefulness was the object and simplicity the outcome. In the Windsor chairs, the four post beds, the gateleg tables — in every piece of Colonial furniture can be seen grace and beauty. This period may well be used in motion pictures.

It must be remembered that motion pictures have come to be the biggest teachers of the age. Everywhere people have come to regard them as the standard by which they form their manners and even their lives. This position must not be abused or the faith of the audience will surely die. Don't give them ridiculous groups of furniture that you would not imitate in your own homes. Teach them, rather, the correct way to beautify their homes and at the same time cultivate their minds.

There is about the motion picture industry, one fact of tremendous importance. The industry has become a veritable Mecca for men and women of peculiar talents. Strange genius finds expression and outlet here that could nowhere else be expressed. Artists, designers, architects, musicians, scientists, historians, dramatists, novelists, poets; in fact, men in every branch of every art are here employed in the production of pictures whose highest aim is to educate and cultivate the American audiences.

And it is important that this ground remain sacred to sincere effort. There should be no room in motion pictures for slip-shod workmanship, nor for cheap art. In each production should be seen care, sincerity, simplicity and a definite attempt, not to mystify the observer, but to instruct him in arts which he may not otherwise benefit by. In this manner and in this manner only will motion pictures be a place to which men may come to scoff but remain to praise.

Stairway and balcony of the new Fox Theatre, Philadelphia, Pa.

New Theatre for Mount Vernon

A plot 102x200 in Wilson Place and Roosevelt Square, Mt. Vernon, N. Y., has been sold by the Home Construction Company and the Westchester Macaroni Company to the Homack Construction Company for the purpose of building a motion picture theatre. Robert A. Anderson, vice-president of the Anderson Company of Mt. Vernon, acted as broker in the transaction.

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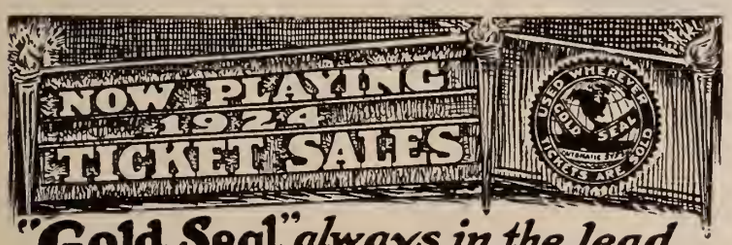

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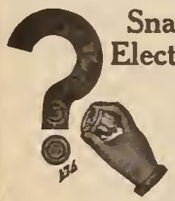

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Simplified Electricity for Projectionists.

Continued from page 94

(expressed in per cent) affect the other factors (also expressed in per cent).

Thus we see that if the voltage applied to a lamp be decreased by 10 per cent (11 volts for a 110 volt lamp) the current taken by the lamp will be reduced 6 per cent; the wattage, 16 per cent; the efficiency, 18 per cent; and the candle power, 31 per cent. On the other hand if the voltage be raised 10 per cent above normal the increases in the other factors will be as follows: current, 6 per cent; wattage, 16 per cent; efficiency, 22 per cent; candle power, 39 per cent.

Reykjavik, Iceland, Has Modern Theatre

That the theatre of H. F. Nyja Bio, Reykjavik, Iceland, is being thoroughly modernized is evidenced by the fact of a recent purchase from the E. J. Vallen Electrical Co., of a Vallen Automatic Curtain Machine, with wire track equipment for hanging the curtain.

Mr. Vallen writes that in exchanging correspondence with them in connection with the sale, the most up-to-date business methods were employed by the customer throughout the transaction, and all dealings with them were a decided pleasure. That no question might arise as to just what was needed, a floor plan of the house was sent to the Vallen Company, together with complete information as to the electrical and mechanical requirements. Much to the surprise of all concerned, the floor plan disclosed a seating capacity of 506. A photo of the interior of the house was also sent, and it shows a decidedly neat and attractive house. This photo is reproduced here.

We do not know whether it is the practice in the Far North to have one continuous program during their "long night" but judging from the picture one could make himself quite comfortable here during a considerable portion of the "night."

That the Motion Picture News is read with interest the world over, is indicated by the fact that communications leading up to the sale mentioned herein started as result of an ad run in the News.

A view of the theatre owned by H. F. Nyja Bio, Reykjavik, Iceland, which is thoroughly modernized as evidenced by the recent installation of equipment which included a Vallen automatic curtain machine with wire track for handling the curtain. The theatre has a seating capacity of 506.

$4,000,000 Lease on Broadway Theatre Site

Thoens & Flainlacher leased for the Frank G. Shattuck Company the two-story building at 1662-6 Broadway through to 792-6 Seventh Avenue, New York City, 60 x 170, to the Piccadilly Holding Corporation, I. Kaminsky, president and Lee A. Ochs, treasurer.

The lease, for a long term of years, is at an aggregate rental of $4,000,000. The lessees propose to improve the property with a motion picture theatre seating 1,500. The theatre will be built in the stadium style, with a 30-foot entrance, bordered on each side by two stores. Plans have been prepared by Schloss & Orlando, architects.

Marks Bros. Build on Large Scale

The largest theatre north of the loop is to be erected by Marks Bros. on Sheridan Road, just north of Devon Ave., Chicago, Ill. The land was brought at $225,000 and a contract has been signed with Rapp & Rapp, architects, to erect the structure on plans which call for about $2,300,000 including the site.

The side fronts 200 feet west on Sheridan and 214 east overlooking Loyola College campus, with a south line of 208 and a north line of 150 feet. The lot being U shaped, it is ideal for a theatre with the stage at the north end and the rows of seats out toward the south. The auditorium floor area will be 27,000 square feet which will permit of from 3,400 to 4,000 seats.

PENNSYLVANIA

Easton—Wilmer Vincents Theatre Co., 1451 Broadway, N. Y. C., having plans drawn for a two or three-story theatre building in Easton to be of brick and steel, 155x125.

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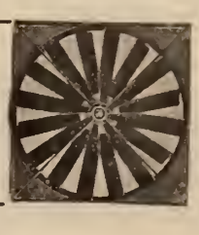

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Studio and Player Brevities

Without A Parachute

While working in a scene for "A Woman Who Sinned," it was necessary for Mae Busch to jump a distance of fifteen feet from a yacht into the Pacific Ocean, and now she wants to know who started that well known phrase "playing in pictures."

Aileen Pringle recently returned from San Francisco where she went to visit her father, George W. Bisbee, who underwent a very serious operation. Miss Pringle played the leading feminine role in "Three Weeks," and will next appear in "True As Steel," being made by Rupert Hughes for Goldwyn.

William V. Mong purchased his outfit which he is to wear in portraying the role of the janitor-inventor in "Welcome Stranger," made by Belasco Productions at the United Studios. Complete equipment and cost is as follows: Overalls, two dollars, cap twenty-five cents, shirt sixty cents, a pair of shoes for forty-five cents.

"Parisian Paradise" For Myers

Carmel Myers has been engaged by B. P. Schulberg to portray the role of Mrs. Belmire, one of the featured parts of "Parisian Paradise," from the novel by Robert W. Service. The characterization will be somewhat similar to her role in "Slave of Desire." Miss Myers recently completed her work in "Beau Brummel," starring John Barrymore and made by Warner Brothers.

Howard Gaye, in pictures since 1913 with the old Kalem Company, and later with the Fine Arts Company, after which he was director for Mena Films and who recently returned from London where he was featured in Gaumont's special production "Byron," is playing the fourth Duke of Norfolk in "Dorothy Vernon of Haddon Hall," with Mary Pickford.

Anders Randolf, character actor who portrayed the role of the villain in "The Bright Shawl," is now playing Sir George Vernon, the father of Dorothy, in Mary Pickford's forthcoming production of "Dorothy Vernon of Haddon Hall." He will be remembered for his work in Cosmopolitan's "Buried Treasure," and Griffith's "The Love Flower."

"Mitzi" For Mary Philbin

Bernard McConville has completed his own translation of "Mitzi," the French novel written by Delly (Marie Petit Jean de La Rosiere), to be used as a starring vehicle for Mary Philbin. Miss Philbin is now working in "The Inheritors," a story of England, by L. A. R. Wylie. "My Mamie Rose" was recently completed for Universal by this star under the direction of Irving Cummings.

Hobart Hanley's Universal-Jewel screen version of "The Turmoil," Booth Tarkington's novel, is being edited at Universal City. Edward T. Lowe was the scenarist. Players in the cast include George Hackathorne, Eleanor Boardman, Emmett Corrigan, Kitty Bradbury, Eileen Percy, Pauline Garon, Edward Hearn, Theodore Von Eltz, Bert Roach, Kenneth Gibson, Winter Hall and Victory Bateman.

Ethel Ritchie and Brenda Lane are the girls in the new "Slim" Summerville comedy being made at Universal. Summerville is directing a series of comedies featuring himself and Bobby Dunn.

Special Music For "Greed"

Eric Von Stroheim has selected Carli D. Elinor, conductor of the California Orchestra, to compose and arrange the musical score for his Goldwyn production titled "Greed," filming of which is completed.

Charles Lapworth, who came to America to be associated with Victor Seastrom in the production of "Name the Man," left the Goldwyn studio on December 14th for New York on his return to England. Mr. Lapworth was secretary for Goldwyn Limited in London for nearly four years and before sailing for America he was presented with a piece of silver plate inscribed "In appreciation of three years' services to the film industry in England," at a farewell luncheon tendered him by friends of the film trade.

"Be Yourself," a vaudeville sketch of Ben Piazza, is being written by Edward J. Montagne, and when completed will go out of the Orpheum circuit.

Tom Kerrigan is spending a short vacation on his uncle's ranch at Anaheim, but pays the Hollywoodites a visit now and then.

Films "Hollywood" In 1900

Director Fred Caldwell began filming "Hollywood in 1900," which is the fifth of a series of pictures to be distributed by Selznick Distributing Organization. Cast includes Victor Potel, Charles Mack, Muriel Reynolds, Violet Schram, Cecil Caldwell and others.

Filming of "The Drifter," starring Jack Hoxie for Universal, has been completed. Many of the exterior scenes were made at Sonora in Northern California where the company spent several weeks on location. The picture is from an adaptation by Isadore Bernstein from the magazine story "Hard Rock," written by Jacques Jaccard. Margaret Morris played the lead opposite Hoxie, and the supporting players were Robert McKim, Frank Rice, Dorothea Wolbert, Fred Humes and Julia Brown.

Laura LaPlante, Universal's newest star, is vacationing between pictures and increasing her wardrobe for her next picture, "An Old Man's Darling." This is from an adaptation by Hugh Hoffman who also prepared the scenario from the magazine story by Hulburt Footner.

Finis Fox In Hollywood

The Finis Fox company producing "A Woman Who Sinned," has returned to the Hollywood studios from Ensanada, off the coast of Lower California, where many of the big scenes for the picture were filmed. Two rainstorms, a cyclone, a murder and kidnapping episode are some of the features. The many players include Mae Busch, Morgan Wallace, Irene Rich, Cullen Landis, Lucien Littlefield, Paul Megel, Hank Mann, Snitz Edwards, Cissy Fitzgerald, Hugh Fay and Ethel Teare.

The cast selected to support Baby Peggy in the Principal Pictures Production of "Captain January" has been announced as Hobart Bosworth, Lincoln Stedman, Irene Rich, Harry T. Morey, Barbara Tennant and Emmett King. Edward F. Cline is directing and Glen McWilliams is in charge of the camera.

Herbert Rawlinson is working in his latest feature for Universal under the direction of Irving Cummings. Kathleen Myers heads the supporting cast and other players are Edward Davis, Edwin J. Brady and Joseph North.

Britons In Great Demand

Aristocratic appearing Britons have been at a premium in Hollywood ever since Harold Shaw began the direction of the new Metro picture, "The Fool's Awakening," a screen version of William J. Locke's famous novel, "The Tale of Triona."

Elmer Clifton and his company, making exteriors in San Antonio for "The Warrens of Virginia," a William Fox production, are strong advocates of Texan hospitality as they have all been flooded with invitations to attend Christmas dinner at the homes of various prominent citizens.

Josef von Sternberg, with R. William Neill, the producer, and in collaboration with Adam Hull Shirk, is adapting Edward E. Rose's stage success, "Rose of the Ghetto" which will be a Grand-Asher release.

D. W. Griffith is giving Robert W. Chambers the chance to direct a scene in "America," and Chambers is returning the gift by letting Griffith write five hundred words of his forthcoming novel, which will tell in type the story of "America."

Hackathorne With Pickford

George Hackathorne, who appeared in other Pickford and Fairbanks pictures, has a role in "Dorothy Vernon of Haddon Hall," starring Mary Pickford.

Josephine Lovett, who wrote the scenario for "The Enchanted Cottage," the screen adaptation of Sir Arthur Pinero's play and who in private life is Mrs. John S. Robertson, says that Mr. Robertson has enjoyed the making of this picture with Richard Barthelmess and May McAvoy more than any other production he has made since "Sentimental Tommy."

Interiors of "The Recoil" are now being made in one of the Paris studios. It is a J. Parker Reid production directed by T. Hayes Hunter for Goldwyn with Betty Blythe in the leading role and it is not mentioned when the company will return to New York. Another production of Miss Blythe will be seen soon on Broadway. It is "Chu Chin Chow," in which she is starred and which was made in Europe.

Cissy Likes The Films

Cissy Fitzgerald, who is having the time of her young life playing "The Suicide Blonde" in the Richard Walton Tully production of Rex Beach's "Flowing Gold," expects to produce a new play for the stage, entitled "The Perennial Flapper."

Alice Calhoun, playing the part of Barbara Parker in Richard Walton Tully's picturization of the Rex Beach novel, "Flowing Gold," celebrated a birthday and was the recipient of four birthday cakes.

Lieutenant Winson Hitt, one of the airplane stunt men, is working in Richard Walton Tully's all star production of "Flowing Gold," the Rex Beach story.

Col. Tom Bates, who plays the role of Judge Halloran in Richard Walton Tully's screen version of "Flowing Gold," has performed with traveling repertoire troops a great many years.

For three days Anna Q. Nilsson has been confined to her bed with a severe attack of ptomaine poisoning. She is convalescing, and expects to return within a few days to her work in Richard Walton Tully's screen version of Rex Beach's "Flowing Gold" for First National, in which she is portraying the leading feminine role.

Cruze To Mississippi

James Cruze, producer of "The Covered Wagon," has gone to Natchez, Miss., to make the river scenes for his next Paramount picture, "Magnolia." Heading the cast are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.

Dana Collins, who will play a leading role in "Rose of the Ghetto," an R. William Neill production to be released by Grand-Asher, was at one time boxing instructor at the Colorado University.

Samuel Bischoff, General manager of the Grand-Asher Studio, will shortly return from a flying trip to New York City. It is expected that when he arrives on the Pacific Coast he will have some interesting announcements to make relative to his conference in the Eastern offices with Samuel V. Grand, Harry Asher and F. Heath Cobb, the director of Exploitation.

Starting "The Cocopah Kid"

Production will soon start at U City on "The Cocopah Kid," with Hoot Gibson as star. The adaptation is by Raymond L. Schrock from a magazine story of which Johnston McCulley is the author. E. Richard Schayer prepared the continuity. This is a study of California in the gold rush days. Edward Sedgwick will direct.

Reginald Denny's next Universal picture will be titled "Love Insurance," a novel by Earl Derr Biggers, adapted for the screen by Bernard McConville and Rex Taylor.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox		
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox		
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros		
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Courtship of Myles Standish	Charles Ray	Asso. Exhibitors	9 reels	Nov. 3
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	E. Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Living Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	
Cupid's Fireman	Charles Jones	Fox		
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount		
Eternal City, The	Special Cast	First National	8 reels	
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox		
Her Temporary Husband	Special Cast	First National		
His Mystery Girl	H. Rawlinson	Universal	5 reels	
Hoodman Blind	David Butler	Fox		
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro		
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Pure Grit	Roy Stewart	Universal	5 reels	
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo		
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Song of Love, The	Norma Talmadge	First National		
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
Wolf Man, The	John Gilbert	Fox		
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

Feature	Distributed by	Length	Reviewed
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 6
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
He Loops to Conquer (Leather Pushers)	Universal	2 reels	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Last Outlaw, The	Universal	2 reels	
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man From Madrid, Mich. (Leather Pushers)	Universal	2 reels	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Speedville (Hodge Podge)	Educational	1 reel	
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
After the Ball	Gaston Glass	Film Book. Offices		
Against the Grain	Special Cast	First National		
Alex the Great	Special Cast	Film Book. Offices		
Alibi, The	Special Cast	Vitagraph		
Alimony	Special Cast	Film Book. Offices	8 reels	
America	Special Cast	United Artists		
Arizona Express, The	Special Cast	Fox		
Babbitt	Special Cast	Warner Bros		
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beware the Woman	Special Cast	Film Book. Offices		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Black Oxen	Griffith-Tearle	First National		
Blood and Gold	Alma Rubens	Goldwyn-Cosmo		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict		
Boy of Flanders, A	Jackie Coogan	Metro		
Boy of Mine	Ben Alexander	First National	7 reels	Dec. 15
Breath of Scandal, The	Special Cast	Preferred Pict		
Broadway After Dark	Special Cast	Warner Bros		
Captain January	Baby Peggy	Principal Pict		
Claim No. 1	Special Cast	Universal		
Conductor 1492	Johnnie Hines	Warner Bros.		
Crash, The	Special Cast	Vitagraph		
Daddies	Special Cast	Warner Bros		
Do It Now	Special Cast	Phil Goldstone		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enchanted Cottage, The	Rich. Barthelmess	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict		
Flaming Barriers	Special Cast	Paramount		
Flattery	Special Cast	Mission Film		
Floodgates	John Lowell	Blazed Trail Prod		
Flowing Gold	Sills-Nilsson	First National		
Fool, The	Special Cast	Fox		
Fool's Awakening, The	Special Cast	Metro		
Galloping Fish, The	Special Cast	First National		
Gambling Wives	Special Cast	Arrow Film		
George Washington, Jr.	Special Cast	Warner Bros.		
Getting Her Man	Special Cast	Gerson Pict		
Girl Expert, The	Harold Lloyd	Pathe		
Girl in the Limousine	Larry Semon	Truart		
Goldfish, The	Constance Talmadge	First National		
Good Bad Boy, The		Principal Pict		
Good Bad Girl, The	Viola Dana	Metro		
Great White Way, The	Anita Stewart	Goldwyn-Cosmo		
Greed	Special Cast	Goldwyn-Cosmo		
Grit	Glenn Hunter	Hodkinson		
Half a Dollar Bill	Special Cast	Metro	6 reels	
Happiness	Laurette Taylor	Metro		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod		
Heritage of the Desert	Special Cast	Paramount		
Hook and Ladder	Hoot Gibson	Universal	6 reels	
HoosierSchoolmaster, The	Special Cast	Hodkinson		
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Humming Bird, The	Gloria Swanson	Paramount		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Just Off Broadway	John Gilbert	Fox		
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Lilies of the Field	Corinne Griffith	First National		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lucretia Lombard	Special Cast	Warner Bros.	7 reels	Dec. 8
Lullaby, The	Jane Novak	Film Book. Offices		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Mansion of Aching Hearts	Special Cast	Preferred Pict		
Marriage Circle, The	Special Cast	Warner Bros.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict	5 reels	Nov. 24
Misunderstood	Special Cast	First National		
Morality	Mary Philbin	Universal		
Morocco Box, The	Viola Dana	Metro		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
New School Teacher, The	Charles (Chic) Sales	Mastodon		
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Not a Drum Was Heard	Charles Jones	Fox		
Old Fool, The	James Barrows	Hodkinson		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted People	Colleen Moore	First National		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Phantom Justice	Special Cast	Film Book. Offices		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sea Hawk, The	Special Cast	First National		
Secrets	Norma Talmadge	First National		
Shadows of Paris	Pola Negri	Paramount		
Shadows of the East	Special Cast	Fox		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Son of Sahara	Special Cast	First National		
Souvenir	Special Cast	Asso. Exhibitors		
Sporting Youth	Reginald Denny	Universal		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Superstitition	De la Motte-Bowers	Creative Prod		
Tale of Red Roses	Special Cast	Vitagraph		
Taming of the Shrew	Bebe Daniels	Principal Pict		
Ten Commandments	Special Cast	Paramount		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three Miles Out	Special Cast	Paramount		
Three O'Clock in the the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo		
Thy Name is Woman	Special Cast	Metro		
Tiger Rose	Lenore Ulric	Warner Bros	8 reels	Dec. 8
Torment	Special Cast	First National		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
White Sister, The	Lillian Gish	Inspiration	14 reels	Sept. 15
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yolanda	Marion Davies	Goldwyn-Cosmo		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	¾ reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Derby Day	Aesops Fables	Pathe	2/3 reel	Sept. 22
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Shin to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R	1 reel	Nov. 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fffteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trai		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little M ss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scorching Sands	Stan Laure'	Pathe	1 reel	Dec. 8
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Such is Life	Baby Peggy	Universal	2 reels	
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Ant, The (Secrets of Life)		Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brennan's Claim		Universal	2 reels	
Bottom of the Sea (Hodge Podge)		Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Canadian Alps, The (Educational)		Fox	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chr. of America)		Pathe	4 reels	Oct. 6

Says one big favorite of the other

December 5, 1923.

Mr. E.M. Porter, General Manager,
The Precision Machine Company, Inc.,
317 East 34th Street,
New York City.

Dear Mr. Porter:-

After witnessing its splendid results, I cannot help but write my absolute satisfaction with the Simplex Projector which I purchased for use in my Chateau Hudnut, Nice, France.

The unquestioned merit and the distinctive results obtained through the use of your Simplex was first brought to my attention while enjoying a cinema performance at the home of Madame Nazimova. The most favorable impression made upon me at that time was greatly heightened by my observations made since then which proved to me that your Simplex Projector is installed in every place of note, in fact, I have noticed that the long procession of Simplexes runs from the Vatican of my native Italy to the Capitol of your own New York City.

Please be assured that I am more than glad to say these few words of praise for your splendid Simplex.

Very truly yours,

Rudolph Valentino

"The long procession of Simplexes runs from the Vatican to the Capitol"

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Hollywood, California

Katherine MacDonald
in
"Chastity"

B. P. Schulberg presents
Katherine MacDonald in
"*Chastity*" a story of the
Stage by Mr. Ernest Pascal;
Edited by Eve Unsell—
Photographed by Joseph
Brotherton and Ernie Miller;
Directed by Victor Schertzinger.
A First National Picture-
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JANUARY 12, 1924

Motion Picture News

Reg. U. S. Patent Office

Important Trade Showings!

for exhibitors and the press

New York
Capitol Theatre
Jan. 15, 1924. 10:30 A.M.

Chicago
Orchestra Hall
Jan. 15, 1924. 10:30 A.M.

NAME THE MAN!

VICTOR SEASTROM'S *production*
from Sir HALL CAINE'S
"The MASTER *of* MAN"

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director
A Goldwyn Picture

Goldwyn-Cosmopolitan

VOL. XXIX No. 2 — *Application for entry as second-class matter at the Post Office at Albany, New York, pending* — PRICE, 20 CENTS

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WHY are more and more Release Prints being made in Hollywood?

The reason is obvious.

Dramatic effect is obtained largely by lighting and by correct photography.

It is important that the prints be made in a laboratory working closely with the director and the cameraman—a laboratory that understands these effects and understands what is wanted and why it is wanted.

Thus there is secured for presentation on the screen the picture that the director had in mind—not a picture made by the director and then interpreted by some one far remote from the guidance and control of the director.

That is why so many leading producers are demanding Standard Prints—*"Made in Hollywood."*

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John M. Nickolaus *S. M. Tompkins*

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Hollywood, California

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When 1923 walked out the First Big Picture Success of 1924 walked right in!

Adolph Zukor and Jesse L. Lasky present

(Famous star of "Merton of the Movies")

GLENN HUNTER

in

(The best selling novel of 1923)

"WEST OF THE WATER TOWER"

with

Ernest Torrence, May McAvoy,

George Fawcett, Zasu Pitts

(The picture that dares to tell the truth about Love)

Doing Turnaway Business at the Rialto, New York, this week.

"Of course we say go and see 'West of the Water Tower.' It is an unforgettable chapter of life." — *N. Y. World.*

"If you see only one picture a month, 'West of the Water Tower' is the one to see this month." — *Los Angeles Record.*

From Homer Croy's novel. Adapted by Lucien Hubbard. Written for the screen by Doris Schroeder. Directed by Rollin Sturgeon.

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PARAMOUNT Offers NOW its Greatest Program of Motion Picture Entertainment

FOR twelve years Paramount has been the unchallenged leader of the motion picture industry.

THIS position has not been attained by LUCK; it has been EARNED through the continuous output, season after season, of the outstanding pictures of the industry.

PARAMOUNT stars, casts, stories and productions have always been the finest on the market. Paramount standard is the goal of the rest of the film world.

THE 17 new productions listed on the page opposite raise even Paramount's standard to a new height.

Book them NOW

The 17 Paramount Productions

listed below are the finest pictures on the market to-day

"His Children's Children"

A Sam Wood production, with Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Mary Eaton, Warner Oland, Hale Hamilton and others. Adapted by Monte Katterjohn from the famous novel by Arthur Train.

"The Light that Failed"

By Rudyard Kipling. A George Melford production, with Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence. Scenario by F. McGrew Willis and Jack Cunningham.

"The Spanish Dancer"

Starring POLA NEGRI. A Herbert Brenon production, with Antonio Moreno, supported by Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou and Robert Agnew. Written for the screen by June Mathis, and Beulah Marie Dix, from the play "Don Cesar deBazan," by Adolphe D'Ennery and P. S. P. Dumanoir.

"Stephen Steps Out"

Starring DOUGLAS FAIRBANKS, Jr., with Theodore Roberts, supported by Noah Beery, Harry Myers, Forrest Robinson. Directed by Joseph Henabery. From the story by Richard Harding Davis. Scenario by Edfrid Bingham. Presented by William Elliott and Jesse L. Lasky.

"The Call of the Canyon"

A Zane Grey production, with Richard Dix, Lois Wilson and Marjorie Daw. Supported by Noah Beery, Ricardo Cortez and Fred Huntley. Written for the screen by Doris Schroeder and Edfrid Bingham. Directed by Victor Fleming.

"The Humming Bird"

Starring GLORIA SWANSON. A Sidney Olcott production. From the play by Maude Fulton. Screen play by Forrest Halsey.

"Shadows of Paris"

Starring POLA NEGRI. A Herbert Brenon production. Supported by Charles de Roche, Huntley Gordon and Adolphe Menjou. Written for the screen by Fred Jackson and Eve Unsell from the play "Mon Homme" by Andre Picard and Francis Carco.

"Don't Call It Love"

A William deMille production, with Agnes Ayres, Jack Holt and Nita Naldi. Supported by Theodore Kosloff, Robert Edeson and Rod La Rocque. From the novel "Rita Coventry," by Julian Street. Screen play by Clara Beranger.

"The Heritage of the Desert"

A Zane Grey production, with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes. An Irvin Willat production. Adapted by Albert Le Vino.

"Pied Piper Malone"

Starring THOMAS MEIGHAN. Supported by Lois Wilson and a big cast. By Booth Tarkington. Directed by Alfred E. Green. Adapted by Tom Geraghty.

"West of the Water Tower"

Starring GLENN HUNTER, with Ernest Torrence, May McAvoy, George Fawcett and Zasu Pitts. Directed by Rollin Sturgeon. Adapted by Lucien Hubbard, from the novel by Homer Croy. Written for the screen by Doris Schroeder.

"To the Ladies"

A James Cruze production of the play by George Kaufman and Marc Connelly. With Edward Horton, Theodore Roberts and Helen Jerome Eddy. Adapted by Walter Woods.

"Wild Bill Hickok"

Starring WILLIAM S. HART (in an original story by himself), supported by Ethel Grey Terry and featuring Bill Hart's Pinto Pony. Screen play by J. G. Hawks. Directed by Cliff Smith. A William S. Hart production.

"Big Brother"

By Rex Beach. An Allan Dwan production, with Tom Moore, Raymond Hatton and Edith Roberts. Adapted for the screen by Paul Sloane.

"Flaming Barriers"

A George Melford production, with Jacqueline Logan, Antonio Moreno, Walter Hiers. By Byron Morgan. Adapted by Jack Cunningham.

"The Stranger"

A Joseph Henabery production with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall. From the story "The First and the Last," by John Galsworthy. Adapted by Ralph Block and Edfrid Bingham.

"The Next Corner"

A Sam Wood production of the novel and play by Kate Jordan. With Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser. Written for the screen by Monte Katterjohn.

Paramount Pictures

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STANDARDS were set in the picture industr
"The Four Horsemen"—"Over the Hill"

F. B. O. now announces a new standard of production
starring JANE NOVAK and distinguished cast. Here is
fore the public. To be released January 20th.

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HESTER BENNETT'S master picture "THE LULLABY,"
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Screenings now being held in all F. B. O. Exchanges.

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Goldwyn *presents*

W

(Above) The raging fire downstairs could be heard above the tumult of their battling.

(Left) She crept into his lonely heart and nestled there.

Directed by King Vidor

June Mathis, *Editorial Director*

When the author saw "Wild Oranges" he said: "I am speechless with delight. Not an inch of bunk in it. It is fine and stirring." When you see "Wild Oranges" you will agree with Joseph Hergesheimer. You will recognize in this great attraction the kind of box-office draw upon which the wealth of this industry is based—a screen drama that's packed with entertainment, real thrills, tender love, chilling suspense, intelligently handled. They will talk about this production after they leave the theatre. That means profits. It will pay you and repay you to get after "Wild Oranges" ***In the Cast:***

Was her life to be wasted in this terror-infested wilderness?

Frank Mayo, Virginia Valli, Ford Sterling,
Nigel de Brulier, Buddy Post

KING VIDOR'S

production of the story by

Joseph Hergesheimer

ild Oranges

Distributed by

Goldwyn-Cosmopolitan

Weren't we the Fools not to rave over "LIGHTS OUT" with reviews like this

Ex. Herald, Sept. 29th

If you want something unusual in screen entertainment, something different, our advice is to hop out and get "Lights Out," which is probably the most unique crook story ever screened.

Weekly Film Review, Oct. 20th

"Lights Out" is a cracker-jack comedy that should clean up. It's a picture in a hundred and certainly ought to make money for exhibitors. It is action from the word "go" and the tempo never slackens. Advertised right—and F. B. O. is getting out a hot line of paper. "Lights Out" stands every chance of going over big.

Harrison's Reports, Oct. 6th

A good crook-melodrama; the story is sufficiently compelling, the action sufficiently fast, and thrills close enough together. "Lights Out" is good stuff.

M. P. News, Sept. 22d

In working out this theme, the producers have built as many laughs as thrills into the picture—is rich in comedy. Cabaret scene in South America is a real novelty, much fast action in the climax, when many surprises are sprung—you will be able to please any audience with this one. The theme is out of the beaten path.

Amusements, Oct. 6th

They seldom make mystery plays any better than this one, fast moving from the word go—suspense is held up to the final fadeout. Laughs and good thrills and a lot of comedy that registers—these ingredients should insure the success of the picture. In addition there is a novel angle and any audience will get considerable kick out of this novelty—you can practically guarantee the picture from the standpoint of pleasing the majority.

Ex. Herald, Oct. 20th

Will entertain the average person, and as the average person constitutes the overwhelming majority of moving picture patrons, there is no question at all as to whether this is a good box office attraction. Story is excellent, and exhibitor, no matter where his theatre is, will have no difficulty in attracting attention to this picture.

L. A. Times, Aug. 22d

Excellent entertainment—the picture affords quite the most delightful caricature I've seen on the screen for a long time; really, it's superb as comedy and highly enjoyable.

Al Santell's Greatest Picture

Lights Out!

is a knockout

Book It---Boost It

It's A Riot Everywhere

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TOM MOORE

a plain unvarnished tale

A certain picture was sent to Washington to be copyrighted

Tom Moore, showman extraordinary, was present at the screening

Four days later the picture opened at Mr. Moore's Rialto Theatre

Tom Moore's picture judgment is reckoned almost infallible The Rialto offers only the greatest in motion picture entertainment

What picture was it?

Oh yes

"Woman to Woman"

Starring

Betty Compson

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon Freedman & Saville

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Finis Fox

presents

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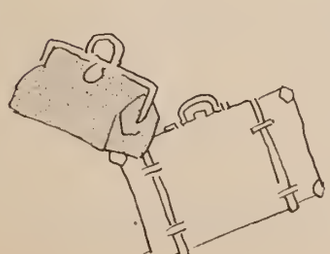
A BOX OFFICE TITLE

featuring **Gloria Grey**
Carmelita Geraghty

BAGGAGE

A BOX OFFICE PICTURE



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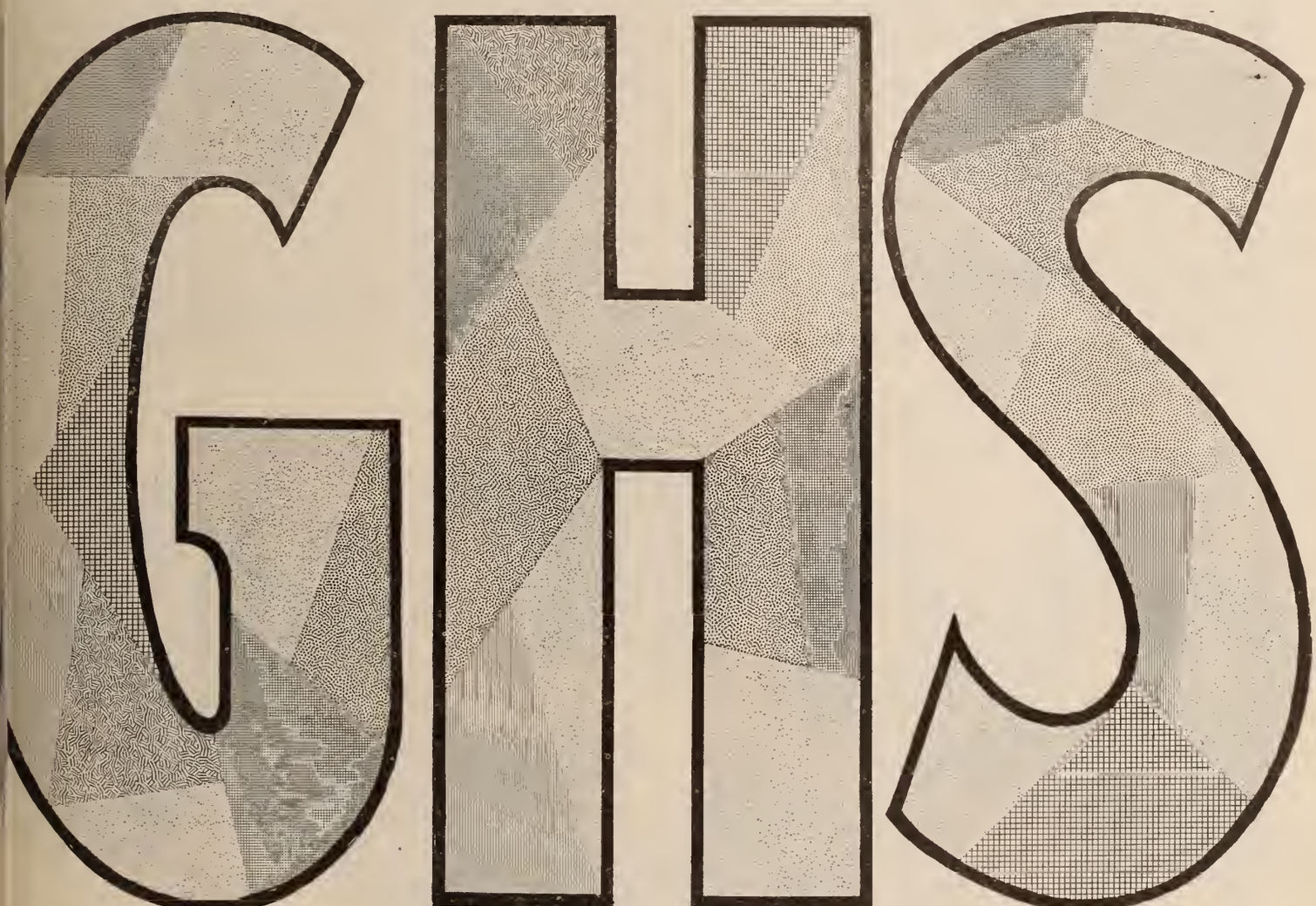

Now Available

The LOBBYGOW
The HAYSEED
The BUTTINSKY

1924 belon

Read these Reviews then write

Motion Picture News said:

Here is a picture rich in exploitation possibilities. Radio is sweeping the country like wildfire. And here's a film that takes cognizance of America's newest plaything to use it as a basis for the hero's marvelous invention — the wireless transmission of power. In this connection every exhibitor has a rich field to tie up with local radio dealers

As for the production itself, it is good entertainment.

You have no end of exploitation possibilities in this one.

The Billboard said:

Here's a feature you can bank on. Lots of comedy, a fine dramatic climax, well acted — and it doesn't look as though you'll have to mortgage your theatre to buy it.

"Blow Your Own Horn" is based on a play by Owen Davis, and if there is any person better versed in the art of the commercial theatre than Owen Davis his presence has not as yet been made known. There are laughs galore; and it has a finish packed full of action and suspense.

Grab It

Book It

BLOW YOUR

with

Ralph Lewis

and

Derelys Perdue

Distributed Throughout

723 SEVENTH AVENUE
NEW YORK, N. Y.

Exchanges Everywhere

FILM BOOKING OF

g's to F.B.O.

your own Ticket on this winner

le Exhibitors Trade Review said:

ou can't possibly make a mistake in booking this re as it has everything in it that makes for first motion picture entertainment. A story that holds interest from the first scene to the last, skillful tion, excellent photography, and convincing social sphere, such is "Blow Your Own Horn."

his is a picture that really matches up with the and the director and author haven't wasted any in getting things going. Action, action and action is the principle upon which they have eated.

Blow Your Own Horn" is the sort of picture that undoubtedly prove more than an average success rever it is shown. It is a subject that will please oung, the old and folks in middle life. All of which ns that the exhibitor can show it with little ef- and very considerable profit.

The Exhibitors Herald said:

Splendid entertainment is presented in this latest F. B. O. production, which has a timely twist now that radio has such a vogue. It is a swiftly moving comedy, with a touch of drama and because it is well directed and well acted deserves to meet with success.

Adapted from the Owen Davis play and carefully directed by James W. Horne, well lighted, photographed and acted, this picture should meet with the approval of most audiences. Ralph Lewis, Warner Baxter and Derelys Perdue give excellent performances in this fast-moving comedy. Six reels.

oost It

OWN HORN

and

arner Baxter

Get a Copy
of the
Remarkable
Press Book

Directed
By
James W. Horne

he World by

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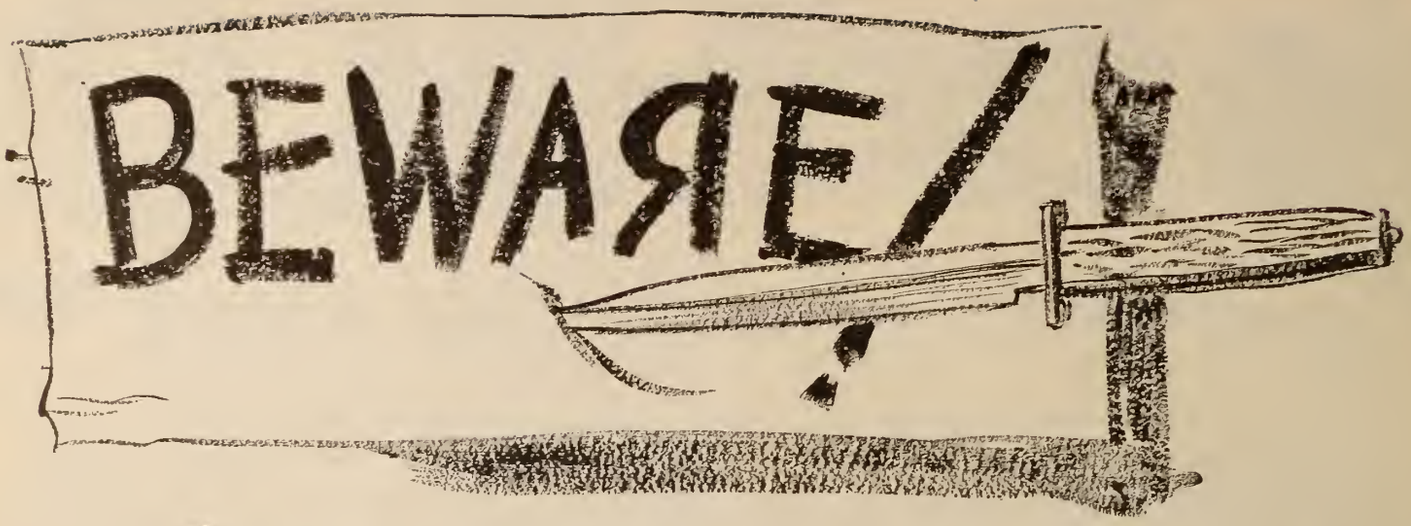

I will be in—
Your Town soon.
If you are on the
job, you can clean
up some jack
with me x

Yours in—
"GRIT"

HODKINSON PICTURES

Now Booking!

Inspiration Pictures Inc.
Charles H. Duell, Pres.
Presents

LILLIAN GISH

in

HENRY KING'S Production of

The WHITE SISTER

From the Famous Novel by
F. MARION CRAWFORD

A Metro Picture

REG U.S. PAT OFF

Announcement

"We place The WHITE SISTER in the hands of METRO"

Charles H. Duell, Jr.

Statement by Inspiration Pictures, Inc.

Metro Pictures Corporation is to distribute "THE WHITE SISTER." To us who have watched "THE WHITE SISTER" grow from an idea to its final beautiful expression as a photoplay, the cooperation of Metro Pictures Corporation comes as the consummation of all our efforts.

We believe in "THE WHITE SISTER." We believe in it because of the perfection of the acting of Miss Lillian Gish, the screen's greatest artiste.

We believe in it because it represents in its best expression the acknowledged human forcefulness of Henry King's genius as a director—

Because of the enchanting beauty of its Italian settings, made in the actual locale of the story—

Because "THE WHITE SISTER" is a universally impelling drama of eternal love.

Critics have acclaimed "THE WHITE SISTER" as one of the screen's greatest triumphs. The public has taken it to its heart. For four months it has been running on Broadway, New York. It has filled to capacity legitimate leading theatres in Chicago, Philadelphia, San Francisco and Boston. Now it comes to the motion picture theatres of the country for which it was originally intended.

We are happy to place "THE WHITE SISTER" in the hands of Marcus Loew and the Metro Pictures Corporation. By so doing we feel assured that "THE WHITE SISTER" will receive the far-reaching presentation it so richly merits and that it will fulfill the high destiny for which it was created.

(Signed) CHARLES H. DUELL, JR.,
President Inspiration Pictures, Inc.

A Metro Picture

REG U.S. PAT OFF

to the Trade!

Marcus Loew Says:

"Will Make Tremendous Profits for Exhibitors"

In immediately releasing "THE WHITE SISTER" to exhibitors everywhere, by our arrangement with Inspiration Pictures, Inc., Metro Pictures Corporation feels it has accomplished a coup that will be eagerly welcomed by the exhibitor trade.

Because we are going to give you this great motion picture now, at once, while enthusiasm all over the country is at white heat over "THE WHITE SISTER," so that exhibitors may benefit from the immense publicity gained by the photoplay's long New York run and extended engagements in the leading key cities.

I consider "THE WHITE SISTER" the most beautiful motion picture ever made. I know it is a credit to Metro to distribute "THE WHITE SISTER," as it is a credit to Inspiration Pictures, Inc., and everyone who was connected with its making.

Miss Lillian Gish is truly marvelous in her performance—it is one of the most remarkable I have ever seen, and undoubtedly the finest of her career. I have the deepest admiration for the directorial genius of Henry King, and for Charles H. Duell, Jr., whose vision made "THE WHITE SISTER" possible.

I know that "THE WHITE SISTER" will make tremendous profits for exhibitors. It is one of the three greatest money-making special productions of the year — two of them Metro pictures—and remember, it is being offered *first* to the trade.

(Signed) MARCUS LOEW,
President Metro Pictures Corporation

A Metro Picture

REG U.S. PAT OFF

Not a Movie - A work of Art!
N.Y. Sun and Globe

LILLIAN GISH
in
The WHITE SISTER

Made in Italy

Haunting old-world beauty—

Actual settings of the famous novel.

Volcano Vesuvius in actual eruption belching lava over the countryside.

A devastating flood when the dam breaks.

A desert fight with Arabs filmed in Algeria.

A great star — a great story — a great director.

A Metro Picture

Gee whizz— what a series—

OH BOY—Wait till you see chapter 1 of this new series.

The biggest genuine KNOCKOUT series for 1924—Bigger than "Fighting Blood"—By H. C. Witwer the same author who wrote the "Fighting Blood" Stories.

Beautiful Alberta Vaughn in the lead and practically the entire original "Fighting Blood" cast and directed by MAL ST. CLAIR who directed "Fighting Blood"—Don't let your competitor grab "The Telephone Girl" stories from you—Take our tip—Book and boost this marvellous new series to the very limit.

The Telephone Girl

RIGHT HOT OFF THE PAN
From Cosmopolitan
Magazine To Your Screen

12--Two Reels Knockouts--12

Distributed Throughout the World by

FILM BOOKING OFFICES

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EXCHANGES EVERYWHERE
SALES OFFICE, UNITED KINGDOM:
R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St.,
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You'll Say It's an Audience Picture!

And a box office picture, too!

That's what we set out to make—a picture that would get the public into your theatre, any time, any place! And we have certainly hit the nail on the head this time; it's a knockout!

How your audiences are going to thunder their applause—they'll raise the roof as Hoot leaves them thrilled and breathless time and time again. You know what Hoot can do with a bucking bronco—but just wait until you see him with a roaring fire-truck! And speaking of box office receipts—why, that's just what we mean when we say it's his greatest picture!

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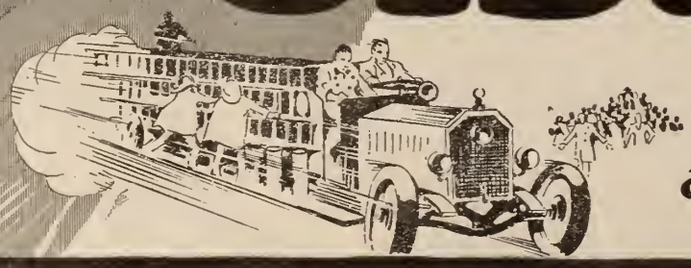
CARL LAEMMLE presents

HOOT GIBSON

in his greatest action romance



HOOK and LADDER

UNIVERSAL GIBSON PRODUCTION ◆◆ Directed by EDWARD SEDGWICK

GLADYS BROCKWELL

BABY PEGGY

SHELDON LEWIS

CARL STOCKDALE

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The DARLING of NEW YORK

storms Chicago

CHICAGO has been hit—and hit hard by this startling, sparkling story of New York life. When four papers in any one town agree unanimously that a picture is "there" you can be sure that it's delivering the goods! It is just a sample of what the picture is doing everywhere. Don't wait for anything else — grab it quick!

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Presented by

Carl Laemmle

Directed by

KING BAGGOT

FEBRUARY IS **Carl Laemmle** ANNIVERSARY MONTH

1884 1924

Has appeal— interesting! Daily Tribune

Huge success! Post

Sensation— dramatic story! Herald Examiner

Enjoyable— exciting—realistic! Evening American

Film Booking Offices of America, Inc.

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George O'Hara [leading man]

and the entire cast of

Fighting Blood

know that more than 7000 Exhibitors have had a prosperous year during 1923 in playing "Fighting Blood". Therefore Film Booking Offices, H. C. Witwer, George O'Hara and the entire cast of "Fighting Blood" join in extending their best wishes for a big year in 1924 to all who have played "Fighting Blood" and to assure those who haven't that there is a year of real prosperity in this really remarkable series

1924
belongs
to
F. B. O.

Watch for F. B. O's Big New
H. C. Witwer-Cosmopolitan Magazine Series
"The Telephone Girl"
to be the sensational clean-up series for 1924

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OPPORTUNITIES for real showmanship cease when the feature is so long that there is no room left to build up a program with Short Subjects. What is the need of a high-priced manager when the feature takes up the whole program?
Danny certainly hit the nail on the head when he said, in Film Daily:
"What has a real manager to do when he takes in a 10 or, worse still, a 12-reel feature? Very little. Certainly there isn't a chance to develop or upbuild his program. Either the big picture carries the show. Or it doesn't."
And you know that often it DOESN'T.
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The Greatest Comedy Cyclone Ever Filmed
A Gale of Laughter will Hit your House with the
JACK WHITE PRODUCTION
"FLYING FINANCE"
with
NEELEY EDWARDS
and Lillian Hackett
MERMAID COMEDIES
A two-reel comedy with exploitation possibilities worthy of a "super feature"
Supervised by
JACK WHITE
EDUCATIONAL FILM EXCHANGES, Inc.
E.W. Hammons
President
Educational Pictures
"THE SPICE OF THE PROGRAM"

--four

George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

FIRST NATIONAL PICTURES

years before!

How the scenes flashed back through his mind! The terrible anguish of his leaving. The curses of his loved ones ringing in his ears as he trudged down the dirt road to do that which he believed was his duty.

Then his return—the shock of finding his home in ruins. His search for her and then to find her—a notorious woman. She said no!—but could he believe her?

What drama! What romance! What thrills! What scenery! It's no wonder that Sam Katz picked "The Eternal City" from 30 pictures offered to open at the Roosevelt Theatre, Chicago, January 7th for a minimum of four weeks.

"The ETERNAL CITY"

Presented by
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
A First National Picture

HIT No. 8

In placing your advertising appropriations for 1924 it is well to bear in mind the overwhelming predominance of the paid exhibitor circulation of Motion Picture News over a period of seven consecutive years.

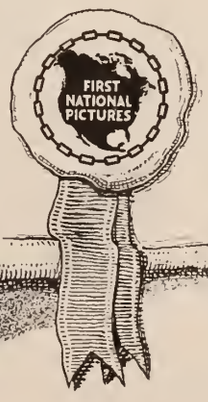
Today we have 8132 paid exhibitor subscribers—nearly double the number of any other journal in the field.

Whereas ~ ~

we, First National
having placed under
contract, four wonder-
ful screen artists
do hereby

pledge ourselves

in 1924 by

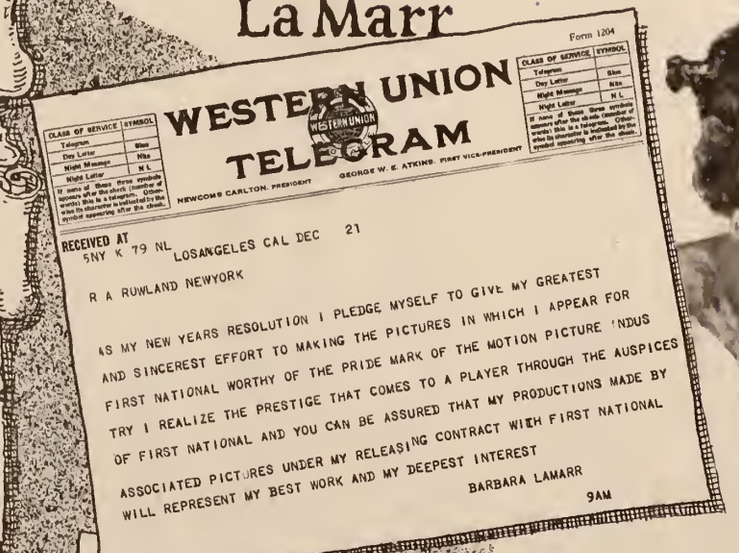


~proper selection of stories.
~intelligent selection of directors.
~closest possible co~ operation with pro~ ducing units.
~in other words the application of BRAINS in every step of the production adminis~ tration.

to make these players four of the few big box~

~ ~ the players pledge themselves

Barbara La Marr



Form 1204

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
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Day Letter | Blue
Night Message | NMs
Night Letter | N L

RECEIVED AT
5NY K 79 NL LOSANGELES CAL DEC 21

R A RUWLAND NEWYORK

AS MY NEW YEARS RESOLUTION I PLEDGE MYSELF TO GIVE MY GREATEST AND SINCEREST EFFORT TO MAKING THE PICTURES IN WHICH I APPEAR FOR FIRST NATIONAL WORTHY OF THE PRIDE MARK OF THE MOTION PICTURE INDUS TRY I REALIZE THE PRESTIGE THAT COMES TO A PLAYER THROUGH THE AUSPICES OF FIRST NATIONAL AND YOU CAN BE ASSURED THAT MY PRODUCTIONS MADE BY ASSOCIATED PICTURES UNDER MY RELEASING CONTRACT WITH FIRST NATIONAL WILL REPRESENT MY BEST WORK AND MY DEEPEST INTEREST

BARBARA LAMARR

9AM

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram | Blue
Day Letter | Blue
Night Message | NMs
Night Letter | N L

RECEIVED AT
8NY K 46 NL LOSANGELES CAL DEC 21

R A ROWLAND NY.

FIRST NATIONAL HAS PLACED AT MY DISPOSAL EVERY FACILITY TO MAKE THE PRODUCTIONS BEARING MY NAME CONSPICUOUS SUCCESSES AND I PLEDGE MYSELF WHOLE HEARTEDLY TO THE FULLEST ACHIEVEMENT OF OUR COMBINED EFFORTS FOR SURPASSING PRODUCTION RESULTS IN EVERY ONE OF MY PICTURES DURING THE NEW YEAR

CORRINNE GRIFFITH

Corinne Griffith

office stars on the the screen during 1924~5

Here is the most dar~ing prediction that has ever been made in this industry and just as we have made good on our picture promises, just so will

FIRST NATIONAL

make good on it's star promises.

Colleen Moore

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

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RECEIVED AT
6NY K 82 NL LOSANGELES CAL DEC 21

R A ROWLAND NY

FIRST NATIONAL FIRST HAS BEEN MY SLOGAN EVER SINCE FIRST NATIONAL DEMONSTRATED ITS FAITH IN MY ABILITY WITH THE CONTRACT UNDER WHICH I MADE FLAMING YOUTH AND PAINTED PEOPLE I HAVE JUST RETURNED TO THE STUDIO FROM A TRIP ACROSS THE COUNTRY AND AT EVERY STOP EXHIBITORS ECHOED THE PHRASE QUOTE FIRST NATIONAL FIRST UNQUOTE AND I HAD THE PLEASURE OF ASSURING MANY OF THEM THAT I WILL CONTRIBUTE THE BEST THAT IS IN ME TO JUSTIFY THEIR FAITH IN THE COMPANY

COLLEEN MOORE

Ben Alexander

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT
3NY K 79 NL LOSANGELES CAL DEC 21

R A ROWLAND NY

I AM GOING TO BE A GOOD BOY AND WORK LIKE EVERYTHING TO MAKE MY NEW FIRST NATIONAL PICTURES AS SUCCESSFUL AS PENROD AND SAM AND BOY OF MINE I AM THE ONLY KID IN THE WORLD WITH A FIRST NATIONAL CONTRACT AND MY MOTHER SAYS THAT I SHOULD NOT LET IT GO TO MY HEAD BUT IT DOES A LITTLE BIT BUT I AM GOING TO WORK IT OFF AND YOU CAN COUNT ON ME DOING MY STUFF

BEN ALEXANDER

9AM

FIRST NATIONAL PICTURES

Big first run exhibitors who have pledged their support ~ ~ ~ ~

Des Moines Theatre
Des Moines

Rialto Theatre
Omaha

Empress Theatre
Oklahoma City

Metropolitan
Washington, D. C.

Broadway Theatre
Charlotte, N. C.

Rex Theatre
Vancouver

Branford Theatre
Newark, N. J.

Garden Theatre
Paterson, N. J.

Garrick Theatre
Minneapolis

Garrick Theatre
St. Paul

Gordon's Olympia
Boston

Chicago Theatre
Chicago

Capitol Theatre
Detroit

Circle Theatre
Indianapolis

National Theatre
Louisville

Metropolitan
Cleveland

Colorado Theatre
Denver

Kinema Theatre
Los Angeles

Strand Theatre
New York

Strand Theatre
Brooklyn

Strand Theatre
New Orleans

Liberty-Regent
Pittsburg

New Garrick Theatre
Duluth

Strand Theatre
Milwaukee

New Grand Central
St. Louis

Liberty Theatre
Seattle

and hundreds of others

Thousands will be watching us. Thousands will check each picture—and we want them to. We invite every exhibitor in the country to aid us in this tremendous plan to increase the box office receipts for their theatres.

FIRST NATIONAL PICTURES

1924 ~ FIRST NATIONAL'S BIGGEST ~

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Founded in September 1913

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VOL. XXIX NEW YORK, JANUARY 12, 1924, NO. 2

The Blue Pencil

WE OFFER the industry for 1924 — a blue pencil.

It is the most valuable gift we can think of; without exaggeration its actual value can only be set in millions of dollars of box office money.

The gift is tendered to the bosses themselves — not to the press agents.

Take your own — the one on your desk; and use it freely, this year.

* * * * *

Blue pencil all the stuff you have heretofore sent to the public prints; *all* of it — you won't go wrong.

Begin with the silly boast that this is the fifth industry in size — it isn't you know; it only lines up as a modest manufacturing activity and way down the line at that: and, then, blue-pencil the other boasts — about stars' salaries, bonuses, contracts, picture costs, profits, extravagance.

You say, in reply that it is necessary to lie to the exhibitor in order to impress him. Maybe he has been deafened by loud yelling; maybe he doesn't appreciate the honestly, quietly told values of pictures: but the point is this, that in yelling at him you don't have to include the whole newspaper reading public. Let's lie, if we must, among ourselves.

* * * * *

Whenever these deplorable statements appear publicly, we have an all too ready vision of the individual typified by Canon William Sheafe Chase. He smiles with the gleeful hate of a gossip at a keyhole. Out come his scissors and the printed extravagance goes into a scrapbook to appear again in due time as a sophistry in behalf of a bill whereby the government shall take over the motion picture business, censor its pictures in the making and regulate its salaries and commodity prices.

It is read by every congressional and state legislator and local ordinance maker in the land and duly recorded for the time when the tax budget lifts its head.

But, worst still, the lie goes winging its way into the household supported by modest wages and dire economy and there it breeds bitterness and opposition.

Perhaps it sells a picture; but at what stupendous cost! A parallel occurs to us: the burning down of a great community barn just to provide one joymaker with a fleeting illumination.

Then our industrial troubles, or trade quarrels — why rush with them to the public prints? This reaction hurts pictures; and pictures are all the public is interested in. True, the statement will get space. That is no trick. The newspapers have fattened right along at the expense — the great and untold expense of the motion picture.

* * * * *

Calm thought is difficult in this hectic competitive creative enterprise of ours. But it's the thing we need most today.

We are not running a circus. It's the show business true enough, but also it is a public service. In fact there is no greater public service; and that means high responsibility, high responsibility to the public. No man, honestly in and of motion pictures can avoid that responsibility.

* * * * *

The pity of it is that the truth, just the truth about picture making, would be so readable, so much more romantic than the circus barker's wild exaggerations.

The star's salary for instance — why it is a simple matter of supply and demand, surprising but inevitable. The exhibitor's supply of pictures — whence they come and how and why. The picture theatre's place in the community, etc., etc.

To a man in a tree it looks right along as if all we need to right ourselves with the public is just this sort of truthful publicity — this and this alone.

But if we can't do the constructive thing let's at least stop doing the destructive. Let's put a stop to the damning distortions — the stuff that sends gullible youth trudging toward Hollywood and that drives bankers away from the business, that makes Sunday newspapers and unmakes public approval — in short, the stuff that burns down the barn just to make a flare.

Use the blue pencil.

* * * * *

Because of the recent and deplorable Hollywood scandal the editorial is continued on the following page.

PICTURES AND PEOPLE

THE shooting season has reopened in Hollywood. And another avalanche of publicity has inundated the newspapers from coast to coast. Millions upon millions of people are today reading and discussing the bald facts of a case that needs no comment here. Every exhibitor in the land will have to deal as best he may with a blow that jars the underpinning of his community theatre; censorship repeal will be staggered and new censorship bills encouraged; all the constructive work, through good pictures and good and sincere efforts toward better public relations will be undone. Again — the barn has been burned to the ground!

* * *

IT looks like very pleasant work ahead for Lewis Stone, Ama Rubens, Mary Alden and Constance Bennett when George Fitzmaurice begins shooting scenes for Sam Goldwyn's production of "Cytherea," the Joseph Hergesheimer story. These principals, who have been selected for the most important roles in company with others, will be taken to Cuba and Paris for the exteriors. Where is there a place so eloquent of romance and adventure as Paris in the spring?

* * *

JUSTINE JOHNSTONE, who starred for a while in Realart productions, is in New York for the holidays, having come over from London with her husband, Walter Wanger. It is rumored about that she contemplates taking a flier in vaudeville.

* * *

We have never taken Hollywood over-seriously. It — referring only to the picture colony there — is no more immoral than any other community where money is plenty. Hollywood is in the eyes of the world — that's all. But that's enough! As for Miss Normand, knowing of her many lovable qualities, we have had sympathy for her. But if a criminal must appear when she makes her social calls, surely her community will be obliged to take action.

From such comments as can hurriedly be heard in New York, the feeling among film men is a most serious one, that something must be done, something straightforward, something productive of certain results.

"Perhaps," was one facetious remark, "some of our screen stars can be induced to go into vaudeville."

And an immediate reply came from a bystander: "Vaudeville would not have them."

Which, most logically, brings up the question: can motion pictures afford to have them?

It seems to us that the time has surely come to turn the searchlight upon Hollywood. And let the searchlight be turned by this industry itself not by the newspapers. Like Rosie's suspicion of Abe Potash, Hollywood cannot possibly be as rotten as the public mind now conceives it to be. Any attempt at a quietus, however well meaning and well deserved it will be, will only add suspicion. Let the motion picture house out there be thrown wide open, every window of it, let every aid be lent to the police and let justice be fully meted out to the real offenders against society. Let this be done by the picture people themselves.. And then let them apply the surgeon's knife and do away with this offense against their own health, the law of the land, and the deep obligation of the motion picture to the welfare of the American home.

W. A. J.

* * *

PROMINENT film reviewers on newspapers in Toronto and Montreal have been busily engaged in picking the high spots among picture attractions which have played Canadian cities during the past year and some of their comment is of peculiar interest as it reflects to a certain extent, the Canadian mind which is admittedly somewhat different to the viewpoint of critics of the United States or England.

"Scaramouche" was the first choice of both Fred Jacobs, dramatic reviewer of the Mail and Empire, Toronto, and S. Morgan-Powell of the Montreal Daily Star, both of whom are recognized as theatrical authorities. Mr. Jacobs gave second place to "The Covered Wagon" because, he pointed out, this production did not hold the emotional appeal that it possesses when shown in a theatre of the United States.

Other "bests" selected by Mr. Jacobs included:

"The Green Goddess," an excellent example of a thrilling melodrama.

"Hollywood," for its broad satire not common in films.

"Enemies of Women," the best of "garish dramas."

"The Hottentot" was the best of straight farces.

"Three Ages," the best of the typical movie farces.

"Safety Last," second best of the film farces.

"Diana of the Crossways," the best example of a classic novel made into a picture. This is an English picture.

"Grumpy," for being a "good show."

"Merry-Go-Round," as an example of a movie narrative at its best and one of the artistic achievements of the year.

"Robin Hood," an elaborate production served without its leading character, or rather with Douglas Fairbanks substituted for Robin Hood. "Oliver Twist," says Mr. Jacobs, is another example of the substitution of a star, Jackie Coogan, in place of the actual character.

* * *

THE King and Queen of Italy have looked with favor upon "Douglas Fairbanks in Robin Hood," which marks the third time that Doug's big canvas has been shown before European royalty.

* * *

THE curtain has been run down on 1923 — which was a notable year for the industry. While it revealed the customary shut down of production and offered the usual conflict over excessive overhead between producer and exhibitor — while it presented the direful predictions of the future, it was, nevertheless, a year marked for the clarifying of the atmosphere.

There will not be so much waste in 1924. Waste of money, waste of words — this waste will largely be eliminated.

While the new year has scarcely begun the elements which compose the industry are already working harmoniously. The producers, distributors and exhibitors are looking ahead with real foresight. In production circles the process of clarification is already in force. The new work will be accomplished along a strictly business-like basis. Lavish expenditures on films will be entertained, but the moneyed pictures must deliver the goods.

There will be economy of effort. Gone are the old days when irrelevant scenes were dragged in by the heels to make a bombastic splurge. The story will be told in straightforward fashion. The big film spectacle because of its cost will demand top prices. And the two-dollar picture is here to stay. But economy will be employed in producing it.

The conflict between distributor and exhibitor is always with us — and while we cannot expect a lasting peace, there will result a better co-operation — a better understanding — because the exhibitor is seizing the opportunity of looking over his product before he closes his contracts.

It is the age-old battle of commerce — the battle of the buyer and seller. The battle is no different in the film indus-

try than it is in any other commercial field. The seller would profit at the buyer's expense and the buyer would profit at the customer's expense. The seller would dispose of his product at the biggest price possible — and the buyer would pay for it at the smallest price possible. Both are in business to make money. This conflict will always endure because of trade and competition.

As far as the exhibiting angle is concerned — the public is flocking to pictures in ever-increasing numbers. Better pictures have inspired a greater patronage. That prosperity is upon us may be appreciated in the box-office returns.

The industry has received recognition from official sources too — a true trend of the force of the film as an important factor in public life.

President Coolidge's recommendation of the abolition of the admission tax will react to the good of everyone concerned with this vast industry. The exhibitors' coffers should net handsome receipts.

In all, 1924 looks like a real banner year. Resolutions have been made which should reap rewards.

Business methods with a sincerity behind them — business methods with real work and less agitation — these employed to the utmost should make 1924 the best and brightest year of all.

* * *

THE calamity howlers who predicted the film industry was on its "last legs" will not be comforted by the announcement that Famous Players will reopen their Hollywood studios shortly — and within a month will have twelve companies in operation.

This belies the rumors of collapse which have been circulating ever since a cessation of studio activities was ordered by the executives.

The first definite step toward the producing of better films has resulted from this edict—and one of the first producers to profit by it is Thomas H. Ince. In view of what he has done by "Anna Christie," it is reasonable to expect that he will accomplish big things for the ensuing year.

* * *

THEODORE Roberts, who has been very ill in a Pittsburg hotel, is reported on the road to recovery. He is still a very sick man which necessitated the cancellation of his vaudeville dates for several weeks ahead. In Indianapolis where he was to play this week in his one-act sketch, "The Man Higher Up," movie fans circulated a chain prayer for his speedy recovery.

It is a pleasure to record his masterful portrayal of Moses in "The Ten Commandments,"—a portrayal perfectly in character —one which bears out the popular conception of the Hebrew law-giver. Mr. Roberts is always dependable.

* * *

MARY PICKFORD assumed one of her favorite roles Christmas week when she played Santa Claus. Hundreds of homes registered joy when the star gave away Christmas dolls through various charity organizations.

For many years Miss Pickford has been giving an increasingly large number of dolls as Christmas gifts to little girls throughout the world. This year it was necessary to assign one member of her wardrobe staff to dressing these dolls, though the clothes for each were designed by the star who also supervised the costuming.

As a rule these dolls are dressed to represent some film character Miss Pickford has portrayed. This year nearly all the dolls were garbed as "Rosita."

* * *

IN the Cosmopolitan production, "The Great White Way," which succeeded "Under the Red Robe," Thursday night at the Cosmopolitan Theatre there is assembled as varied a cast as has ever been shown on the screen. It includes not only celebrities of the films and footlights, but takes in editorial writers, cartoonists, prize-fighters, promoters, jockeys, novelists, essayists, columnists, sporting editors, and the authors of special newspaper articles.

The cast ranges all the way from Anita Stewart, Dore Davidson and T. Roy Barnes of the films and Oscar Shaw, Tom Lewis, Hal Forde, Stanley Forde and Harry Watson of the stage, to Arthur Brisbane, the editorialist, Tex Rickard, the fight promoter, the cartoonists, Billy De Beck, Harry Hershfield, George McManus, Winsor McKay, J. W. McGurk, Hal Coffman, Joe Humphreys, the demon announcer, Johnny Gallagher, who refereed the Dempsey-Firpo fight, Ned Wayburn, Earle Sande, the jockey of "Zev," and many others—not forgetting the entire Ziegfeld chorus.

* * *

AMONG those who are planning trips to Europe—trips which may eventually lead them around the world—are the Lloyds (Harold and Mildred) and the Fairbanks (Doug and Mary). Others who have long since checked out of the States are Betty Blythe, George Arliss, Lillian and Dorothy Gish, Claire Windsor, Bert Lytell, Montagu Love, and Alice Terry. These players are now parked in England, France, Italy and Africa. European bookings have also been made for Richard Barthelmess, May McAvoy, George Walsh, Lewis Stone and several directors, scenarists and cameramen.

* * *

AN interesting bit of information comes to light in connection with the picturization of "Anna Christie." It is not generally remembered that there has been another "Anna" besides Blanche Sweet and Pauline Lord, who created the role on the stage.

That other "Anna" was none other than Lynn Fontaine, "Dulcy" of the footlights. Not, however, in the version that won the Pulitzer prize and inspired the picture, but in another, earlier drama by O'Neill, called "Chris," which failed and was rewritten.

The later treatment of the story made "Anna" the pivotal character instead of her father.

* * *

TOM Moore, who shut his eyes on the kliegs last autumn in order that he might hear his voice on the stage, is getting returns for his ambition. The first play in which he appeared has been sent to the store-house—but the erstwhile screen star was given good notices for his adaptability and talent.

He is now engaged for the leading role in Eugene Walter's new play, "Thieves in Clover," and will be starred in the production when it has its out-of-town premiere.

* * *

ANOTHER screen star who is returning to the stage is Clara Kimball Young, who is booked for the Capitol Theatre, San Francisco, the night of February 3, in "Trimmed in Scarlet," the work of William Hurlbut. Six weeks of bookings have been charted on the Coast after which the star will play

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Independents Report Good Progress

New Organization Is Perfected At An Enthusiastic Gathering At Astor

THAT good progress has been made during the past week in perfecting the Organization of the Independent Motion Picture Producers and Distributors Association was proven by the reports of various special committees, presented at a meeting of the Association held at the Hotel Astor, Dec. 27th and which was presided over by President I. E. Chadwick.

A special committee consisting of Jos. Brandt, Whitman Bennett, Dr. W. E. Shallenberger, Oscar A. Price, and President Chadwick filed a report recommending the Constitution and By-laws as drafted by the committee and which, with a few minor additions were unanimously adopted with the thanks of the Association.

Treasurer Bobby North, chairman of the Finance Committee reported that all of the companies which had originally subscribed to the membership roll had paid their dues and had thereby, so far as known, established a precedent among film organizations.

Jack Cohn, Nathan Hirsch and Executive Secretary Charles B. Hoy, comprising the Membership Committee reported that fifteen companies have signified their intention to join the Association and requested application blanks be sent to them. This committee plans an immediate drive for new members and expect to increase the membership to fifty companies during the month of January. Harry Cohn of the C. B. C. Films Sales Corp., who attended the meeting promised to send in at least a dozen applications upon his return to the coast within a fortnight.

President Chadwick asked for the unanimous consent of the Association to add to the charter membership list the Tri-Stone Pictures Inc., and Monogram Pictures Inc. The Commercial Trust Co. was designated as the depository for the Association's funds.

A Committee on Standard Uniform Contract was appointed by President Chadwick composed of the following.

Chairman John Lowell Russell, Blazed Trails Production Co.; Bobby North, Weber & North; Jos. Brandt, C. B. C. Films Sales Inc.; Andrew J. Callaghan, Monogram Pictures Corp.; Nathan Hirsch, Aywon Film Corp., and the Association's President ex-officio.

This Committee will meet during the week to consider the following suggestions relative to a standard form of contract for the independent market:

A contract between distributors and state right exchanges, a contract between producers and primary distributors, a contract between distributors and foreign buyers.

Considerable routine business was transacted and several committee chairmen announced call for meetings to be held this week.

"Why Worry" Brings Pathe Ban In Mexico

Pathe, together with American Releasing films under the supervision of the United Studios, Inc., of Los Angeles, and the Rolin Film Company have been placed under the ban in Mexico, according to notification received by the Postoffice Department at Washington.

"Why Worry" is said to be responsible for the barring of Pathe pictures. Mexican officials maintain that it was a deliberate attempt to ridicule their country. Protests from the Hays office and from Pathe to Mexican officials are said to have been unavailing and the difficulty will not be settled in all probability, until internal affairs in Mexico undergo a change.

"Quicksands" is said to be responsible for the banning of American Releasing. It was produced by Howard Hawks and later assigned to M. C. Levee of United Studios.

Bob Dexter Luncheon Guest of Associates

BOB Dexter, retiring advertising manager of First National, retired easily and gracefully with the aid of a luncheon tendered him by his First National associates on December 28th at the Maisonette Restaurant. When the last speech was spoken it was generally conceded to have been the most successful of a long line of First National parties.

H. O. Schwalbe, R. A. Rowland, and all the department heads were among those who assembled to bid Dexter goodbye and wish him well in the field of fiction writing. E. Bruce Johnson presided as toastmaster, introducing the many speakers and seeing that they spoke one at a time. Music was rendered by the entire company, the two most popular numbers being: "Yes, We Have No More Dexters" and "Bobby Dexter," sung to the well known tunes of "Bananas" and "Barney Google."

Among the official speakers were Samuel Spring, Bill Yearsley, R. A. Rowland, H. O. Schwalbe, and the guest of honor himself. Several impromptu acts were staged.

Seating Tax Is Still On Under Mellon Bill

The Mellon tax bill now before the Committee on Ways and Means makes no provision for revision of the present law eliminating the seating tax, it is revealed. The bill provides for the repeal of the entire admission tax at once but provides no change in the seating tax in places of amusement.

Passing of Dr. Holley Is Mourned By Industry

President Sydney S. Cohen of the M. P. T. O. A. eulogizes Dr. Francis Holley in an official communication to exhibitors. Dr. Holley passed away recently after a lingering illness at Dr. Mayo's sanitarium in Rochester, Minn.

President Cohen says in part:

"He was in every respect a great man, admired and respected by all for his endeavors in behalf of mankind, and his death comes as a great shock to all who knew him. His loss will be felt by exhibitors throughout the country, whose friend he ever was."

Do Your Bit in Campaign To Repeal Admission Tax!

REPORTS coming in from over the country show that many exhibitors are doing their bit in the campaign to repeal the Admission Tax.

But success will be assured only if there is one hundred per cent action by every theatre owner. So we say again: wire or write to your Congressman and your Senator. Give them the facts. Show them that the tax is a hardship on the public and that it is actually operating to keep people away from the theatre, and that it is an unjust levy on the industry. Make your letters specific. Only facts count. You know them as nobody else does.

Out in Ohio, M. B. Horwitz, president of a Cleveland neighborhood circuit, has started an active campaign to arouse exhibitors all over the State. First, he had a lot of cards printed to post in theatres, calling the public's attention to the repeal fight. Then he sarted a chain of letters, designed to reach all the exhibitors in Ohio. This letter embodied most of the points emphasized by the trade papers and suggested by leaders of the industry. He sent this letter to five exhibitors. Each was requested to send a duplicate letter to five other exhibitors. The communication also contains a copy of a telegram which each exhibitor is asked to send to his Senator and Congressman.

An example of an exhibitor who's on the job is furnished by C. C. Klutts, manager of Glades theatre, Moore Haven, Florida. He has supplied his representatives in Congress with an itemized statement showing the loss occasioned his theatre over a six months' period because of the Admission Tax. "In the past six months I have had to go down in my pocket in order to furnish amusement for my people, whereas with the repeal of the tax I could have made a reasonable profit on my investment," Mr. Klutts wrote.

Do your bit in the Tax Repeal Campaign!

Hudson's Bay Company Wins Libel Suit

SETTLEMENT has been made of the Hudson's Bay Company vs. Famous-Players Lasky Service, Limited, libel suit, in which the Hudson's Bay Company sued to restrain the defendants from circulating a motion picture titled "The Call Of the North" on account of alleged misreprentation of the company's methods of dealing with traders in Canada.

The picture was made in America and sent to England containing scenes which the Hudson's Bay Company claimed were a libel on their business methods. Famous-Players Lasky agreed to eliminate these scenes, but in the prints circulated in England, these changes it was charged, had not been made. As a result of the action, the defendants, the Famous-Players Lasky Service, Limited, undertook not to circulate the film in its original condition and also to indemnify the plaintiff company for costs and responsibility in the case.

The Critical Angle on the Honor Roll

By Robert E. Sherwood

THE News's "Honor Roll for 1923" fills me with considerable alarm. I have perused this selection of fifty-two outstanding pictures, graded according to their box-office value; I have put the list beneath the microscope of critical analysis, I have tested it chemically—and to my intense distress, I find that it is in remarkably close accord with my own opinions.

You can't imagine what this means to a critic. For years I have been reviewing pictures as they came along, considering them solely from my own point of view, and enjoying a hearty laugh as I saw the films that I had praised turn into financial flops, and those that I had panned emerge from the mill as big box office winners.

I have been so consistently wrong, from a strictly commercial angle, that I have grown to be proud of it. One exhibitor in the South wrote me that he used my reviews as an infallible guide in the selection of attractions for his theater; he would always read what I had to say about a picture, and then bet the other way. He now owns several theaters and a chain of Rolls Royces.

Burying the Hatchet

However, it looks now as though I and the rest of the movie critics were beginning to crack under the strain. If one is to believe the *News's* "Check-Up" system (and apparently everyone does believe it), the day has come when the critics and the public must bury the old hatchet and agree with each other.

The "Honor Roll" is composed of fifty-two pictures, of which sixteen are graded above 90 per cent. in box office value, and the remainder above 80 per cent.

The first sixteen, in order of preference, are: "The Covered Wagon," "If Winter Comes," "Little Old New York," "Robin Hood," "Enemies of Women," "Merry-Go-Round," "Circus Days," "Rosita," "The Spoilers," "Human Wreckage," "Safety Last," "Anna Christie," "The Hunchback of Notre Dame," "The White Rose," "Scaramouche" and "Ashes of Vengeance."

If these, four were included in my book "The Best Moving Pictures of 1922–'23," and six more will appear in the next edition of that same work. Thus, I raise no question whatsoever concerning ten of the sixteen.

Of the remaining six, I found considerable merit in "Circus Days" and "The Spoilers," but failed to give them highest rating. "The White Rose" had moments of greatness, but was marred by excessive theatricalism. "Ashes of Vengeance," though splendidly acted, was over-elaborate and long-winded.

The only two pictures on the list with which I disagree completely are "Human Wreckage" and "Enemies of Women." I should say that the success of this pair may be attributed entirely to effective exploitation and loud ballyhoo.

Turning to the thirty-six films in the 80 per cent. group, I find fourteen that I have praised extensively in my reviews, eight that I liked moderately well, and eight that I actually panned. I failed to see the remaining six.

The eight pictures for which I had the least use are "Flaming Youth," "Ruggles of Red Gap," "The Cheat," "Bluebeard's Eighth Wife," "Mighty Lak' A Rose," "The Bright Shawl," "Rupert of Hentzau" and "Poniola." These, together with "Human Wreckage" and "Enemies of Women," make a total of ten wrong bets out of a total of 46 box-office hits—which gives me an approximate batting average for the year of 78 per cent.

That, in view of my past record, is phenomenal.

There is, however, another aspect to the question which must be considered.

Which of the pictures that I praised most loudly last year do not appear on the "Honor Roll" at all?

I find only six omissions. They are "Peg O' My Heart" (Metro), "Shadows" (Preferred), "Driven" (Universal), "Hollywood" (Paramount), "The Girl I Loved" (United Artists), and "A Woman of Paris" (United Artists). In my own behalf, I must say that I did not predict substantial financial success for any of these, except "Hollywood" and possibly "Peg O' My Heart."

However, these are isolated instances—and must be classified as inevitable errors of judgment by those who feel that the box-office is the one and only standard gauge of a picture's merit. Personally, I feel differently about it—but then, that's just my way.

Dawn of New Era

There are various morals to be drawn from the *News's* "Honor Roll." Granting that it is the most conclusive and authentic list that is possible under the circumstances, it indicates the dawn of a new and brighter era for the motion picture.

Ever since the earliest Biograph days, when the public began to wake up to the potentialities of this remarkable new medium of entertainment, there has been a veritable tidal wave of bunk about the distinction between Commercial Value and Art.

I have heard producers, distributors and exhibitors talk about Art as though it were some vastly unprofitable element which was to be shunned carefully by anyone who was anxious to retain possession of his shirt.

"The public doesn't want Art," has been the persistent cry, with the added statement that: "What the public wants is entertainment."

Almost everyone in the movie industry was scared to death of Art, and ran miles at the very mention of its name. The reason for this was obvious: Art, in the minds of these earnest public servants, was hopelessly associated with the word "highbrow." Anything artistic was naturally limited to a small and select group of long haired intellectuals in Greenwich Village.

As a matter of fact Art is nothing of the kind— and never has been. Many people have attempted to define Art, and no one has succeeded; it is actually an indefinable quality. Whatever it is, however, it is beautiful and exalting. It is something that is above the common run of human creations—something that anyone may look at with wonder.

Art is not the exclusive property of the few; it is the divine heritage of the many. And it is entirely possible for Art to be profitable.

If you doubt this, look at the first picture on the "Honor Roll"—"The Covered Wagon," a true work of art if there ever was one. Look at "Little Old New York," "Robin Hood," "Merry-Go-Round," "Rosita," "Anna Christie," "The Hunchback of Notre Dame" and "Scaramouche." Look at the comedies of Harold Lloyd, and Charlie Chaplin and Buster Keaton.

Or, to step from the screen, look at the writings of Ring Lardner, the paintings of Maxfield Parrish, Paul Whiteman's orchestra or Babe Ruth's swing. In each of these is Art—and a large, corpulent bank-roll as well.

There are many artists in the movies—Charlie Chaplin, Doug Fairbanks, Harold Lloyd, Ernst Lubitsch, Robert Vignola, Mary Pickford, Rex Ingram, Buster Keaton, Mickey Neilan, Joseph Urban, Charles Ray, James Cruze, Ramon Novarro, Erich von Stroheim, Thomas Meighan, D. W. Griffith, Lon Chaney, Ernest Torrence, Jackie Coogan, Frank Lloyd, Norma Talmage and John Barrymore, among others. All of them have made money.

Isn't it about time to drop the notion that Art is something stuffily dull and snobbishly highbrow?

Art Not Highbrow

The year 1923 has proved that, in nine cases out of ten, the best pictures, from an artistic point of view, are also the best bets in the box-office. For a long time, the public supported and encouraged shoddy efforts on the screen; but that was because the public wasn't given a decent chance to choose anything better. When it so happened that a genuinely fine picture was accorded expert exploitation, the fans flocked to it enthusiastically—as in the case of "The Four Horsemen of the Apocalypse." As a rule, however, they took what they got; and because no other means of entertainment was at hand, they were darned glad to get it.

Now, the fans are being given consistently good pictures, effectively presented, and they are proving their worthiness. All that they have needed is someone with courage enough, and sufficient skill, to set a new standard for them.

It is my belief that the progress recorded in 1923 will be continued to an even greater degree throughout the next year—that the absurd discrepancy between Commercialism and Art will be still further decreased. The film producers will have it brought home to them that they can make good pictures and money at one and the same time.

The Why of Mr. Sherwood's Article

MOTION PICTURE NEWS asked Robert E. Sherwood, photoplay critic for "Life" and the "New York Herald," and author of "The Best Moving Pictures of 1922-23," to write his candid opinion of The News Box-Office Honor Roll for 1923, published in our Holiday Issue.

The accompanying article is Mr. Sherwood's response. We are glad to give it space—for one reason because it comes from a distinguished critic who is also a genuine friend of the motion picture.

Pittsburgh Schools Buy Educational Films

The Pittsburgh Board of Education, appreciating the value of visual education for the pupils, has decided to purchase fifty pictures a year for use in the public schools.

Financing Pictures Told in Article

Magazine of Wall Street Tells of Methods Used by Banking Concerns

UNDER the title "Financing the Moving Picture Business," The Magazine of Wall Street contains an article that should be interesting and enlightening to the industry. It points the pitfalls for the banker and the methods by which loans are negotiated and the banker protected.

In part the article reads:

"Up to the point where the completed film is in the hands of a producer the commercial banker cannot properly be called upon for credit. If he extends such credit, it is simply in the form of a straight loan secured by the single name paper of the producer, who may, however, be perfectly good for the amount, just as he would be in any other undertaking that he might set his hands to. But during this production period his motion-picture undertaking does not afford any basis for bank credit, since failure to complete the film practically results in loss of all that has been done and gives him no return for his investment.

"When he has a completed product in his hands, he is in position to approach the lender with a safe proposition. This proposition consists of an application for such loan as the bank may see fit to extend him; and, in support of the application, he usually cites the total expenses of producing the film, on the theory that the bank will let him have a certain percentage of it, just as it might agree to loan 50 to 60 per cent of the cost of a stock of manufactured goods.

"The amount which can be extended in the form of loans upon a completed film, with the ownership of the latter transferred to the bank, is thus a question of somewhat hazardous expert judgment. It is the more hazardous in that the bank, not being in the moving-picture business, has no facilities for arranging to market the picture. It might undertake to sell the film itself, where it is obliged to do so by reason of non-payment of notes, but such a sale would probably turn out about as unfavorably as sales of commodities made by banks usually do—that is to say would result in very material loss. Banks, therefore, are at the present time disposed to insist that, before they make advances upon pictures, the owners shall have entered into contracts for production, and that the advances shall be gauged upon the estimated receipts to be obtained from the various picture houses as indicated by their past experience with other pictures of the same general description; and for which a similar admission fee has been charged at a given theater.

"Loans of this kind are apt to be unfortunately long-term in character, while the fact that the income is received by the producer of the picture in relatively small sums weekly or monthly increases the probability that there will be difficulty in collecting at maturity. The banker has to bear in mind that, after the first season, the value of the film is likely to be greatly reduced, since in relatively few cases will it stand another local season, but must go out on the road for exhibition at picture establishments in other places. The bank should, therefore, endeavor to recover its entire loan at a specified rate per week or month, during the contract of exhibition. This means an agreement, either in writing or otherwise, for the regular reduction of the note at specified intervals, and in the event that there is failure in payments the bank should be authorized to enter in and assume to itself the control over all future payments. In these circumstances, the loan may be tolerably safe, as such loans go, particularly if the producer and the exhibiting houses are reasonably responsible."

Governor Smith Again Urges Repeal of Censorship in New York State

IN a message to the New York State Legislature, delivered on Wednesday, January 2, at the State Capitol, Albany, Governor Alfred E. Smith again came out most emphatically against motion picture censorship and recommended the repeal of the present law. Governor Smith's message on censorship really paves the way to the fight which will later on be staged in the New York State Legislature, and one which opponents of censorship are earnestly hoping will be successful.

Relative to the motion picture censorship law, as it now exists in New York State, Governor Smith in his message to the Legislature, said:

"Censorship out of harmony with our institutions should not be encouraged.

"I renew my recommendation that the law creating the Commission for the Regulation of Motion Pictures, be repealed.

"The Criminal Law punishes the publication of indecent and obscene literature and the commission of indecent or obscene acts.

"State interference with literary or artistic production beyond this prohibition of the Criminal Law is contrary to the fundamental principles of democratic government.

"Censorship can not exist without censors and no purely administrative body should have the right to impose its opinion of what should or should not be published or exhibited, upon any citizen whose conduct does not transgress the law of the land.

"The power in one group of men to prevent the publication or exhibition of anything which does not transgress the law is a power which of necessity destroys initiative and shackles freedom of expression.

"In operation there has been shown no necessity whatever for the continuance of this commission of censors, and I earnestly invite the attention of your honorable bodies to a careful consideration of this recommendation for its abolition."

It is generally expected that bills will be introduced in both houses of the New York State Legislature in January, and that the bills will be pressed to immediate action rather than to wait, as was the case last year, until the closing hours of the session, which are always characterized with a great deal of confusion.

In the Senate, the bill will be introduced by the majority leader himself, James J. Walker, of New York City, long and actively identified with the fight to prevent censorship of motion pictures in the Empire State.

Maurice Bloch, of New York, will become the minority leader, and as such may be called upon to father the bill and fight for the same in the Assembly.

Hart and Lasky Reported in Disagreement

A BUSINESS disagreement has arisen between William S. Hart and Jesse L. Lasky, according to advices this week from Los Angeles. It was even reported that Mr. Hart might leave Famous Players.

The West Coast representative of Motion Picture News, after investigation of the situation, wired that there is no definite split between Messrs. Lasky and Hart. The latter declined to be interviewed. His business manager, Scoop Conlon, when asked whether or not Hart had split with Lasky said: "It is true that a business argument has come up between Hart and Lasky. It is, however, just a business argument and up to the present has not developed to the splitting-point. Mr. Lasky is away on a ten days' vacation and Mr. Hart feels that in all fairness to Mr. Lasky he would rather remain silent until Lasky's return to Hollywood."

Mr. Conlon refused to reveal the details or nature of the disagreement. While several officials high in the Famous organization on the Coast were aware of the existing argument they could add nothing of importance to the rumor. They referred the matter to Mr. Hart.

Officials at the Famous Players home office in New York declined to make any comment.

Two Fires Cause Damage In Picture Houses

Fires in two theatres were reported during the week. While a performance was in progress at the Criterion in St. Louis crossed wires started a blaze in the projection room, but only slight damage resulted.

The Old Faithful in Pittsburgh was not so fortunate. Flames in that house caused damage estimated at $2,000.

Altman Succeeds Mooney In Mayer Productions

Al Altman succeeds Paul C. Mooney as eastern representative of Louis B. Mayer Productions. The appointment was made by J. Robert Rubin, general counsel for the producing company. Altman has been with the company almost from the time it entered the field.

Theda Bara Is Preparing For Comeback

Theda Bara will again be seen on the screen in the near future. She will make her comeback in "Madam Satan," according to word from the coast. The story is by Fred Jackson and Herbert Blache will direct.

Niblo Renews Contract With Mayer

Fred Niblo has renewed his contract with Louis B. Mayer, according to word from the coast. He is ready to start another series of pictures which will be released through Metro.

Pre-Viewing Nineteen Twenty-Four

More Forecasts from Film Leaders

ADDITIONAL forecasts from prominent film people on probable developments in the industry in 1924 were received this week by MOTION PICTURE NEWS. They follow:

E. W. HAMMONS, PRESIDENT, EDUCATIONAL FILM EXCHANGES, INC.: "It is difficult, indeed, to think of any more auspicious signs to accompany the beginning of the New Year than those very definite indications which the last few days have brought forth of a curtailment in the length of feature pictures. The closing days of the old year are a fitting time for the statements of certain leading producers pointing to a return to a saner length for the average feature subject.

"In many ways the year 1923 has been a period of great significance. In it, production reached its greatest peak. A reaction came with the consequent curtailing of activities. Now will come the settling down to a safe and saner basis. The New Year will profit by the mistakes of the old. It is safe, therefore, to predict saner production schedules, saner marketing methods and greater prosperity for all.

The Length Evil

"But to those in the industry who have realized the great peril to its welfare in the growing length of feature pictures, making it more and more difficult for the exhibitor to give his patrons diversified programs and Real Entertainment, the promises of a return to normal length features are the best signs of prosperity in 1924.

"The Short Subject, on which the industry was founded, and which for a time has been slighted because of the deluge of over-long features, will undoubtedly again assert itself as an indispensable part of the program. Features of eight, nine and ten thousand feet and upward have at times crowded the Short Subject from the screens in many theatres. The reaction will be as certain and as emphatic as that which followed overproduction.

"The public has voiced its objections to the lengthy 'padded' pictures which prevent the presentation of a diversified program of high entertainment value. The public has spoken and its voice has been heard. How it will be heeded, the coming year will bring forth. But we already have the first signs that its protest will bring results."

Anderson Gives Views

CARL ANDERSON: "A prophesier is usually a senseless person. He shrieks, talks, mumbles, and seldom says anything worth while. When something important happens, he cries, 'I told you so'; it being understood that you didn't 'get him' the first time. You can't argue that point, can you?

"Producers and distributors have prophesied a great deal. In fact, that is about all a good many of them have ever done for the exhibitor. They prophesied the exhibitor would wear diamonds, and smoke cigars made of real tobacco, if only he would follow the path of roses picked out for him; that the pictures the producer made and the contracts on which the distributor sold them would make the exhibitor independent for life; and so forth and so on.

"Everybody knows how these prophecies were fulfilled. For instance; a big distributing corporation rented special pictures to an exhibitor at $7.50 per day. Yet it cost the corporation at least $12.50 per day to supply these pictures.

"We know very well that the corporation did not lose money on the transaction. Who among the exhibitors paid the difference?

"In a Middle-Western city are three zones, each with ten thousand population. Conditions in all three are very much the same. A well-known distributor charged different rentals for his pictures in each of the three zones of equal importance. No. 1 zone paid full rentals; No. 2 half; No. 3 about one-third. Who paid what the pictures were worth, and who got the worst in the deal?

"Why give more examples when every exhibitor can recall so many?

The Exhibitor and 1924

"Will 1924 see the exhibitor come into his own? I sincerely believe that it will. For it was the exhibitor who built. It was he who planned and plugged away, scheming and working in a constant endeavor to satisfy the public; staking his all in the effort to give that which the public would want. And seldom in the past has his responsibility toward the public been shared by producer and distributor. On him falls the burden of proof as to whether a picture is satisfactory. He stands the biggest loss when the public shows its dislike.

"This year the exhibitor will get some of the credit for the public's approval. This year he will realize fully that he is not dependent upon any combination of producers and distributors for the kind of pictures he needs to please his patrons. For this year we will all see the end of the "Let's get ours before the business dries up" methods that have been so costly to our industry — because the exhibitor, knowing that he can not depend upon prophecies to protect his large investment in a permanent business, will take a hand in production and distribution himself."

"The making of bigger independent productions is made possible by the general stabilization of the independent market. Independent producers and distributors have reached a point where it is possible for them to turn out as big and expensive productions as were ever made, and the market is now ready and anxious to absorb them.

"With other companies retrenching and independents advancing, it follows naturally that exhibitors will turn stronger than ever to the independent producer and distributor for their pictures.

"More independent pictures were played by exhibitors during 1923 than ever before in the history of the motion picture business, and this simply marks the beginning of an advance which is destined to roll over the country as a tidal wave and which will sweep independent pictures to the forefront as never before.

"Independent producers and distributors have always been the pioneers of the motion picture business. It is to them that the great advancement of the picture industry is due. They have been the courageous ones who have not been content to drift along in a rut, but have struck out boldly and have not hesitated to invest their time and money in the making of pictures which were out of the ordinary, and 1924 will see them come into their own and assume their proper position as leaders of the industry."

Sees Fewer Big Films

JOE BRANDT, President of C. B. C. Film Sales Corporation: "The craze on the part of producers to make big pictures is one of the outstanding features that comes to mind in a resume of the past year. The year 1923 has seen more pictures at $2.00 top on Broadway than ever before in the history of the industry, and it has given the public and the producers a false appetite. Producers reached the point this year where the million dollar picture acted as a boomerang, because there are not enough key spots in the United States to absorb the tremendous cost. The producers have apparently lost sight of the fact that the motion picture industry was originally based on entertainment for the masses, and they have changed the policy so that they cater to the limousine trade and high brows, instead of being content to foster the patronage of the very people who made the industry what it is today.

"My prediction for 1924 is that there will be very few 'big' pictures made this year. That producers will endeavor to adopt a policy of retrenchment in every branch of the industry, starting with lower production costs, fewer pictures, and intensified selling methods.

"I predict that the Independents in 1924 will have a standard of production that will compete with the national organizations, and that the Independents will be able to manufacture at a cost which will make it possible for the exhibitor to get back to the point where he is actually making a profit, instead of spending his money in foolishly building up an unsteady patronage of special pictures costing him a tremendous price and bringing in not even a fair return at the box office."

ALEXANDER S. ARONSON, General Manager of Sales, Truart: "Looking backward over

Fait Praises Efforts For Shorter Features

WILLIAM FAIT, JR., manager of the Eastman Theatre, Rochester, N. Y., writes to William A. Johnston, editor of Motion Picture News, as follows:

"I noticie in The Film Daily that Famous Players-Lasky have made a decision to keep their footage down on all productions for next season. I have just written to Danny to the effect that you and he are entitled to the greatest thanks from exhibitors for your persistent efforts along this line. With First National and Paramount bound to this decision it will probably not be long before everybody else will fall in line."

As noted in last week's issue, Marcus Loew stated recently on the Coast that Metro would confine itself chiefly to five and six-reelers in making its new product.

Pre-Viewing Nineteen Twenty-Four

1923 the big, outstanding factor in the motion picture industry is that this has been a season of exceptional productions. Because of the vastly increased quantity of exceptional photoplays over that of any previous year in the history of the industry, this increased number, many of which in previous seasons would have been outstanding attractions, have, paradoxically, not stood out as exceptional. Perhaps they were accepted as the natural advancement which is expected of the industry. The fact that there were these exceptional photoplays in greater quantities than ever before, points to a progress of which every one in the industry should be proud.

"Together with these, there were several outstanding astounding and ambitious productions, greater in value, in scope and drawing power than any which have ever been made.

"If we are to learn a lesson from 1923 and be able to predict 1924 in the industry from this lesson, it would indicate that the exhibitor will absorb many productions that can be classed as good, ordinary pictures (which offered in any year before 1924 would have been exceptional), and that productions will divide themselves into two classes, the good, ordinary kind and the monumental productions in the million dollar class of which there will be more than in any year previous. And, if we may prophesy, it would appear that the representative key cities will establish two classes of theatres for these two classes of productions:—one, the usual, grind house to take care of the good product and the two-a-day house to take care of the unusual productions, charging legitimate attraction prices therefor. For the mediocre pictures there will be no room at all."

Samuel Goldwyn: "The coming year will see greater producing activities in Los Angeles than ever before. There is solid foundation for this optimism. Despite the recent cry of 'wolf' in motion picture producing circles, every producer with whom I have spoken since I arrived, is planning ambitious producing schedules starting with the new year. Plants that have been closed during past months will again open with a rush of activity such as Hollywood has never seen before. Various Eastern producers, including myself, will be 'shooting' in Los Angeles soon after the new year is ushered in."

M. C. Levee, President of the United Studios, Hollywood: "Our producing facilities will be running full capacity by the middle of January. Three new companies are starting production between the first and the fifteenth of next month. Others already established here will be going full blast before the fifteenth. Every indication points to the most active year in the history of filmdom."

Louis B. Mayer: "Coming as the reaction of over-production, the recent curtailment of activities in the studios was a logical and therefore, a healthy step in the industry's progress. The business outlook was never better than for 1924. The seven-reel picture with a good story and strong cast furnishes the basis of trade in the industry and the demand for meritorious productions of this class was never greater than at the present time."

"Jimquin" Bursts Into New Year Verse

JIMQUIN (otherwise James T. Quinn, one of the best known exhibitors in the country) sends this verse, entitled "Now for the New," from the California Theatre, Los Angeles:

The fact that you broke good resolves by the score
Needn't keep you from makin' them over,
For even the Good Book keeps warning' you that
Bein' good aint no lyin' in clover.

So resolute now that you'll start the new year
Wid a grin that will carry you through it—
Just buck up your backborn and hiss through your teeth:
"I'll do it, by Garry, I'll do it!"

16 Simultaneous Showings For "Name the Man"

"Name the Man!" Goldwyn's first Victor Seastrom picture, made from Sir Hall Caine's novel, "The Master of Man," will have its first showing simultaneously in sixteen or more of the most important key cities in the country. The play date will be late in January.

The schedule now runs: Chicago, Chicago theatre; Milwaukee, Aschers' Merrill; San Francisco, Imperial; Portland, Ore., Blue Mouse; Seattle, Blue Mouse; St. Louis, New Grand Central; Omaha, Rialto; Des Moines, Des Moines; Washington, D. C., Tom Moore's Rialto; Oklahoma City, Empress; Dallas Tex., Capitol; Atlanta, Metropolitan; Los Angeles, California; Ogden, Utah, Odgen.

Chamberlain Employees Get Profit Bonus

The Chamberlain Amusement Enterprises, Inc., with headquarters offices at Shamokin, Pa., and controlling many houses in Pennsylvania towns, established a precedent on Christmas by dividing its profits with its organization of employees.

Each member of the Chamberlain corporation's organization received a bonus salary check representing a liberal percentage on his or her earnings of the past year. The total distribution of Christmas cheer among the employees aggregated thousands of dollars and came as a surprise to each member of the staff.

Whitmarsh Resigns From Famous Committee

Theodore F. Whitmarsh, president of Francis H. Leggett & Co., has resigned as a member of the Finance Committee of the Famous Players-Lasky Corporation, and William H. English, vice-president of the Empire Trust Company, has been elected to fill the vacancy caused by his resignation.

Mr. Whitmarsh's retirement was due to his inability to give the necessary time to the committee, because of his recent election as a director of the Federal Reserve Bank of New York.

Censor Advisory Committee Suggested to Pinchot

THE Motion Picture Board of Trade of Pennsylvania, comprising prominent exhibitors in the Eastern and Western parts of the State have submitted to Governor Pinchot the names of Jules E. Mastbaum, president of the Stanley Company; M. E. Comerford of Scranton, and Senator John Harris of Pittsburgh to serve on the advisory committee which he has authorized to serve in conjunction with the State Censors.

The committee will have no votes in determining the status of a film, but will serve rather as spokesmen for the industry on questions relative to motion picture censorship in the state. The Governor has not yet approved the names submitted to him, and it is not yet known when the new committee may begin functioning.

New Companies Formed in N. Y. State

Motion picture companies incorporating in New York State during the past week included the following: Apex Producing Corporation, capitalization not stated, with M. L. Elkin, Mollie Salit, Anne Eichel, New York City; Tri-Chromograph, Inc., $400,000, Preston Kendall, John W. Searles, New York, William J. A. Clancy, Yonkers; Libby's Theatrical Realty Corporation, $5,000, L. Hirsch, Brooklyn, B. Wohl, E. Newmark, New York City; S. E. V. Pictures, Inc., capitalization not stated, F. M. Baker, Bayside, L. I., A. J. Roche, L. L. Cassidy, New York; Millon Amusement Corporation, $10,000, Morris Klein, A. E. Schonberger, Brooklyn, I. B. Rosenstadt, New York City; The Zingali, Inc., capitalization not stated, Richard Bennett, R. T. Smith, H. L. Cole, New York City; The New-Cal Film Corporation, $5,000, John Marks, New York, Otto Steiner, Cliffside, N. J., F. E. Johnson, Brooklyn; Tintfilm Corporation, Buffalo, capitalization not stated, A. W. Southall, Jr., R. A. Southall, Kenmore, J. P. Abbott, Buffalo; Switzler Productions, capitalization not stated, T. W. Switzler, F. E. Goltzmann, F. Hannah, New York.

Whitson Disposes of San Diego Houses

W. W. Whitson, who has operated motion picture theatres in San Diego, Cal., for many years, has disposed of his present string, which included the Plaza, Rialto, Kinema, California and Rivoli, to A. H. Emenhiser of Los Angeles. Mr. Whitson has been very active as a member of the west coast motion picture theatre owners association.

For several years his health has not been of the best, and, on the advice of his physicians, he has found it necessary to dispose of his business interests, which, besides the theatres, included a hotel and a number of other enterprises. For the present, it is understood, there will be no change in the local management of the houses purchased by Mr. Emenhiser.

Dorothy Farnum Marries Cinema Finance Chief

Dorothy Farnum, scenarist for Warner Brothers, stole a march on studio officials and her friends when she wired to Jack L. Warner an announcement of her marriage to Maurice Barber, general manager of the Cinema Finance Company. The wire was sent from Santa Barbara, where the couple are spending their honeymoon.

Christie Realty Company Expands Activity

A LARGE expansion of the Christie Realty Corp., which is headed by Charles H. and Al E. Christie, prominent local motion picture producers, is indicated by the recent filing of amended articles of incorporation by that company.

By amending its charter, the comany's capital stock is increased to $1,000,000.00 and the board of directors increased from five to seven members. At the recent election of new officers, Charles H. Christie was named as President of the company, Al. E. Christie, Vice-President, William S. Holman, Treasurer and Fred L. Porter, secretary.

"Puritan Passions" Given Boston Pre-View

" Puritan Passions," the Film Guild picturization of Percy Mackaye's " The Scarecrow " was given a pre-view showing at Jordon Hall, Boston, before an enthusiastic audience last week.

Frederick S. Converse, who wrote the special musical score for the picture conducted his sixty-piece Boston Conservatory orchestra in connection with the showing.

" Puritan Passions " is a Hodkinson release, starring Glenn Hunter.

Rupert Hughes' "Reno" to Open at Capitol

Rupert Hughes' new picture " Reno " dealing with the chaos in the divorce laws of our forty-eight different states, will be the attraction at the Capitol theatre, New York, for the week beginning January 6.

A trio of scenes from the Fox Production, " Shadow of the East."

Reginald Eenny in scenes from his latest for Universal titled " Sporting Youth "

Fox Announces January Releases

"Shadow of East" and "Arizona Express" are First of This Season's Specials

TWO special productions, two star series attractions, one Al St. John comedy, one Imperial comedy, two Sunshine Comedies, three Educational Entertainments and the regular twice-weekly issue of Fox News are announced for release during the month of January by Fox Film Corporation.

The first of the special features to be released during the 1924 season will be " The Shadow of the East " which will go to exhibitors on January 20th. A strong cast will be seen in the screen version of Edith M. Hull's famous novel which has just been completed at the William Fox West Coast Studios. This story is a sequel to " The Sheik " which was one of the screen-best-sellers.

Frank Mayo, who will also be seen in the forthcoming William Fox production of " The Plunderer," has the leading male role. Mildred Harris has the chief feminine part. Norman Kerry will be seen in the heavy role and the two chief character roles will be played by Evelyn Brent and Bertram Grassby.

" The Arizona Express," the old stage melodrama by Lincoln J. Carter, which is now practically completed, is scheduled for release on January 27th. Carter, himself, who has been called the " father of melodrama in America," assisted in transferring his stage success to the screen. " The Fast Mail " and " The Eleventh Hour " were both conceived by Carter.

Tom Buckingham is directing the screen version of " The Arizona Express " from the scenario prepared by Fred Jackson and Robert N. Lee. In the picture are Pauline Starke, Evelyn Brent, Anne Cornwall, Harold Goodwin, David Butler, Francis MacDonald, Frank Beal, and William Humphrey.

" Just Off Broadway," starring John Gilbert, will be released on January 13th. The Charles Jones feature which will be released January 20th is " Not A Drum Was Heard."

The first Al St. John comedy of the new year will be " Highly Recommended " which is scheduled for release on January 6th. The two Sunshine Comedies are " The Weakling " and " Jazz News Reel " and the Imperial Comedy is titled " School Pals." These features and short subjects together with three Educational reels " Sons of Swat," " Rock Bound Brittany " and " Frogland " comprise the January releases of Fox Film Corporation.

Universal Starts Work On "The Inheritors"

" The Inheritors," a Universal Jewel screen adaptation of I. A. R. Wylie's tale of English aristocracy, has been started at Universal City under the direction of King Baggot, veteran Universal director. Mary Philbin, is the star of the new picture.

Bernard McConville adapted the romance for the screen. Frank Beresford made the continuity.

McConville With Metro in New England

John P. McConville, who for the past eight years has been identified with Famous Players-Lasky Corporation, handling publicity, advertising and exploitation of Paramount pictures in New England and New York State, is now connected with Metro Pictures Corporation as publicity and advertising manager for New England, with headquarters in the Boston Metro exchange.

Illness of Star Delays "Enchanted Cottage"

Production on " The Enchanted Cottage," which will be the next Inspiration Picture starring Richard Barthelmess to be released by First National, has been delayed approximately ten days due to the illness of the star.

First National Announces Schedule

Fourteen Productions Offered For Release First Three Months of 1924

FOURTEEN productions will comprise the First National program for the first quarter of 1924. Starting with January, which has been designated as First National Month, one picture a week will be issued until the end of March, maintaining the schedule which has been in effect for the past year.

The January releases start with J. K. McDonald's "Boy of Mine," a Booth Tarkington story with little Ben Alexander in a leading role. Following are "Black Oxen," a Frank Lloyd production adapted from Gertrude Atherton's novel with Corinne Griffith and Conway Tearle; "The Song of Love," starring Norma Talmadge; "The Eternal City," a Samuel Goldwyn-George Fitzmaurice Production filmed in Rome with Barbara La Marr, Bert Lytell, Lionel Barrymore, Montagu Love and Richard Bennett; and "Painted People," in which Colleen Moore follows up her success in "Flaming Youth" with a second unique characterization.

In February the Principal Pictures version of Harold Bell Wright's novel "When a Man's a Man," will be presented. The cast includes Marguerite de la Motte and John Bowers. The remaining February releases are: "Torment," a Maurice Tourneur production presented by M. C. Levee, with Owen Moore and Bessie Love; "The Love Master," and third Trimble-Murfin picture starring Strongheart, the Belgian police dog; and "Secrets," the next Norma Talmadge production adapted from the play by May Edginton.

March will see the release of "The Galloping Fish," a comedy from the Ince Studios with Sidney Chaplin, Louise Fazenda and Ford Sterling; "Flowing Gold," a Richard Walton Tully picturization of the Rex Beach novel with Milton Sills and Anna Q. Nilsson; "The Enchanted Cottage," starring Richard Barthelmess; "Lillies of the Field" produced by Corinne Griffith Pictures, Inc. with Corinne Griffith supported by Conway Tearle; and "Sundown," First National's Western epic which will be produced on a gigantic scale under the direction of Laurence Trimble.

This list of pictures continues the "big time" entertainment of 1923 into the new year. In the first quarter's program are society drama, costume drama, Northwest and Western dramas, and rapid-fire comedy.

Fox Starts Production on "The Plunderer"

Pioneer days of gold mining in Colorado will be shown in the screen version of the novel by Roy Norton, "The Plunderer," which has just been started at the William Fox West Coast Studios. George Archainbaud is directing the production and the scenario was written by Doty Hobart.

Frank Mayo has the chief male part in this picture. The following players are included in the supporting cast: Evelyn Brent, Tom Santschi, James Mason, Peggy Shaw, Edward Phillips and Don Mason.

"Covered Wagon" Starts Run in Paris

"The Covered Wagon" has opened what promises to be a successful engagement at the Madeleine Theatre in Paris, according to cable advices received by E. E. Shauer, director of the Foreign Department of Paramount.

The premiere was held the night of December 21 and attracted a notable gathering of distinguished Parisians.

Preferred Names Leeves To Head Exchanges

Henry Ginsberg, Preferred's sales manager, announces that E. C. Leeves has been appointed supervisor of the company's exchanges in Atlanta and New Orleans. Mr. Leeves will continue as manager of Preferred's Dallas office in addition to his new duties, a post he has held for some time.

Viola Dana is shown in scenes from her latest production for Metro, "The Good Bad Girl."

"Sherlock Jr." Next Comedy For Buster Keaton

"SHERLOCK, Jr." has been definitely decided upon as the title of Buster Keaton's third Metro feature length comedy according to an announcement from the Metro offices.

Keaton has been busy right along organizing his producing forces and rounding out the complete story with his three gagmen, Jean Havez, Joe Mitchell and Clyde Bruckman, and will probably begin active production shortly.

As announced some time ago Keaton has selected Kathryn McGuire to be his leading lady in this new picture. The process of selecting the remaining members of the cast is now under way.

Patsy Ruth Miller Signed For "Breaking Point"

Patsy Ruth Miller has been signed by Paramount to play the leading feminine role in the forthcoming Herbert Brenon production, "The Breaking Point," according to an announcement by Charles F. Eyton, general manager of West Coast production activities.

Production work will start January 14 at the Lasky studio on this adaptation of Mary Roberts Rinehart's popular story.

Herbert Brenon is scheduled to return from the East within a few days to supervise the preparatory work on the production.

Cast For Gloria Swanson Feature Announced

The cast for Gloria Swanson's newest Paramount picture "The Laughing Lady," which was recently started at the Paramount Long Island studio under the direction of Allen Dwan includes the following players: Rod LaRocque, Ricardo Cortez, Mrs. Ida Waterman, Allan Simpson, Mrs. Converse, Fraser Coalter, Mrs. Catherine Proctor, Yvonne Hughes, Wilfred Donovan, Cornelius Keefe, Catherine Colebnrn, Marie Shelton and Dorothy Stokes.

Seed Named Manager of F. B. O. Exchange

In recognition of his ability, the Film Booking Offices announces that Harry A. Seed, the popular salesman of the Albany exchange, has been promoted to the branch managership.

Seed's record in the employ of F. B. O. is an enviable one inasmuch as he has been made branch manager after being with F. B. O. only three months. His promotion is in accordance with F. B. O.'s policy to reward meirtorious service at once.

Meyer Named Manager of Pittsburgh Ritz

Gerry Meyer, former press representative of the Boston Braves and recently affiliated with Universal's Pittsburgh Exchange, is the manager of the new Ritz Theatre in Pittsburgh, one of a chain owned by Harry Davis, which opened Christmas Week.

Meyer is well known in Eastern and Middle Western film circles, having been associated with the industry for many years in various executive capacities.

Bushman, Carmel Myers Join "Ben Hur" Cast

IN addition to George Walsh as Ben Hur, Gertrude Olmstead as Esther and Kathleen Key as Tirzah, as announced last week, Francis X. Bushman will play Messala and Carmel Myers will act the part of Iras in the Goldwyn picturization of "Ben Hur."

This marks the first time Mr. Bushman has acted other than the leading role in any picture in which he has appeared.

The "Ben Hur" players will leave in a few weeks for Italy where the picture will go into production under the direction of Charles Brabin, with June Mathis and Edward Bowes, Goldwyn Vice-President, in advisory capacities.

Blaney Selects Cast For Vitagraph Picture

Charles E. Blaney has engaged the cast for the second of his features for Vitagraph release, "One Law For The Woman." Cullen Landis and Mildred Harris have the featured roles. Others engaged for the production are, Cecil Spooner, Otis Harlan, Bertram Grassby, Joe Ray, George Kurra, Stanton Neck and William H. Turner.

John Black Estate Valued at $1,000,000

An estate of approximately $1,000,000 was left by John H. Black, President Black's New England Theatres Inc., who passed away two weeks ago. His widow receives $300,000 outright and the bulk of the residue. Bequests of $10,000 each were made to Alfred S. and Frank C. Black.

Colleen Moore in scenes from "Through The Dark," a Cosmopolitan picture.

Johnnie Walker in scenes from "Fashionable Fakers," an F. B. O. Presentation.

February Will Be Laemmle Month

Sales Drive To Celebrate Anniversary of Producer's Landing In America

AN anniversary celebration will be held in February by Universal. It will be the fortieth anniversary of the arrival in this country of Carl Laemmle, then a poor immigrant boy, 17 years old. To-day, Laemmle is at the head of an organization which has offices in every part of the globe and does the greatest volume of business in the amusement world.

One of the features of the Laemmle Anniversary will be a sales drive, directed by Al Lichtman. February will be Laemmle Month in all Universal exchanges.

The Laemmle Month idea originated with an exhibitor, William Brandt, president of the Motion Picture Theatre Owners of the State of New York.

He wrote the following letter to Mr. Laemmle recently: "One of the outstanding features in the film business at the present moment is the remarkable percentage of genuine successes which Universal has had, and is having this year. Such marvelous productions as The Hunchback of Notre Dame, The Merry Go Round, The Acquittal, and A Lady of Quality are jamming the exhibitors' theatres and breaking their box-office records.

"Because you, as a producer, have always been keenly alive to the needs of the theatre owners and the public to whom they cater, and are always ready to take up the cudgels in their behalf, and because I have just learned this morning that February 1924 will mark the fortieth anniversary of your arrival in this country. I am going to make a suggestion which I hope will meet with your approval.

"Why don't you permit your selling organization to conduct a Laemmle Month? I am positive this would afford the exhibitors of the country an opportunity to show their appreciation of the wonderful productions that Universal has turned out this year."

This letter, coming to the attention of R. H. Cochrane, vice-president of the Universal, and Laemmle's co-worker and close confidant since his entry into the industry resulted in plans being laid for just such a celebration as outlined by Brandt.

Al Lichtman, Universal sales chief, promises that Laemmle Month will open the eyes of the film industry to the esteem and good-will felt towards Carl Laemmle by the exhibitors of the country, especially the small exhibitor to whom fair play means a livelihood.

"There are hundreds, yes thousands of exhibitors throughout the United States, who owe their prosperity to the square deal given to them by Mr. Laemmle," says Lichtman. "These men have assured me they are going to throw their screen open to Universal during Laemmle Month, even more than is usual. They want to take this means of showing their gratitude.

"Laemmle Month will open the eyes of the film world, and the entire picture public that the motto of the Universal sales organization is based on good pictures, good-will and solid facts. That motto is 'Universal First.'"

Will Start Pola Negri's Next In February

Plans for "Men," in which Pola Negri is to appear under the direction of Dimitri Buchowetzki are already under way at the Paramount West Coast studio and production work will commence early in February following Miss Negri's return from her projected trip to New York. Paul Bern has been engaged to prepare the continuity.

"Missourian" Purchased for Reginald Denny

"The Missourian," a popular novel by Eugene P. Lyle, with a romantic background and a sweep of historical narrative has been purchased by the Universal Pictures Corporation as starring vehicle for Reginald Denny.

Bernard McConville and James Spearing have made the adaptation and Spearing will prepare the scenario.

"Her Temporary Husband" Opens On Broadway

"Her Temporary Husband," the farce comedy which is a current release of Associated First National Pictures, occupies the screen of the Broadway Strand theatre during the present week.

"Courtship" Direct To Exhibitors

Associated Exhibitors To Distribute Ray Features Without Roa dShowing

CHARLES Ray's "The Courtship of Myles Standish" is to be released directly to the exhibitor instead of being roadshowed. December 30th is the official release date.

This decision was announced by J. S. Woody, General Manager of Associated Exhibitors. The only exceptions in the enforcement of this rule, he said will be in the cases of New York Chicago, Boston and a few other large cities, where local conditions make a departure virtually obligatory. Elsewhere, throughout the entire country, the regular motion picture exhibitor will be given an opportunity for early showing of the production.

"This is squarely in line with Associated's policy of the open door and direct dealing with the exhibitor, "Mr. Woody explained. "Our professed mission—to act as the exhibitor's agent in the production field—covers only a part of the ground. We produce no pictures, but order from the producers product which the exhibitor avowdedly requires. Having done that, we conceive it to be on essential part of our service to supply this product to the exhibitor under conditions as advantageous to him as it is possible to make them.

"By every law of justice and fair dealing the exhibitor is entitled to reap the harvest of big returns from such a picture as 'The Courtship of Myles Standish' while the attraction is yet fresh and the benefits are assured. To road show the production in the beginning, passing it over to the exhibitor after the cream had been skimmed off the top would be to deny that is rightfully due the man who plays a very vital art in the life of our industry.

"Associated Exhibitors, therefore, feels that it is performing no altruistic service in releasing this roduction directly to the exhibitor, but a simple act of justice. We welcome this oportunity to give evidence of the sincerity of our determination always to deal with him honorably and generously—gratified at the ability to share the profits on what we are confident will prove one of the outstanding money-producers of the year."

Famous European Director For Pola Negri

Dimitri Buchowetzki, producer of "Peter the Great" and one of the foremost motion picture directors in Europe, will direct Pola Negri in her next starring picture for Paramount, titled "Men," according to an announcement by Jesse L. Lasky.

"Men" is a wellknown continental story written several years ago and has been adapted for the screen by Paul Bern.

Plans for the production of "Men" are already under way. Production will begin early in February.

Laura La Plante Opposite Hoot Gibson

Laura LaPlante will play opposite Hoot Gibson in his next special starring vehicle, "The Cocopah Kid," preliminary work on which has started at Universal City under Edward Sedgwick's direction. The story is an adaptation by Raymond L. Schrock of a story for Gibson by Johnston McCulley. E. Richard Schayer wrote the continuity.

Miss LaPlante's first starring vehicle under her new contract with the Universal Pictures Corporation, "The Thrill Girl," has been completed by Robert F. Hill.

Hopp Hadley Signs With Carl Anderson

With the frequent appearance of Hopp Hadley in the offices of Anderson Pictures Corporation recently comes the news that Carl Anderson has completed arrangements with him whereby "After The Ball" and other Theatre Owners Distributing Corporation productions will receive the benefit of his long and varied experience in exploitation.

"Big Brother" is a current attraction on Broadway. These stills are from the Paramount production.

New Schedule Fixed For F.B.O. Releases

THE Film Booking Offices announce that new additions to their 1923-1924 schedule of productions have made necessary important changes in the dates of release. The 1923 schedule will be concluded by releasing the "Fashionable Fakers" starring Johnnie Walker, on December 23rd.

Heading the new schedule which is effective between January and Apri lof 1924, is "Judgment of the Storm," the first Palmer Photoplay corporation production.

Prominent also in the January releases is "The Lullaby" a Chester Bennett production starring Jane Novak. Then will follow "After the Ball" and "Phanton Justice," with Dell Taylor and a distinguished cast.

"Alimony" will usher in the month of February. Warner Baxter and Grace Darmond appear in the leading roles. February will also see "By Divine Right," featuring Elliott Dexter and Mildred Harris. In "Unguarded Gates," Madge Bellamy is featured.

"Beware the Woman" and "Damaged Hearts" are two F.O.B. specials scheduled for March release, and will be followed by "Lost" in April.

Warner Features Praised By Better Films Body

Warner Brothers features were included in the group of pictures singled out for approval in the latest Photoplay Guide issued by the National Committee for Better Films, the organization affiliated with the Natonal Board of Review of Moton Pictures.

"Lucrtia Lombard" or "Flaming Passion,' the screen version of the Kathleen Norris story, and "Tiger Rose," the adapation of the stage play by Willard Mack and David Belasco were recommended, the first for general audience and the latter for general audience and special "family" audience, including, boys and girls of high school age.

Brush Starts New Company On West Coast

William B. Brush, studio owner and producer of Miami, Florida, has deserted the East coast, formed a new organization, leased plant facilities at the Hollywood Studios and started production the 18th of this month on the first of six features.

Bertram Bracken will direct the first picture, to be of five to six reel length. It is temporarily titled "The Great Struggle," with story and continuity by John Prince. Dr. F. H. Neve is interested financially and is Secretary. Joseph Gonyea is production head and Billy Tuers has been imported from New York as head cameraman. The new company will be called the William B. Brush Productions and is financed by Los Angeles capital.

Milton Sills Is Selected For "Sea Hawk"

Milton Sills has been selected by Frank Lloyd to play the leading role in Rafael Sabatini's "The Sea Hawk" which is to be produced as one of the biggest and most elaborate First National releases of 1924.

This production will be Lloyd's second independent effort for First National. His first was "Black Oxen," a screen version of Gertrude Atherton's novel, which is a current First National release.

Fox Has Special Screening Of "Cupid's Fireman"

CUPID'S Fireman," the latest William Fox release starring Charles Jones, was shown Thursday morning at the Central Theatre, New York, before an invited audience of City and State fire officials, and the reviewers from the daily papers, fan magazines and trade papers. There were about 500 people at the special screening. Included in the audience were representatives from every Engine company and every Hook and Ladder company in Greater New York.

Albert E. Guinness, president of the Uniformed Firemen's Association of Greater New York ,sent the following letter to William Fox after he had seen the picture. "Permit me to thank you for the opportunity afforded me, as President of the Uniformed Firemen's Association of Greater New York, to review 'Cupid's Fireman.' "

You have made a powerful appeal in behalf of courage, good morals and fire prevention that should make the production attractive to the public in general."

"Maytime" Premiere for S. F. Granada

The Granada in San Francisco has secured the western premier of "Maytime," B. P. Schulberg's Preferred Picture adapted by Olga Printzlau from the Shubert stage success. It will be shown in that house soon after the first of the year.

"Maytime," which is the latest release on Preferred's program, featured Ethel Shannon, Harrison Ford, Clara Bow, William Norris, Wallace MacDonald, Betty Francisco and Robert McKim.

"Love Letters" Is Shirley Mason Feature Title

"Love Letters" has been selected as the title of the latest William Fox program feature starring Shirley Mason, which will be released February 10th. This picture has just been completed at the William Fox West Coast Studios under the working title of "The Morocco Box." It was directed by David Solomon; scenario by Doty Hobart.

De Mille Starts "Icebound" For Paramount

William de Mille has begun the Paramount production of "Icebound," an adaption by Clara Beranger of the stage success of the same name by Owen Davis, at the Long Island studio. The turning of the first crank was something of an event at the studio, inasmuch as it marked the first de Mille production in the East. Heretofore Mr. de Mille has made all his pictures at the West Coast studios.

Lois Wilson and Richard Dix play the leading roles in the new production. Other important parts in the picture are played by Ethel Wales, Helen Dubois, Edna Mae Oliver, Vera Reynolds, Mary Foy, Joseph Depew, Alice Chapman, John Daly Murphy, Frank Shannon and Lynn Hammond.

Iowa Exhibitor On F. B. O. Advisory Board

H. Aldinger, manager of the Opera House, Primghar, Iowa, has accepted a place on the "Exhibitors Advisory Board," established by the Film Booking Offices to pass on all stories and production possibilities before actual production is started. Mr. Aldinger is one of the best known exhibitors in Iowa.

The board will consist of fifty of the most prominent exhibitors in the country. A story that has been selected by the scenario department will be copied and sent to the fifty board members with a questionaire which the members will fill out. These will be returned to the F. B. O. home office and the advice they contain will be acted upon.

Swickard Joins "Poisoned Paradise" Cast

B. P. Schulberg has added Josef Swickard to the cast of Gasnier's next Preferred Picture, "Poisoned Paradise," from Robert W. Service's novel of Monte Carlo. Swickard will enact one of the principal roles. He has lately finished work in another Gasnier production — "Maytime" which is now ready for release.

In addition to Swickard, those players selected for the cast to date are Kenneth Harlan, Clara Bow, Carmel Myers, Raymond Griffith, George Beranger and Michael Vavreconi.

Metro Announces Releases For January

METRO announces three releases through the month of January: First will come "Half-A-Dollar Bill," Max Graf's recently completed production of Curtis Benton's story. The cast consists of Anna O. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, Alec Francis, George MacQuarrie and Frankie Darro.

Second on the list is Viola Dana's "The Heart Bandit" which, while in production was announced tentatively as "The Good Bad Girl." Supporting Miss Dana are Milton Sills, Wallace MacDonald, Bertram Grassby, Gertrude Claire, DeWitt Jennings, Nelson McDowell, Mathew Betts and Edward Wade.

Metro will release next either Fred Niblo's latest production, "Thy Name Is Woman," or "The Fool's Awakening," the picture version of William J. Locke's novel, "The Tale of Triona." These two are at present set for the last release in January and the first release in February respectively, but are subject to a change of position.

"George Washington, Jr." Is February Release

The release of "George Washington, Jr." the Warner Bros. screen adaption of George M. Cohan's stage success, is scheduled for February, according to word from Warner Brothers home office.

Wesley Barry has the starring role as the young lad who patterns himself after the first father of our country. He portrays the same part to which George M. Cohan lent distinction. Mal St. Clair, directed.

Supporting Wesley Barry in the cast are the following: Gertrude Olmstead, Leon Barry, Charles Conklin, Otis Harlan, William Courtwright and Edward Phillips.

Vitagraph Buys Rights to "The Clean Heart"

Vitagraph announces the purchase of world rights to "The Clean Heart," by A. S. M. Hutchinson, author of "If Winter Comes," and "This Freedom." The purchase was consummated last week although Albert E. Smith, president of the Company, personally arranged for the pictnrization of this novel.

The scenes are from Goldwyn Production, "Name The Man" is an adaptation of "The Master of Man," by Hall Caine.

Viola Dana Feature Now Titled "Heart Bandit"

Viola Dana's latest Metro starring picture which has been in production these last several months under the tentative title of "The Good Bad Girl" will be definitely called "The Heart Bandit" according to a decision reached at the Metro offices late last week. It is scheduled for release the middle of January.

Supporting Miss Dana in "The Heart Bandit" are Milton Sills, Wallace MacDonald, Gertrude Claire, Bertram Grassby, DeWitt Jennings, Nelson McDowell, Mathew Betta and Edward Wade. The story was written by Fred Kennedy Myton and adapted for Miss Dana by Thomas J. Hopkins. It was produced under the direction of Oscar Apfel and photographed by John Arnold.

Ruby Miller Buys Play For Stage and Screen

Ruby Miller, noted British stage and cinema star, who made her American film debut in F. B. O.'s production of "Alimony," has recovered from her recent illness and has returned to Hollywood after spending a month resting in her lodge overlooking the Pacific at Laguna, California.

Miss Miller has purchased a new and original manuscript called "The Woman Forbidden," from the pen of Laura Rose, an English writer, and will produce the play on the screen and stage within a few months.

Production Is Under Way On "Cytherea"

George Fitzmaurice and Samuel Goldwyn began production of Joseph Hergesheimer's "Cytherea" last week at the Biograph studios in New York.

Alma Rubens will portray the role of the heroine and Constance Bennett, daughter of Richard Bennett, will be cast in an important role. Lewis Stone will have the principal masculine part and Mary Alden, noted screen mother, will complete the cast of principals.

Arthur Friend Retires As Distinctive Chief

DISTINCTIVE Pictures Corporation announced that Arthur S. Friend, for the last year its president, has retired as active executive head of the corporation in order to devote his full time to his large law practice. Mr. Friend, who is the largest individual stockholder in Distinctive, will retain his holdings and will remain as a member of the board of directors, co-operating with the officers in the development of the company's policies and plans. Mr. Friend's resignation went into effect with the new year.

Samuel Goldwyn Announce West Coast Plans

FOLLOWING his arrival in Los Angeles from New York, Samuel Goldwyn announced his plans involving production activities in Hollywood which will soon be under way on a large scale.

"My trip to Los Angeles is for the purpose of establishing producing headquarters here and within the next few months I will have under way my first Los Angeles made picture in years," said Mr. Goldwyn.

"My first picture, for First National release, will be 'Potash and Perlmutter in Hollywood.' For this production I will bring on from New York, Alexander Carr and Barney Bernard, the celebrated stage stars who have made the Montague Glass stories famous via the spoken stage. In addition to this film I propose producing others in Los Angeles.

"Frances Marion will adapt the New Potash and Perlmutter story to the screen and I will close arrangements with her while in Los Angeles and confer with both Miss Marion and Mr. Glass on the new production.

Rocketts Change "Abraham Lincoln" Title

Al. and Ray Rockett announce that the title of their twelve reel picturization of the life of Abraham Lincoln will be changed from "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln," the former title being too cumbersome for use in advertisements and electric lights.

Their use of the former title during production of the Lincoln picture was for the purpose of preventing confusion in the public mind of the motion picture with the stage play "Abraham Lincoln," produced by the English playwright, John Drinkwater, and which toured the United States during the period of production of the Rockett work.

The Rocketts further announce that "Abraham Lincoln" will in all probability be given its world premiere in a legitimate theatre in New York City in January and that after the metropolitan run is established it will be sent into the country as a road show to exhibit in legitimate theatres.

General Manager Kline has retained Bernard Sobel, of New York, recently with Metro as special press representative for "Abraham Lincoln" in New York City and vicinity.

"Eternal City" Will Open Chicago Run

"The Eternal City," the Samuel Goldwyn-George Fitzmaurice production distributed by First National will open on Sunday, January 7th at the Roosevelt theatre in Chicago for a minimum of four weeks. This, the big first run gives the picture an auspicious start, inasmuch as the Roosevelt usually changes weekly.

Universal Preparing For "The Throwback"

"The Throwback," the psychological adventure drama written by William Elwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegiate competition, will be produced by the Universal Pictures Corporation within the next few weeks.

The story will be prepared for screening under the supervision of Raymond L. Schrock, scenario editor of Universal five-reel attractions, and the right sort of a man to play the peculiar leading role of the story is now being sought by Fred Datig, casting director at Universal City. Other preparations will be rushed.

D. W. Griffith Club to be Formed by Players

Blanche Sweet, who first gained fame under D. W. Griffith in "Judith of Bethulia" and Carmel Myers, who became a movie actress at the suggestion of D. W., have started activities on the formation of a club of actresses comprising present day stars who started their careers with Griffith.

The club will be called the D. W. Griffith Alumni Club and the election of officers will be made at a meeting to be held in the near future. The membership will pay its respects to the great director on various occasions and will work for the observation of D. W. Griffith Day throughout the motion picture world as an annual event.

Among the players who will be eligible to membership in the club are Constance Talmadge, Bessie Love, the Gishes, Mary Pickford, Colleen Moore, Norma Talmadge and other favorites of today.

Special Trade Showing For "Name the Man"

There will be a special trade showing of Goldwyn's first Victor Seastrom picture, "Name the Man!" at the Capitol theatre, New York, on Monday, January 15 at 10:15 A. M. Exhibitors from New York and the surrounding territory have been invited to attend this showing. It will be given with a typical S. L. Rothafel presentation.

Penn. Paid $4,598,272 in Admission Taxes

A TOTAL of $4,598,272.03 theatrical admission taxes were collected in Pennsylvania in the fiscal year closed June 30, 1923, according to the figures recently made public by the Internal Revenue Department.

The Philadelphia district collected $3,039,055.88; the Central and Northeastern part of the state, $709,827.60, and the Pittsburgh district, $1,949,398.55.

A quintet of scenes from the latest First National production "Secrets" which was produced by Jos. M. Schenck with Norma Talmadge featured.

William de Mille, directing Owen Davis' Pulitzer prize play, "Icebound", poses for the camera at the Paramount Long Island studio for M. P. N. readers.

WITH LENS AND PENCIL

NAT G. ROTHSTEIN has returned to his desk at F. B. O. after a week's illness.

WILLIAM DUDLEY PELLEY announced this week that Herbert Crooker, well-known advertising and publicity man, joined the Pelley organization January 1. It is understood Mr. Pelley will send Mr. Crooker to the Coast shortly to keep in contact with production and bring the Pelley stories to the attention of producers. Charles E. Wagner, formerly with Hodkinson, has also joined the Pelley staff.

TO get in direct touch with exchanges handling the Warner product and, through them, with the exhibitor, Sam Warner left this week for Dallas. He will remain there some time and then go to the Warner studios on the Coast.

MARK KELLOGG, formerly advertising manager for the Burroughs Adding Machine Co., assumed his duties on January 2 as advertising and publicity director for First National. He succeeds Bob Dexter, who has occupied the post since the resignation of Bill Yearsley on September 1.

J. HERMAN STARR, one of the executives of Warner Brothers, returned last week to the West Coast studios after a short stay of a week in New York. He conferred with Harry M. Warner.

J. STUART BLACKTON with his family leaves January 6 for Hollywood where he will take up his residence and head his producing unit, Blackton Productions, at the Vitagraph studios. Lou Tellegen, who plays the leading role in "Let No Man Put Asunder," which he just finished, will accompany Mr. Blackton West. Tellegen will probably appear in the next Blackton picture.

J. ROBERT RUBIN, of the Mayer-Metro forces, has returned from the Coast. Among the holiday visitors to Broadway were Joe Friedman, of Celebrated Players, Chicago, and Richard Weil, of Progress Pictures, Cleveland.

JACK HOLT is in New York on a three weeks' vacation between pictures. He will begin work in February on "Wanderer of the Wasteland," Paramount's first all-color film.

JESSE WEIL is back from Hollywood where he managed one of the production units for Independent Pictures.

H. M. RICHEY, general manager of the Michigan M. P. T. O. and contact man between the Hays organization and exhibitors on tax repeal, has returned to Detroit for a few weeks. He will be back in New York in February, it is understood.

RICHARD DIX, one of the leading players in "The Ten Commandments" came to New York for the premiere from the Coast, and is spending the holidays here.

Commodore J. Stuart Blackton, veteran producer, registers satisfaction and delight on leaving for the West Coast to produce at the Vitagraph plant there.

Joe Plunkett, in the midst of elaborate remodeling activities at the New York Mark Strand theatre, pauses long enough to face the NEWS camera.

Joe Brandt, the popular president of C. B. C. Film Sales Corp., who expresses satisfaction at obtaining James Kirkwood for the leading role in "Discontented Husbands."

Short Subjects and Serials

"Sing Them Again" Series in 106 Army Camps

What is said to be one of the largest bookings on Short Subjects ever consummated was closed when the entire series of twelve "Sing Them Again" subjects distributed by Educational Film Exchanges, Inc., was booked to 106 army camps.

The officers of the army during the war encouraged mass singing among the troops as an efficient means of raising their morale in camp, and of relieving fatigue when on the march.

The introduction of these song-novelty pictures into the camps will combine motion picture entertainment with singing the old songs and serve the same purposes in the camps as did the singing in reserve and rest camps in France.

For the convenience of exhibitors whose theatres include machine operated pianos playing from rolls, the Film Music Company of Los Angeles has issued rolls on the first three of the "Sing Them Again" series.

Grantland Rice To Bermudas For "Sportlight" Views

Grantland Rice, prominent newspaper writer of "Sportlights" column, returned last week from the Bermudas where he tested out a new device for undersea photography.

The presence of such well-known aquatic champions as Aileen Riggin, Gertrude and Margaret Edderles, Helen Meany and Doris Omara, was taken advantage of by Mr. Rice to get pictures of these stars demonstrating their prowess in swimming and diving.

William Fox is releasing "Highly Recommended" with Al St. John as the star comedian Yes, it is funny.

Neal Burns capers about in many comedy situations in this Educational-Christie comedy, "Call The Wagon."

Educational Secures New Comedies

Two Two-Reel Comedies Starring Clyde Cook, produced by Schenck

DURING the early months of the new year, Educational Film Exchanges, Inc., will release two two-reel comedies featuring Clyde Cook, one of the funny men of the screen.

The pictures were produced by Joseph M. Schenck, under the direction of Clyde Cook and Alfred Austin. The first of the two, "The Pony Express," will be released in February.

Cook is an Australian clown and was for years a performer in London music halls and later featured comedian at the New York Hippodrome. Previous to signing up with Schenck, he was starred by Fox Films.

Alfred Austin, who co-directed with Cook, was formerly associated with Charlie Chaplin and has spent seven years in motion picture work. He came to America from England with the act that introduced Chaplin to this country.

He left vaudeville to assist Chaplin in making his comedies, co-directing on "Shoulder Arms" and "A Dog's Life." He also directed Jackie Coogan in two pictures.

The diminutive Christine Francis will be seen as Clyde Cook's leading lady.

New Centuries Now Ready For Distribution

Three new Century Comedies are enroute to New York. Buddy Messenger, Pal the dog, and Jack Earle and Harry McCoy, are respectively starred in these productions.

"Captain Applesauce" is the name of the comedy starring Buddy Messinger. In Pal's newest effort for Century, Harry Sweet appears in the leading "human" role. "Sons-in-Law," formerly "Brothers-in-Law," the the comedy in which Earle and McCoy are co-starred, was made and written by Bob Kerr.

"Aesop Film Fable" Only Film at Hippodrome

When the New York Hippodrome opened for the first time under B. F. Keith management on Monday evening, December 17th, the only film number appearing on the de luxe program for the occasion was an "Aesop Film Fable," titled "Five Orphans of the Storm," which Pathe makes available.

"Columbus" Strongly Exploited by Jersey Manager

When Fred Mertens of the Fulton Theatre, Jersey City, booked "Columbus," the first of Pathe's Chronicles of America series produced by Yale University Press, he interested the city authorities, school heads and clergy as well as civic welfare and fraternal organizations.

Newspaper editors and leaders in various professional fields were also present at the private screening before presentation. The mails were used with artistic invitations and pamphlets were enclosed from Yale University describing the series of historical dramas.

Three matinees for children, before the regular performances, were addressed by Assistant Manager Rittenberg. And an essay competition in conjunction with the newspapers and merchants with awards, completed an aggressive campaign reported as productive of great results at the box office.

Organizations Praise Many Educational Subjects

The first three of the series of "Secrets Of Life" subjects produced by Principal Pictures Corporation and distributed by Educational Film Exchanges, Inc., "The Ant," "The Bee" and "The Spider," are listed in the bulletin circulated by the Chicago Woman's Aid Better Films Committee as endorsed and especially recommended for the child, adolescent and family group.

"Flying Finance," the current Jack White Mermaid Comedy, distributed by Educational Film Exchanges, Inc., is listed in the bulletin of the National Motion Picture League as recommended for showing to adults and young people.

Scenes from "The Rendezvous," a Marshall Neilan production which is being distributed by Goldwyn-Cosmopolitan.

Here is Seven-Foot Jack Earle in a Century Comedy, released by Universal, entitled "Obey the Law."

Pathe Schedules January 13 Releases

"Our Gang" Appears as Well as Snub Pollard and Third "Sportlight" Film

PROMINENT on the Pathe January 13th schedule are a new "Our Gang" comedy titled "Tire Trouble," and the third of Grantland Rice's series of "Sportlight" pictures, "The Call of the Game."

"Tire Trouble" presents Hal Roach's aggregation of kid players on an outing at Emerald Beach with the richest man in town as their guest of honor. The kids are aided in their side-splitting adventures by a motor vehicle of their own design and construction, which is said to afford limitless merriment.

"The Call of the Game" is a compound of action views, in which the wild tumultous excitement of the baseball fans during the World Series and the boisterous enthusiasm of thousands of football rooters at the Yale Bowl are contrasted with no less thrilling though silent sports of hunting and fishing amid the solitude of forest and plains.

"Snub" Pollard plays the role of an inventor in "The Big Idea," one of the Hal Roach Series of single-reel comedies for Pathe. The story is built up around Pollard's invention of a dust-collecting device.

The title of the current Aesop Film Fable is "The Animal's Fair." This presents the cartoonist's conception of Fair Day in Jungleland.

In "Cancelled Orders," the fourteenth episode of Ruth Roland's serial, "Ruth of the Range," the heroine learns from the experts that Fuelite is a complete scientific success.

"Sundown," a pictorial interpretation of Henry Wadsworth Longfellow's poem, introduces Pathe Review No. 2.

Topics of the Day No. 2 and Pathe News Issues Nos. 4 and 5 completed the January 13th schedule of releases.

Dan Mason To Make Dozen Comedies During Year

Upon completing work in "Conductor 1492," the Warner Screen Classic starring Johnny Hines, Dan Mason, known for his role as the Toonerville skipper, arranged to make a series of a dozen comedies a year.

His appearance in "Conductor 1492," as the old Irish father, doubtless marks the first departure of Mason from his tried and true line of comedy characterizations. His work in the Warner picture is said to show that Mason possesses a deal of genius in characterizations other than those of the rural type.

Universal To Release Five Centuries in January

For the month of January, Universal is going to release five Century Comedies: "Obey the Law," with Jack Earle; "The Rich Pup," with Pal, the dog; "The Caddy," with Buddy Messinger; "Own a Lot," with the Century Follies Girls and Harry Sweet; and a Baby Peggy short subject, "Such Is Life."

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 2—Coon Bay, Wash.—(Omit Portland and Seattle) Graveyard of Pacific claims another victim as crew of ten perish. San Francisco, Cal.—Coast Guardsman ride the buoys to inspect wrecked steamer. Big Bear, Cal.—Foxes shipped west to start new colony. Hollywood, Cal.—Introducing Perry Lucus who claims the six months' old acrobatic championship of the world. Tokio, Japan—Latest picture of Prince Hirohito. Groesbeck, Texas—(Dallas only) Express train smashed in spectacular wreck. New York City—(Omit Los Angeles and San Francisco) Baldheaded delegates hold their last convention of 1923. New York City—(N. Y. City only) Mayor Hylan and Mrs. William Randolph Hearst, aid distribution of Christmas cheer. Washington, D. C.—(Omit Los Angeles, New Haven, New York City and San Francisco) Mrs. Coolidge helps the Salvation Army distribute cheer to the Capital's poor. San Francisco, Cal.—(Los Angeles and San Francisco only) Here's the smallest pistol ever made, used by criminals to blind intended victims. Another souvenir in Police Chief O'Brien's Criminal Curiosity Shop. The French Cruiser Jeanne d'Arc makes non-stop trip to Los Angeles Harbor from Brest, France. Bridgeport, Conn.—(New Haven only) Here's the world's greatest golfer. Shanghai, China.—Mah Jong craze keeps army of Chinese children busy. Bridgeport, Conn.—Miss Mable Stark makes pets of three "jungle youngsters" fresh from India's jungles. Toulon, France—French airship Dixmude, vanishes with crew of fifty.

FOX NEWS VOL. 5—NO. 25.—New York City—The mighty Leviathan, coming up bay in a fog, runs upon mudbank. News Notables—Frank B. Kellogg sails with Mrs. Kellogg to assume duties as U. S. Ambassador to Britain. Dublin—Free State government acquires an air force. Boston, Mass.—John Shields gives an exhibition of his uncanny finger control of ivories. Pasadena, Cal.—Motorless glider built at Technology Institute is successfully tested. Cambridge, Mass.—Lads at Harvard will be girls in annual musical show. Kenya Colony—Weird war dance of the Kavarondo tribe in British East Africa. Helena, Mont.—Family of porcupines raiding vegetable garden is surprised by camera. Los Angeles, Cal.—The West's most daring cowboys try their skill at bronco busting.

PATHE NEWS NO. 105—Brooklyn, N. Y.—Fleet prepares for winter cruise in South. Apizaco, Mexico—Federal troops prepare to defend government against rebel forces. San Francisco, Cal.—Eleven zig-zags, but the best way of solving the city's steep-hill problem. Quarter century of radium. Athens, Greece—Former Greek Premier recalled. New York City—"Uncle Robert," incognito philanthropist, takes kiddies a-busing. San Francisco, Cal.—Great Mogul diamond brought to America by collector. Indianapolis, Ind.—Master-Sergeant Woodfill receives discharge papers and reviews men at Ft. Benjamin Harrison. St. Moritz, Switzerland.—Bernina Railway equipped with a 2,500 H. P. engine, cuts path through the heavy snows from St. Moritz to Italy. Toulon, France—Mammoth French dirigible Dixmude with its crew of 52 men, is lost. Mauchchunk, Pa.—(Philadelphia only) Fire in heart of town wrecks car barn; 17 trolleys, tools and equipment are destroyed by disastrous blaze.

INTERNATIONAL NEWS N. 1.—Washington, D. C.—President's family enjoys Christmas aboard Mayflower. Arcadia, Cal.—College boys build and fly new glider. Boston, Mass.—America's Olympic Skating Team holds first trials. Los Angeles.—California adopts desperate measures to get rid of used cars. Sherborn, Mass.—Lucky Gobblers—escaped the holiday axe. New York City—(N. Y. City only) Hunter College girls turn over gorgeous dolls to Miss Marion Davies. Mauch Chunk, Pa.—(Philadelphia, only) $200,000 worth of cars are destroyed by fire. Tia Juana, Mex.—Racing lures tourists despite Mexican war. Off Boston, Mass.—Coast Guard captures Christmas "rum-runners." Fort Sheridan, Indianapolis, Ind.—Master Sergeant Samuel Woodfill mustered out. Robbins Reef, N. Y. Bay—Leviathan, Queen of the seas, aground on reef in fog.

PATHE NEWS NO. 106—Lake Placid, N. Y.—Winter sport fans rush season at picturesque resort—Yale and Dartmouth hockey teams. Washington, D. C.—Surprise birthday gift for Woodrow Wilson. Chicago, Ill.—Seventeen perish in State insane asylum fire! Puebla, Mexico.—Puebla again in government hands! First views of Mexico's third largest city. Oakland, Calif.—More battleships cast on junk pile! Another of Uncle Sam's seaguardians is ripped apart. Washington, D. C.—U. S. delegate to Reparation Board confers with President before sailing. Nikko, Japan.—Quaint Geisha maids stage private entertainment. Groesbeck, Texas.—Passengers miraculously escape death in spectacular train wreck. Cairo, Egypt.—Fly over the capital of Egypt!

INTERNATIONAL NEWS NO. 3—Yokohama, Japan.—Water rationed in Japan as famine threatens. Dunning, Ill.—Appalling tragedy as state asylum burns. Washington, D. C.—Capital statesmen in real milking contest. Weehawken, N. J.—(Omit Portland, Seattle and Spokane). All the dogs in this town must be vaccinated. Astoria, Ore.—(Portland, Seattle and Spokane only) Wrecked craft blown up as menace to shipping. New York City.—Roosters trained as stage performers. Lake Placid, N. Y.—U. S. Olympic skaters hold final tryouts. New York City—Looping-the-loop over Manhattan skyscrappers. Washington, D. C.—Ex-President Wilson honored on 67th birthday.

KINOGRAMS NO. 2315—Boston—Exclusive screen interview with Roger W. Babson, America's foremost business analyst, discloses business conditions for 1924. Summit, N. J.—Boxers and wrestlers of scout fleet train on farm. New York—Newest theater is christened by pretty Mary Hay. Schenectady—Models of original device for ringing bells is demonstrated. New York—Lord Beaverbrook, British newspaper girls arrives in America; beauties of London revue chorus on same ship. San Francisco—Great mogul diamond hundred karats in size brought to America. New York—Marines try out sea going tractor. Long Beach, Cal.—Handcuffed and tied, Albert de Winton, European swimmer, leaps from bridge.

KINOGRAMS NO. 2316—Washington—Anonymous friends present former President Wilson with auto on his 67th birthday. New Anonymous friends present former President Wilson with auto on his 67th birthday. New York.—Rotarians have meeting to discover who is baldest. Washington—Gen. Charles G. Dawes, calls at White House to accept reparations job. Chicago.—Fire leaves Dunning state insane asylum in ruins with 18 dead. New York—Alfred T. Moore who helped Lt. Wood win $800,000 fortune in speculations, poses. New York—Girls from famous London revue dance on New York stage to radio music from Chicago. New York—Arthur Train, famous author, in screen interview tells why Americans break the laws. New York—Roosters after 23 years education by M. Trochat do stunts almost human. Athens, Greece—First pictures of Greek revolution with crowds demanding overthrow of King George. Boston—(Boston only) Boy scouts hold meeting on U. S. training ship Nantucket.

Standard has produced "The Sheik of Hollywood" for Selznick Distribution and it's a Regular Comedy.

FOX NEWS VOL. 5, NO. 26—Bridgeport, Conn.—Stork leaves a New Year present at the winter quarters of the circus, 3 Royal Bengal tigers. Thomas Bay—A visit to the land of a thousand cascades, one of Uncle Sam's gardens of grandeur in Alaska. Munson, Canada—Government expedition of scientists finds fossils of prehistoric monsters in Bad Lands of Alberta. Coos Bay, Ore.—Storm hurls the lumber vessel Smith on rocks, breaking her in two and taking toll of ten lives. Santa Fe, N. Mex.—Tesuque tribe of Indians, gathered for the annual Fiesta, San Diego, stage their Snowbird Dance. Ormond Beach—John D. Rockefeller, an early morning round of golf. New York City—To belong to the finest police force in the world recruits must undergo a stiff course of training.—Menlan, France—New Besson hydro-glider in test achieves a speed of 120 miles an hour. Niagara Falls, N. Y.—First snow of a belated winter transforms this famous beauty spot into a veritable fairyland.

PATHE NEWS NO. 104—New York City.—Columbia University sophs and Freshies battle in stiff annual class rush. New York City—Leviathan runs onto mud bank in thick fog. Stockton, Cal.—Novel "submarine" gun tractor exhibited to army officers. Happy Holidays—Christmas day made happy for countless children over the entire country. Atlanta, Ga.—Daredevil Johnny Reynolds performs thrilling stunts atop skyscraper. Java, East Indies—Pathe News presents unusual and unique pictures as Tribal chiefs gather for the Annual Festival of the Seasons. Pittsfield, Mass.—Charles Jewstraw, ice-skating champion, prepares for 1924 Olympic games. Boston Mass—(That territory only) Auction of old fire trucks held in "graveyard." Dayton, Ohio—(That territory only) Celebrate 20th anniversary of first successful airplane flight—bronze tablet presented to Orville Wright.

Educational Gets Canada Rights To Features

The exclusive Canadian distribution rights for the productions of Ideal Films, Limited, London, England, have been acquired by Canadian Educational Films, Limited, Toronto, according to an announcement by Educational. The franchise for Canada became effective January 1 with the release of the first of six features, "Ont to Win," a picture dealing with the destruction of a Zeppelin.

Educational will handle the English releases through its six Canadian offices at Toronto, where the Canadian head office is located; Montreal, St. John, Winnipeg, Calgary and Vancouver. Educational is also taking care of the physical distribution of subjects controlled in Canada by the United Exhibitors of Canada, Limited, Toronto, which include the F. B. O. and others.

Three Century Comedies In The Making

Al Herman, Noel Smith and Bob Kerr are directing three new Century Comedies.

Herman is producing one starring Buddy Messinger, a comic-western, "Wilder and Woolier." Sadie Campbell appears in this subject.

Noel Smith's latest stars Pal, the talented dog. Harry Sweet plays a very important part in 'Checking In," while Betty Young, Alt and Leslie Goodwin appear in support.

Bob Kerr is directing the two-reeler, "Past and Present." Jack Earle and Harry McCoy play the leading parts in this story dealing with the prehistoric and present day jazz and Marjorie Marcel plays the part of an ancient vamp, and also a present day finale hopper.

Stan Laurel Caricatures Wm. S. Hart Role

Stan Laurel has completed another screen travesty at the Hal Roach Studios for Pathe release. In this new two-reel comedy, Laurel caricatures the role played by William S. Hart in his latest picture, "Wild Bill Hickock."

The title of the Laurel parody is "Wild Bill Hiccough," with the star playing the part of Wild Bill. Billy Engles appears as Phil Sheridan, Al Forbes as General Custer, Jimmy Finlayson as Jack McQueen, and Mae Laurel as Calamity Jane.

Exteriors Completed For "The Gateway"

Following six weeks' location work in North Carolina, the producing unit engaged in the filming of "The Gateway of the West" returned to New York and started work on the interiors. This is one of the "Chronicles of America" series being produced by Yale University Press for release by Pathe. Professor N. W. Stephenson, historical authority, accompanied the unit to North Carolina and cooperated closely in the production. Webster Campbell directed.

Fox Secures "Frogland" for Distribution

The Fox Film Corporation is putting out a new special novelty film entitled, "Frogland." All the actors in this picture are frogs and according to advance reports it should be one of the distinct novelties of the screen for 1924.

Charlie Chase has lots of trouble in this Pathe Comedy. This is the first of his series, "At First Sight."

Standard Has Four Series Through Selznick

Four series of short subjects are on the releasing schedule of the Standard Cinema Corporation.

Thirteen Bray "Heeza Liar" cartoons; thirteen Hollywood Comedies, two-reelers with Chester Conklin, Alice Howells and Victor Potel; twelve Jimmy Aubrey comedies and twelve Bruce Barton one-reel editorials.

A new Jimmy Aubrey comedy, called "A Fishy Tale," is now in production at the Coast, under the technical supervision of Joe Rock. The latest of the "Heeza Liar" cartoons is "The Nature Faker."

New "Spat Family" Comedy Put into Production

Frank Butler, Sidney D'Albrook, and Laura Roessing, who play the discordant trio in Hal Roach's series of "Spat Family" comedies for Pathe, have started work on their new production under direction of Ralph Ceder. The three undertake to entertain their fashionable guests at a formal reception when the professional talent they have engaged fail to put in appearance.

Fox Educational Dept. Announces Three

Fox Film Corporation announces the following releases from their Educational Entertainments department: January 6, "Sons of Swat"; January 20, "Rock Bound Brittany" and February 3, "The Midnight Sun."

Roach Aids Veterans And Is Host To Ballplayers

The entire company of actors and actresses appearing in the Annual Christmas Entertainment at the Hal Roach Studios, Culver City, Cal., journeyed to Arrowhead Springs, Cal., to stage a benefit performance for disabled veterans at the Arrowhead Hospital.

Among the performers were Will Rogers, Eddie Baker, Charles Parrott and William Gillespie. An English version of "Uncle Tom's Cabin," entitled "Uncle Thomas' Domicile" was to be one of the features of the program.

Mr. Roach was the ost of Bob and "Irish" Meusel of World Series fame on the occasion of their visit to the Hal Roach Studios, Culver City, Cal.

"Indian Frontier Pictures" For Pathe Release

Pathe will sortly make available for showing a new series of two-reel dramas to be known as the "Indian Frontier Series." These pictures will reproduce actual experiences from the lives of Indian Chiefs, as related by the Indians themselves who are now residing on the government reservations.

There will be six pictures in the group to be made available at the rate of one every other week.

The pictures are being made with the assistance of Col. T. J. McCoy, prominent ranchman and recognized authority on Indian history and customs.

Kenneth Webb Completes "Wolfe and Montcalm"

Camera work has been completed by Kenneth Webb on "Wolfe and Montcalm," one of the "Chronicles of America" screen series being produced by the Yale University Press for release by Pathe.

The exteriors were filmed at Whitestone and Camp Upton, Long Island, and on the Hudson River, detachments of infantry, marines, and U. S. Sailors taking part in the scenes under government orders.

Paul Terry Banqueted By B. F. Keith Executives

Paul Terry, whose cartoon creations, "Aesop's Film Fables," are distributed by Pathe, was tendered a banquet at the New York Athletic Club by officials of the B. F. Keith vaudeville circuit, in honor of his recent marriage. Among those present were J. J. Murdock, E. G. Lauder, Major Thompson, Senator Henry Walters, Amedee J. Van Beuren, Frank Vincent, Pat Casey, and Herman Freedman. Mr. Terry was presented with a chest of silver.

Jimmy Finlayson Coming to New York City

Jimmy Finlayson, one of the Hal Roach comedians, is taking a temporary leave of absence from the Hal Roach lot. He is at present en route to Toronto, Canada, to visit his brother there.

Following his arrival, both brothers will start immediately for New York for the purpose of visiting another brother and three sisters living here. The New Year's holidays will be celebrated by a family reunion of the Finlaysons, the first in thirteen years.

With First Run Theatres

NEW YORK

Capitol Theatre—
Film Numbers—The Rendevous (Goldwyn) A Midshipman Cruise of the United States Naval Academy (U. S. Navy), Capitol Magazine (Selected).
Musical Program—A New Year Greeting "Father Time" (Tableau including singers and dancers) "Air De Ballet" (Singing and Dancing number) "1812" (Overture) "Song of the Volga Boatmen" (Vocal) "Les Platineurs" (The Skaters) (Dance).

Rivoli Theatre—
Film Numbers—West of the Water Tower (Paramount), Rivoli Pictorial (Selected), Felix Out of Luck (S. R.).
Musical Program—"William Tell" (Overture), Riesenfeld's Classical Jazz (Orchestra), Song Medley (Ensemble), "The Glow Worm" (Divertissement).

Rialto Theatre—
Film Numbers—Three Miles Out (Paramount), Vienna (Scenic), Rialto Magazine (Selected), F. O. B. (Educational.)
Musical Program—"If I Were King" (Overture), "When Shadows Gather" (Baritone Solo), "Bubble Dance" (Divertissement with Music Film).

Mark Strand Theatre—
Film Numbers—Her Temporary Husband (First Nat'l), Mark Strand Topical Review (Selected), The Bar Fly (Pathe).
Musical Program—Excerpts from "La Traviata" (Overture with Soprano), "A New Year's Ramble," including "Twelve O'Clock at Night" (Soprano and Ballet), "At a Ventriloquist's" (Male Quartette), "As in a Looking Glass" (Divertissement), "The Silver Palace," including "Sure as You're Born," "St. Louis Blues" and "Spark Plug" (Special Orchestra), Finale (Ensemble).

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), opening Thursday night.

Cameo Theatre—
Film Numbers—A Lady of Quality (Universal), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

44th Street Theatre—
Film Numbers — Scaramouche (Metro), continued.

Lyric Theatre—
Film Numbers—The White Sister (Distinctive), continued.

Central Theatre—
Film Numbers—The Shepherd King (Fox), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Three-column ad on "Going Up" (Associated Exhibitors) run by the Ohio Theatre, Indianapolis.

Dainty and artistic ad on "Tiger Rose" (Warner Bros.) used in Cleveland by the Allen theatre.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers — Flaming Barriers (Paramount) Pathe News.
Musical Program — "Weight Reducing" (Overture), "A Story told in Old, Old Song" (Orchestra), song numbers by Collins, Harlan and Harper Sisters.

Grauman's Million Dollar Theatre—
Film Numbers—Ashes of Vengeance (First National).
Musical Program — "Ilguarny" (Overture) and Prologue to the feature with Thirty People.

Loew's Star Theatre—
Film Numbers—Flaming Youth (First National) and Pictorial Review.
Musical Program — "Lohengrin" (Overture), "Mighty Lak A Rose" (Stage presentation with Song and Dance act).

California Theatre—
Film Numbers—The Day of Faith (Goldwyn) Two Wagon—Both Covered (Pathe).
Musical Program — "Capital March" and "Red Mill" (Overture), "You Can't Make a Fool Out of Me" (Piccolo Solo).

Clune's Theatre—
Film Numbers—The Dancer of the Nile (F. B. O.), Cartoon, International News, Why Elephants Leave Home (Pathe).

Hillstreet Theatre—
Film Numbers—His Mystery Girl (Universal).
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Blow Your Own Horn (F. B. O.)
Musical Program—Vaudeville.

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Grauman's Rialto Theatre—
Film Numbers — Why Worry (Pathe) continued.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—Orchestra.

Tally's Theatre—
Film Numbers—The Temple of Venus (Fox), Somebody Lied (Fox), Fox News.

Mission Theatre—
Film Numbers — The Virginian (Preferred), Pathe Comedy, Picking Peaches (Fox) International News.

CHICAGO

Chicago Theatre—
Film Numbers—Temporary Husband (First National), Weekly Digest, Scenic, Felix Cartoon (S. R.)
Musical Program — "Oriental Dance," "Kiss Me Again," "March of the Toys," "Gypsey Love Song" (Overture), "The Concert" (Presentation), "A Smile Will Go a Long, Long Way" (Organ Solo), "Land of Cotton Blues" (Presentation).

Tivoli Theatre—
Film Numbers—Boy of Mine (First National), Weekly Digest On the Fence (Comedy).
Musical Program—"Grand Fantasy" (Overture), "The Golden Horse" (Specialty), "The Frost Maiden" (Presentation).

Riviera Theatre—
Film Numbers—Boy of Mine (First National), On the Fence (Comedy).
Musical Program—"Pique Dame" (Overture), Julius Fisher and his one stringed instrument (Presentation), Egbert Van Alstyne and Clem Dacy (Specialty), "Ave Maria" (Violin Solo).

Roosevelt Theatre—
Film Numbers—Why Worry (Pathe).

Woodlawn Theatre—
Film Numbers—Rosita (United Artists), News Weekly (Pathe), Topics of the Day (Pathe), Aesop Fable (Pathe).
Musical Program—Musical Greetings (Overture), (A Smile Will Go a Long, Long Way" (Organ Solo).

McVicker's Theatre—
Film Numbers—The Call of the Canyon (Paramount), News Weekly (Pathe), A New Year Laughograph (S. R.).
Musical Program—"William Tell" (Overture), "After the Dance" (Presentation), "A Smile Will Go a Long, Long Way" (Organ Solo).

Striking ad on "Black Oxen" (First Nat'l) used by the Rivoli theatre, Baltimore.

HAL ROACH *presents*

Will Rogers

in Two Reel Comedies

"The only thing missing is the drawl"

Will,—one night some years ago, we bought a seat in the "Follies." We brought to that show a grouch so deep as to be indescribable; our attitude as we slouched down in the chair was "Just make me laugh, —if you can, darn you!"

Will, you came out. You did some dofunnies with a rope; and as you made it circle through the air you drawled out wheeze after wheeze that had found their birth in your own brain; and we just listened,—and listened.

Will, the grouch came in by the doorman, but it didn't leave by him. It just vanished.

And Will; the only thing that you had that night that isn't in the pictures is the drawl. The personality, the brain, the magnetism are all there! And Will, the laughs are there too! We know a real comedian when we see him, Will Rogers!

NOTICE
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Pathécomedy

TRADE MARK

Hal Roach Comedies

One Reel

"Meet Charley Chase!"

Pleased ter meetcha, Charley!

You're a new one but dog gone, you sure look like a good one.

Don't blush, Charley, but you're a good looking sunamagun. You aren't a cartoon or a caricature. Your face ain't lopsided nor do you sport an Adam's apple the size of a pumpkin; you look like a real human and you act like one. And Charley, you're really funny!

What with you and the Dippy Do Dads, Charley, it looks as though Hal Roach had turned himself loose to make one reel comedies as good as they can be made.

Pleased ter meetcha, Charley!

Pathécomedy

TRADE MARK

Stratford Theatre—
Film Numbers—Rosita (United Artists), Here and There with the Stratford Cameraman (Selected).
Musical Program—"Orpheus" (Overture), "Welcome a New Year" (Tableau), "Sidewalks of Chicago" (Organ Solo), "The Opera Librarian" (Presentation).

Randolph Theatre—
Film Numbers—Tiger Rose Warner Bros.), The Caddy (Universal), International News (Universal).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Black Oxen (First National), Hang On (Educational), Something to Think About (S. R.), Kinograms (Educational), Pathe News.
Musical Program—A Garden of Harps in various selections as prelude, including singing of "Naughty Maricttа" (Overture).

Granada Theatre—
Film Numbers—Big Brother (Paramount), Kidding Katie (Educational), Fox News.
Musical Program—"Orange Grove in California" (Overture), "I Love You," "Stars and Stripes." Gems from "Irene," "Caprice Viennois."

California Theatre—
Film Numbers—To the Ladies (Paramount), To the Bottom of the Sea (Educational), Fox News.
Musical Program—"Faust Fantasie" (Overture), "Carissima" (Soprano Solo), "Easy Melody," "Mother of Mine," "Serenade," melodies from "The Chocolate Soldier" (Vocal).

Cameo Theatre—
Film Numbers—White Tiger (Universal), Obey the Law (Universal), International News Picture of Bulletin-Baby Peggy Contest (Local).
Musical Program—"That Old Gang of Mine" (Vocal), "A Christmas Dream with Georginina" (Singing Orchestra).

Strand Theatre—
Film Numbers—The Gunfighters (Fox), The Explorers (Fox), Kinograms (Educational), Fox News.
Musical Program—"I Love You," "Waltz of Long Ago" (Overture).

Imperial Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan), Continued.

CINCINNATI

Gift's Theatre—
Film Numbers—Rosita (United Artists) continued, Fun from the Press (Hodkinson).

Capitol Theatre—
Film Numbers—Long Live the King (Metro), Capitol News.
Musical Program—Selected Orchestra.

Walnut Theatre—
Film Numbers—The Dangerous Maid (First National), Pathe News, Aesop's Fables (Pathe),

Strand Theatre—
Film Numbers—Red Lights (Goldwyn), Pathe News, Moving (Comedy).

Lyric Theatre—
Film Numbers—Bright Lights of Broadway (S. R.), International News, Girls and Records (Pathe).

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Meanest Man in the World (First National), Flying Finance (Educational), Felix Cat Cartoon (S. R.), International News.
Musical Program—An Intimate Revue (vaudeville), Netherlands Folk Song (Organ and brass quintette).

Colonial Theatre—
Film Numbers—Pleasure Mad (Metro), Good Old Days (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—
Film Numbers—Hell's Hole (Fox), Roughing It (Pathe), Fox News Weekly.
Musical Program—"Dirty Hands, Dirty Face," "Clarence," Don't Treat Me So Rough" (vocal solos).

PHILADELPHIA

Stanley Theatre—
Film Numbers—To the Ladies (Paramount), Uncensored Movies Pathe), Night Before Christmas S. R.), Pathe News, Topics of the Day (Pathe).
Musical Program—"March of the Toys" (Organ Solo), "Light Cavalry" (Overture), "Christmas Carols" and "Ave Maria" (Soprano), "The Dance of the Toys" (Dance Number).

Fox Theatre—
Film Numbers—"The Shepherd King" (Fox), In the Land of The Coveted (Vitagraph), Fox Theatre Magazine.
Musical Program—Ballet Music from "Queen of Sheba" Orchestra), "Song of India" (dance by Thalia Zanou), Frederic Fradkin, Violinist and Prologue with songs.

Aldine Theatre—
Film Numbers—Scaramouche (Metro).

Victoria Theatre—
Film Numbers—Thundering Dawn (Universal), A Perfect 36 (Educational), Golden Gems (Educational), Pathe News.

Capitol Theatre—
Film Numbers—The Country Kid (Warner Bros.), Stage Fright (Pathe), and Kinograms (Educational).

Karlton Theatre—
Film Numbers—Stephen Steps Out (Paramount), A Perfect 36 (Educational), Golden Gems (Educational), Kinograms (Educational).

Palace Theatre—
Film Numbers—The Meanest Man in the World (First National), The Shriek of Araby (United Artists), Pathe News and Topics of the Day (Pathe).

Regent Theatre—
Film Numbers—The Barefoot Boy (Warner Bros.), The Soilers

Arcadia Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).

Stanton Theatre—
Film Numbers—Little Old New York (Cosmopolitan), Pathe News.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Her Temporary Husband (First National), Current Events (Pathe), Black and Blue (Educational).
Musical Program—"Barber of Seville" (Overature), "Sleep" (Special Jazz arrangement).

Palace Theatre—
Film Numbers—Call of the Canyon (Paramount), Current Events (Pathe), Ten Dollars or Ten Days (Pathe), Topics of the Day (Pathe).
Musical Program—"Popular Hits of the Day" (Overture).

Columbia Theatre—
Film Numbers—Fashion Row (Metro), Current Events (Universal), Flip-Flop (Comedy).
Musical Program—"Jolly Robbers" (Overture).

Rialto Theatre—
Film Numbers—Reno (Goldwyn), Current Events (Fox), Uncensored Movies (Pathe).

BALTIMORE

Century Theatre—
Film Numbers—Don't Call It Love (Paramount), Current Events (Fox).
Musical Program—"Passing of the Old Year and Entrance of the New" (Special New Year Fantasy); Dorma Lee in Song Repertoire.

Ford's Theatre—
Film Numbers—The Covered Wagon (Paramount).

Wizard Theatre—
Film Numbers—Tiger Rose (Warner Bros.), Hustlin' Hank (Pathe).

Metropolitan Theatre—
Film Numbers—The Man From Brodney's (Vitagraph), High Life (Educational).

Rivoli Theatre—
Film Numbers—Black Oxen (First National), Current Events (Pathe).
Musical Program—Sterling Male Quartet.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Song of Love (First National), Perfect 36 (Educational) Current Events (Pathe and International News).
Musical Program—"Lohengrin" (overture (a) Aria from "Trovatore"; (b) Brail's "Song of Love,") (concert soprano), "The Passing of 1923" (special stage prologue).

Lafayette Square Theatre—
Film Numbers—The Scarlet Lily (First National), Pathe comedy. Current Events (Fox News), Special—Personal appearance of Dolores Cassinelli.
Musical Program—Overture to "Zampa" (Orchestra), Song Hits of 1923 (Organ selection). (Pathe).

Loew's State Theatre—
Film Numbers—Lawful Larceny (Paramount), No Noise (Pathe), Current Events (Pathe News).
Musical Program—Medley of Popular Airs (Orchestra).

New Olympic Theatre—
Film Numbers—Hook and Ladder (Universal), Universal comedy. Current Events (International News).
Musical Program—Selections by Quartette. Vocal hits sung by Harry Mason.

Palace Theatre—
Film Numbers—The Dancer of the Nile (F. B. O.), Fighting Blood (L. B. D.). Current Events (International News).

Shea's North Park Theatre—
Film Numbers—The Broken Wing (Preferred), Roaring Lions on a Steamship (Fox). Current Events (Pathe and International News).

KANSAS CITY

Newman Theatre—
Film Numbers—Don't Call It Love (Paramount), Running Wild (Educational), Newman News and Views (Pathe and Kinograms).
Musical Program—"Auld Lang Syne Fantasie" (overture), "The Ossmans" (Banjoists), Novelty Singing Orchestra, Misses Elliott and Braun (Vocal Numbers), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Fighting Blade (First National), Col. Heezaliar (Hodkinson), International News Pictorial.
Musical Program—"The Rosary" (Overture), Carl Stubenrauch (Cello Solo), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Flaming Passion (Warner Bros.), Fun From the Press (Hodkinson), Roughest Africa (Metro), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Atmospheric Selections by Royal Syncopators, assisted by Miss Audrey McVey (Overture), Recessional (Organ Solos).

Main Street Theatre—
Film Numbers—The Fair Cheat F. B. O.), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

CLEVELAND

Stillman Theatre—
Film Numbers—The Covered Wagon (Paramount).
Musical Program—"Covered Wagon" score.

Allen Theatre—
Film Numbers—"Twenty-One (First National), In Bad the Sailor (Pathe), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"A Gypsy Fantasie" (Overture), Aileen Stanley in Vocal Selections.

State Theatre—
Film Numbers—Where the North Begins (Warner Bros.), Memories! (Educational).
Musical Program—"School Days" (prologue featuring the song "School Days" and old time popular airs).
Park Theatre—
Film Numbers—Her Temporary Husband (First National), Hodge Podge (Educational), Dippy Doo Dads (Pathe), Fun from the Press (Hodkinson), Kinograms (Educational).
Musical Program—Classical—Jazz Revue (Overture).
Reade's Hippodrome—
Film Numbers—White Tiger (Universal), Fighting Blood (F. B. O.) Seeing Hollywood (Hippodrome-Cleveland News), Local Lafs, Pathe Review.
Musical Program—Selections from "Adrienne" (Overture).
Standard Theatre—
Film Numbers—The Driving Fool (Hodkinson), Bucking the Line (Universal), International News (Universal).

DES MOINES

Des Moines Theatre—
Film Numbers—Her Temporary Husband (First National), Flying Finance (Educational).
Musical Program—"The Gypsy Wayfarers," Six Jazz Musicians, Metropolitan Vocal Trio.
Strand Theatre—
Film Numbers—The Virginian (Preferred), Hang On (Educational).
Garden Theatre—
Film Numbers—The White Tiger (Universal), Winter Pep (Goldwyn).
Palace Theatre—
Film Numbers—North of Hudson Bay (Fox), Rough Failing (Fox).
Rialto Theatre—
Film Numbers—Mixed Trails (Educational), Six Cylinder Love (Fox).
Orpheum Theatre—
Film Numbers—Blow Your Own Horn (F. B. O.), Aesop's Fables (Pathe), Topics of the Day (Pathe), Pathe News (Pathe).

ROCHESTER

Eastman Theatre—
Film Numbers—The Song of Love (First National), Stage Fright (Pathe).
Musical Program—"L'Arlesienne" (Overture), "Album," "Perpetuum Mobile Miniature" (Violin Solo), "Kamenoi Ostrow" (Organ and Orchestra), A New Year's Tableau and Ballet (including (A) Good-Bye 1923, (B) Welcome 1924, (C) Dance of the Seasons).

DALLAS

Capitol Theatre—
Film Numbers—The Extra Girl (Asso. Exhibit.) Kinograms (Educational) Fun From the Press (Hodkinson) Felix The Cat (S. R.) Alpine Sports (Hodkinson).
Musical Program—"Indiana Moon" (Organ Solo) "Slavische Rhapsodie "(Overture).

ST. PAUL

Capitol Theatre—
Film Numbers—Boy of Mine (First National) My Friend (Educational) Capitol Snickers (Selected) Capitol Snickers (Selected) Urban Movie Chats (Vitagraph).
Musical Program—"Pique Dame" (Overture) "Shadow Song" (Soprano Solo) "The Pool of Narcissus" (Organ Solo).

SALT LAKE CITY

American Theatre—
Film Numbers—Ashes of Vengeance (First National) (Fox News) Felix The Cat (S. R.) Fun From the Press (Hodkinson).
Kinema Theatre—
Film Numbers—The Midnight Alarm (Universal) Oh What A Day (Universal) International News Topics of The Day (Pathe).
Pantages Theatre—
Film Numbers—Hospitality (Metro).
Paramount-Empress Theatre—
Film Numbers—Big Brother (Paramount) Fighting Blood (F. B. O.) International News.
Victory Theatre—
Film Numbers—Tiger Rose (Warner Bros.) (My Friend (Educational) Pathe News.
Musical Program—"Sleep," "Sweet Henry" "What 're You Going to do Sunday Mary" (Orchestra).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Eternal Three (Goldwyn), The Income Tax Collector (Fox), The Five Orphans (Comedy), Fox News.
Musical Program—"The Foolish Child" (Overture), Ten Douglas Teenie Weenies in Song and Dance Revue (Specialty).
Coliseum Theatre—
Film Numbers—Bad Man (First National), Fun from the Press (Hodkinson), Arabia's Last Alarm (Comedy), Kinograms (Educational), Pathe News.
Musical Program—"Lucia De Lammermoor" (Overture), "Owl and Moon" (Vocal).
Columbia Theatre—
Film Numbers—The Darling of New York (Universal), continued.
Heilig Theatre—
Film Numbers—Pioneer Trails (Vitagraph), Topics of the Day (Pathe), Up in the Air (Comedy), International News.
Liberty Theatre—
Film Numbers—His Children's Children (Paramount), Pathe Review, No Noise (Educational), International News and Liberty News.
Musical Program—"Mamma Goes Where Papa Goes" (Overture).

FOX LIBERTY
Wm Fox Presents
No Mother To Guide Her
GENEVIEVE TOBIN
A HUMAN DRAMA OF LIFES PITFALLS
ADDED ATTRACTIONS
AL ST JOHN in "Slow and Sure"
"JOHNNY'S SORDFISH" A FOX EDUCATIONAL
JOHN HOLMES & HIS FOX LIBERTY ORCHESTRA PLAYING A SPECIAL MUSICALOGUE

Hand lettered ad on "No Mother To Guide Her" (Fox) used by the Fox Liberty theatre, St. Louis.

Strand Theatre—
Film Numbers—To the Ladies (Paramount), Pathe Review, Hang On (Educational), Kinograms (Educational).
Musical Program—Selections from "The Fortune Teller" (Overture).
Winter Garden Theatre—
Film Numbers—The Grail (Fox), Derby Day (Fox), Fox News.

NEWARK

The Branford Theatre—
Film Numbers—Tiger Rose (Warner), Branford Review of Events (Selected), Topics of the Day (Pathe), Flying Finance (Educational).
Musical Program—"You Didn't Want Me When I Wanted You" (Contralto Solo), "Roses of Picardy" (Orchestra), "A Smile Will Ga a Long, Long Way" (Tenor Solo), "Covered Wagon Days" (Harmony Girls and Orchestra).

ST. LOUIS

Missouri Theatre—
Film Numbers—Don't Call It Love (Paramount), Horse Shoes (Vitagraph), Missouri Magazine. Fun from the Press (Hodkinson).
Musical Program—Overture by Orchestra. "The Barn Dance," "Singing Contest" (Organ Solo), Society Orchestra in dance selections.
Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Black Oxen (First National), Pathe News. Topics of the Day (Pathe), Aesop Fable (Pathe).
Musical Program—"Night in the Woods" (Orchestra). Ritz Quartette, organ accompaniment. Special New Year's Eve show at Grand Central featuring seven acts of vaudeville.
William Goldman's Kings Theatre—
Film Numbers—The Daring Years (S. R.), Comedy, International News, Felix Cat Cartoon (S. R.).
Musical Program—"Music Box Revue" (Colature Soprano).
Pershing Theatre—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—Special music score.
Delmonte Theatre—
Film Numbers—Hospitality (Metro), International News (Universal), Fun from the Press (Hodkinson).
Musical Program—Graves Brothers Musical Comedy Revue. Orchestral and organ numbers.
Rivoli Theatre—
Film Numbers—Hospitality (Metro), International News (Universal), Urban Classics (Vitagraph), Fun from the Press (Hodkinson), Comedy.
Musical Program—Orchestral, organ and vocal numbers.
William Fox Liberty Theatre—
Film Numbers—The Shepherd King (Fox), The Income Tax Collector (Fox), Fox and Educational News.
Musical Program—"Dirty Hands, Dirty Face" (Organ Solo), Orchestral numbers.

DETROIT

Adams Theatre—
Film Numbers—Rosita (United Artists) continued.
Broadway-Strand Theatre—
Film Number—Reno (Goldwyn), Current Events (Kinograms).
Capitol Theatre—
Film Numbers—To the Ladies (Paramount), Current Events (Pathe and Detroit News), Sportlight (Pathe), Bar Fly (Pathe).
Musical Program—Hall Wilson's Wolverines, Taylor, Parsons & Hawks (Vocalists).
Fox-Washington Theatre—
Film Numbers—The Shepherd King (Fox), Current Events (Fox), Monkey Mix-up (Fox).
Madison Theatre—
Film Numbers—Twenty-One (First National), Current Events (Pathe), Lightning Love (Vitagraph).
Musical Program—Pianist Extraordinaire.

OMAHA

Strand Theatre—
Film Numbers—Her Temporary Husband (First National), Call the Wagon (Educational), Current Events (Fox News).
Musical Program—"Memory's Garden" (Overture).
Rialto Theatre—
Film Numbers—The Virginian (Preferred), Why Pay Rent (Fox), Current Events (Kinograms), Fun from the Press (Hodkinson).
Musical Program—"Maid of the West" (Organ Solo), "Midsummer Night's Dream," "I Love You" (Overture), Bonnie (Exit March).
Empress Theatre—
Film Numbers—Youthful Cheaters (Hodkinson), Fighting Blood, Round 8 (F. B. O.).
World Theatre—
Film Numbers—The Thrill Chaser (Universal).
Musical Program—"House of David Blues" (Organ Novelty).
Moon Theatre—
Film Numbers—Mile-a-Minute Romeo (Fox).

Exhibitors Box-Office Reports

PARAMOUNT

Wild Bill Hickok—
Bill Hart has come back strong. (East.)

A very good picture, packed the house. (Middle West.)

To the Ladies—
Excellent comedy, which was well received. Business good. (Middle West.)

Despite the fact it was Christmas week, picture drew well, and seemed to strike a new spot with patrons who enjoy good comedies. A good picture. (East.)

Stephen Steps Out—
Doug Jr.'s first picture attracted some little attention, and enjoyed good patronage all week. Critics seemed to like his work. Should go well anywhere. (East.)

Played to fair crowds for a week. (Middle West.)

Big Brother—
Was well received. Attendance very good. (Middle West.)

Combines sustained interest with good heart appeal. Tom Moore does good work. Entertaining and strong box office puller. (Middle West.)

Tom Moore's popularity aided this one in playing to good crowds for a week's run. (Middle West.)

The Call of the Canyon—
A good picture. Advertising drew the crowds. (West.)

Woman Proof—
Played a ten day run and did a very good business. Thomas Meighan draws big in anything, here. Not quite as well liked as "Back Home and Broke," however. (West.)

Star's popularity pulled this one over for a week's run. Story fair. Production about average is always given Meighan. Business good. (East.)

His Children's Children—
This is a good picture which goes well. (Middle West.)

FIRST NATIONAL

Boy of Mine—
Splendid feature which pleased audiences and was praised highly by newspaper critics. Did big business. (Middle West.)

Splendid from all angles. Business was fair, but not what we expected for Christmas. (Middle West.)

The Meanest Man in the World—
Did a good business throughout its engagement. Well liked, and many declared it one of the best comedies of the year. (East.)

Good picture. Business good. (Middle West.)

Proved an interesting picture. Good sound entertainment. (Middle West.)

Twenty-one—
This picture was well liked here. Business first rate. (Middle West.)

The Dangerous Maid—
Proved a very popular attraction, and critics said many good things about it. (Middle West.)

Thundergate—
Just an average production that didn't do any great business here. Helped out somewhat by a widely advertised short subject on the same program. (West.)

Circus Days—
One great show from start to finish. Couldn't take care of the crowds. Best Coogan picture yet.

GOLDWYN-COSMO.

Little Old New York—
Left last week after playing four weeks to fine business—broke all house records. A great picture from every standpoint. (West.)

Critics and fans said it was the greatest picture of the year. Receipts accordingly. (Middle West.)

Got away to a flying start for an indefinite run, with a landslide business. Many think it's Marion Davies' best work. A worth-while production that should do well everywhere. (East.)

Under the Red Robe—
Backed by strong advertising, this has gone over big. Big business. A very good picture. (West.)

METRO

Long Live the King—
A splendid picturization of the well known novel. Coogan at his best. Business S. R. O. (East.)

Jackie Coogan scores again in this picture, although it is not liked quite as well as his other features. Did good business. (Middle West.)

The little star was a big hit. (East.)

This picture went nicely. Nothing wonderful, but all right. (Middle West.)

Pleasure Mad—
Up to the minute in story. Well acted, went big at our house. (Middle West.)

A very good picture. Business good. (Middle West.)

Scaramouche—
Played to capacity business all of first week, and advance sale biggest of any motion picture to play the city. Production lavishly praised by press. (East.)

Co-operative factory tickets helped hold this over for sixth week. (Middle West.)

Half a Dollar Bill—
Fair picture. Fair business. Crowd not particularly enthusiastic. (West.)

UNIVERSAL

The Darling of New York—
Crowds liked Baby Peggy and it went over big, especially with the children. Full houses all week. (Middle West.)

This little star won many new friends by her wonderful work in this big picture. Excellent patronage throughout run. (Middle West.)

The best drawing card in several weeks. (Middle West.)

Good picture, well liked. Good business for week. (West.)

The Acquittal—
Very interesting mystery play, and should go big where such pictures are liked. It provides a change from ordinary run of pictures. (Middle West.)

Thundering Dawn—
Seemed to fill a needed want for the week, and pulled good houses. Patrons enjoyed it immensely. A good melodrama. (East.)

Hunchback of Notre Dame—
Running continuously at 75¢ top, it drew exceptionally well all week. Had had previous run at $1.65, but did not seem to hurt business. Is of course a splendid picture. (East.)

FOX

The Silent Command—
A real thriller, well produced and acted. Attracted capacity business for a week when accompanied by strong supplementary bill. (East.)

A good melodrama. Only fair business for the week, however. (Middle West.)

Cameo Kirby—
Only a fair picture didn't draw very well. (Middle West.)

This Freedom—
Excellent film. (East.)

Hell's Hole—
A good picture. Business good. (Middle West.)

North of Hudson Bay—
Interesting. Thrilling. Splendid photography. Business was better than we looked for. (Middle West.)

Temple of Venus—
Many new faces in audiences during week's run with this one. Pleased majority. (Middle West.)

The Shepherd King—
A Biblical story, but so well done does not savor of being preachy. Did a very good week's business, and enthusiastically endorsed by all who saw it. (East.)

HODKINSON

The Drivin' Fool—
One of the most entertaining pictures played here in some time. Properly advertised, it should go over well anywhere. (Middle West.)

The Mark of the Beast—
Regular melodrama. Good for house that always plays up thrills. (Middle West.)

WARNER BROS.

Tiger Rose—
A mighty good picture. (East.)

Critics liked it. Public not deeply impressed, but went to see it because of Lenore Ulric. Picture well photographed, but far from convincing. A regular western.

The Country Kid—
Barry is always a good card, here, and did not fall down. Highly praised by both press and public. Well worth while. (East.)

Wesley Barry has a good following here, the picture making money for the week. (Middle West.)

Lucretia Lombard—
A nice cast and reputation of story and author helped put this over. Picture was nothing out of the ordinary. Business was only fair. (West.)

Where the North Begins—
Just another one of those Northwest stories with a dog actor as the big feature. Production fair. Business fair. (East.)

F. B .O.

The Fair Cheat—
Good picture, the people liked it. (Middle West.)

Unusual Campaigns Aid "Ponjola"

Soda Fountain Tie-up is Put Over; Impersonation Masquerade Proves Aid

"Ponjola" is the name of a drink. Consciously or otherwise a soda fountain in Jacksonville, Fla., used the same idea, crowned it with the popular adaptation "Yes, We have Some Ponjola" and then used it as an exploitation tie-up for the attraction at the Imperial theatre. The special connection made a hit in Jasksonville. It was advertised at three soda fountains a week before the opening.

Straight exploitation methods marked the campaign given the picture. Three days before the opening the cashier called up ladies listed in the telephone book and outlined the fact that the picture dealt with a heroine who cut her hair and passed as a man. She asked prospective customers to see the picture for themselves and decide whether the impersonation was plausible.

Tieups with the public library and book stores helped the opening.

Walk Off With Masquerade

Willard Patterson, manager of the Metropolitan theatre, Atlanta, walked off with a motion picture star impersonation masquerade given by the fashionable Piedmont Driving Club.

The event marked a new milestone in Atlanta's social affairs being sponsored by the w. k. 500. For two weeks preceding the affair aspiring women besieged the exchange offices with requests for copies of "original" costumes, the pictures ranging from "Smilin' Through" to "Flaming Youth." Despite these elaborate preparations the women's prize was, by a curious anachronism, won by a man's costume.

The winner was one of the social elite, Miss Ponjola Paine, who carried off first honors by impersonating Miss Nilsson as the male masquerader, Desmond, in "Ponjola." What made the result particularly desirable from Mr. Patterson's standpoint was that he had "Ponjola" booked for the following week.

The beauty of it all was that Miss Paine got her idea of the makeup from stills on the production and that, in male attire, she did bear a very close resemblance to the male-female hero-heroine of the Cynthia Stockley novel.

Soft Drink Tie-up Aids "To the Ladies" Run

Kenneth Renaud, Paramount exploiteer in Atlanta, and Raymond B. Jones, publicity director of the Howard theatre, effected a valuable tie-up with the Nu Grape Company of America, whose district headquarters are in Atlanta, which is available to all exhibitors showing "To the Ladies" in the Atlanta territory.

The Howard was the first theatre to cash in on the tie-up, "To the Ladies" playing there during Christmas week. Three thousand window cards, suitable also for outside placarding, were placed throughout the city. These cards showed a man offering the toast, "To the Ladies," with a glass of Nu Grape held in his up-raised hand. Underneath was the Nu Grape trade mark and the slogan, "A Flavor You Can't Forget." All this occupied only the top third of the card, while the lower two-thirds was a straight advertisement of the picture, reading as follows: "'To the Ladies'—A Paramount Picture You Won't Forget—Howard, Week of December 24."

In addition to these cards, a complete street car card campaign was used and the Nu Grape company placed big advertising banners on all their trucks. Small stickers with text similar to that of the window cards were also used in all the drug stores and soda fountains in the city.

ARTISTIC SPECIAL DISPLAY MATERIAL IN "ASHES OF VENGEANCE" LOBBY

When "Ashes of Vengance" (First Nat'l) showed at the People's theatre, Portland, Ore., this pleasing display was arranged.

CANADIAN MANAGER'S ATTRACTIVE LOBBY FOR "THE BRIGHT SHAWL"
The manager of the Royal theatre, Victoria, B. C., prepared this attractive display during the showing of "The Bright Shawl" (First Nat'l).

Novel "Long Live the King" Idea

Salvation Army Tie-up Brings Strong Publicity to Tulsa Showing of Film

IN TULSA, OKLA., the Salvation Army cry of "Keep the pot boiling" was changed to "Keep the crown filled," as the result of the engagement at the Rialto theatre of "Long Live the King."

The Rialto management and M. G. Bishop, Metro exploiteer saw a chance to adapt one of the exploitation stunts contained in Metro's press sheet on "Long Live the King," to the Salvation Army drive that was being launched in Tulsa. Because it was different, and was tied up with the most important current civic enterprise in Tulsa, it won great attention, and got into the news columns of the dailies, who played it up as an unusual feature of the "drive."

Four Jackie Coogan booths were erected in the business district — two on the busiest street corners, one in the lobby of the Hotel Tulsa, and the fourth directly in front of the theatre. The police department lent its hearty support to the plan, that was endorsed by the advisory board of the Salvation Army, because of the charity it was aimed to help.

In each booth was a crown, like Jackie's in his new picture, and the crown rested on a tambourine, into which the coins were pitched. All the coins pitched went of course to the Salvation Army fund. Salvation Army lassies were in charge of the booths, that were operated throughout the week.

This stunt, completely explained and illustrated in the Metro press sheet, can be easily adapted to some local charity by exhibitors everywhere who are now playing "Long Live the King.

The Rialto, however, didn't stop there on its exploitation of "Long Live the King." It interested the Tulsa Daily World to secure a page of advertising from leading merchants, running a "Mis-spelled Word Contest" in conjunction. Twenty-five tickets to "Long Live the King" were awarded the first twenty-five people who found all the misspelled words on the page.

The Criterion theatre of Oklahoma City chose a different angle, and secured a cooperative page in the Daily Oklahoman, in which the merchants tied up their advertising with the "Long Live the King" title.

The Pantages theatre, Kansas City, adopted a press sheet idea for a street bally on "Long Live the King," that was not expensive but proved effective as a business-getter. Following the press book idea, the Pantages hired a truck, and dressed it up to represent a throne, with a youngster costumed like Jackie Coogan adding the final touch. Paraded up and down the business section during the rush hours, it got vast attention.

The Imperial theatre of Asheville, North Carolina, of which E. T. Turner is manager, enlisted the aid of C. O. Haug, Metro exploiteer, and put over another of Metro's press sheet stunts that marked the first time in the history of Asheville that a theatre broke into the front page of a newspaper with an article and cartoon.

This was a "King of the Newsboys Contest," and the Asheville Citizen donated 130 inches besides a front page cartoon. Seventy-five newsboys carried cards on the lapels of their coats that told their number in the contest and asked for votes, which were in the form of coupons published daily in the Citizen. The newsboy with the greatest number of coupons received a Jackie Coogan suit of clothes, the second prize was a ten dollar gold piece, and theatre tickets were awarded as other prizes. Of course the Coogan suit was displayed in a prominent merchant's window, so the Imperial had this additional advertising.

"Long Live the King" played the Imperial on Christmas Day, so the orphans of a Home in Asheville were invited to a party at the theatre, at which Santa distributed presents to them after they saw the picture. Through the endorsement of the Asheville Better Films Committee, the school board allowed a notice of the picture's engagement on the blackboard of every classroom in the city.

Teaser Letter Exploits "Maytime"

Stunt Causes Sensation When Put Over In Milwaukee During Publicity Campaign

THREE thousand teaser letters mailed to the leading citizens of Milwaukee set the whole town talking about "Maytime" when this production played Leo A. Landau's Alhambra theatre recently.

The Milwaukee Journal and Milwaukee Sentinel added to the publicity by carrying stories about the letters which are devised to shock the reader at first but which — on second glance — turn out to be a "Maytime" advertisement.

The letter, reproducing a woman's handwriting and enclosing an imitation diamond ring, reads on the first page as follows:

"Dearest: I am returning your ring and we must never see each other again. My eyes are filled with tears and I am trying so hard to tell you why it is best that we part forever — but I can't. The words won't come. All I can say is that you will understand all if you will just —

Here the first page ends and turning over the notepaper one reads on the other side:

"See that wonderful picture 'Maytime.' It tells, oh so well, just what is in my heart. The love story of Harrison Ford, Ethel Shannon and Clara Bow is just like my own. It is a wonderful picture. See it and you will understand why though my heart is breaking, I am still your — Sweetheart."

Excitement is Result

Of course, the "Personal" in one corner of the envelope was too much for the wives. They opened the letters and long before the words "see Maytime" were reached, things began to pop. Many a domestic tangle resulted, most of the women refusing to believe it was just an "ad." One man, after a decidedly uncomfortable evening at home, even went so far as to take the letter to the district attorney. One of his assistants who had received a similar letter was able to convince the excited woman that it was just a publicity stunt.

"The Acquittal" is Shown to Bar Association

As an exploitation measure on the showing of "The Acquittal" at the Cameo theatre, New York City, and at the invitation of Mr. Carl Laemmle, president of Universal, Charles H. Strong, secretary of the Bar Association of the City of New York arranged a private screening of "The Acquittal," for members of the association.

The showing was at the Universal projection room, 1600 Broadway, and took place immediately following one of the meetings of the association. Many prominent lawyers attended.

At the point in the picture where the jury files out to consider the guilt of the accused man, the picture was stopped and the pressbook stunt (by Henry Bate) of having the audience cast ballots on their guesses as to the actual murderer, was employed. Slips of paper were distributed. Each member of the party wrote their guess on a ballot and the papers were then collected and placed on a table in front. The room was then darkened and the picture continued.

At the conclusion of the picture Joe Weil, Universal exploiteer, read off the "guesses." Of twenty-one ballots received not one picked the actual murderer.

PALETTE MOTIF IS BASIS OF "LIGHT THAT FAILED" LOBBY

Manager Howard Price Kingsmore of the Howard theatre, Atlanta, was responsible for this advance foyer display, which was moved out into the lobby during the showing.

LETTING WACO RESIDENTS KNOW ABOUT "HIS CHILDREN'S CHILDREN"
This attention arresting lobby display on "His Children's Children" (Paramount) was arranged by manager J. P. Harrison of the Hippodrome theatre, Waco, Texas.

"Stunts on Ashes of Vengence"

Pre-view Showing Held in Kansas City Endorsement to School Children Aid

A 30-foot marquee upright cutout and an original pre-view showing marked the presentation of "Ashes of Vengeance" at the Liberty theatre, Kansas City, Mo.

A 30-foot marquee upright cutout and an original pre-view showing marked the presentation of "Ashes of Vengeance" at the Liberty theatre, Kansas City, Mo.

More than 65 invited guests attended the private showing at the Peacock hotel. This gathering included members of the Writers' Guild, the Missouri Historical society and the Women's City club. The picture was exhibited and the showing was made more entertaining by a tie-up through which the students of Miss Kelly's dancing school gave a rendition of the minuet dance during the presentation.

Novel Endorsement Card

After the showing the guests were invited to dinner, walking to the dining room through a canopied hallway. On the table were cards with a penny inserted, reading: "A Penny for Your Thoughts." Their thoughts, naturally, were on "Ashes of Vengeance," and valuable endorsements resulted.

A remarkable feature of the run was the 30-foot upright cutout above the marquee of the theatre with the title, crossed swords and the star in an "action" pose. A local department store prominently displayed two of the original costumes worn in the production.

Film Committee Aids

Manager Willard Patterson of the Metropolitan theatre, Atlanta, Ga., knows his pictures and his film committees. When he saw "Ashes of Vengeance" he knew what the committee would do and invited them to see the picture.

Over the endorsement of Mrs. E. H. Goodhart, chairman of reviews, the picture was recommended to all school children. Special stress was laid upon its historical accuracy and the fidelity with which it reflected the customs and settings of that period. The entertainment value was also featured in the endorsement, which was a wonderful bit of publicity for the picture's subsequent run at the Metropolitan.

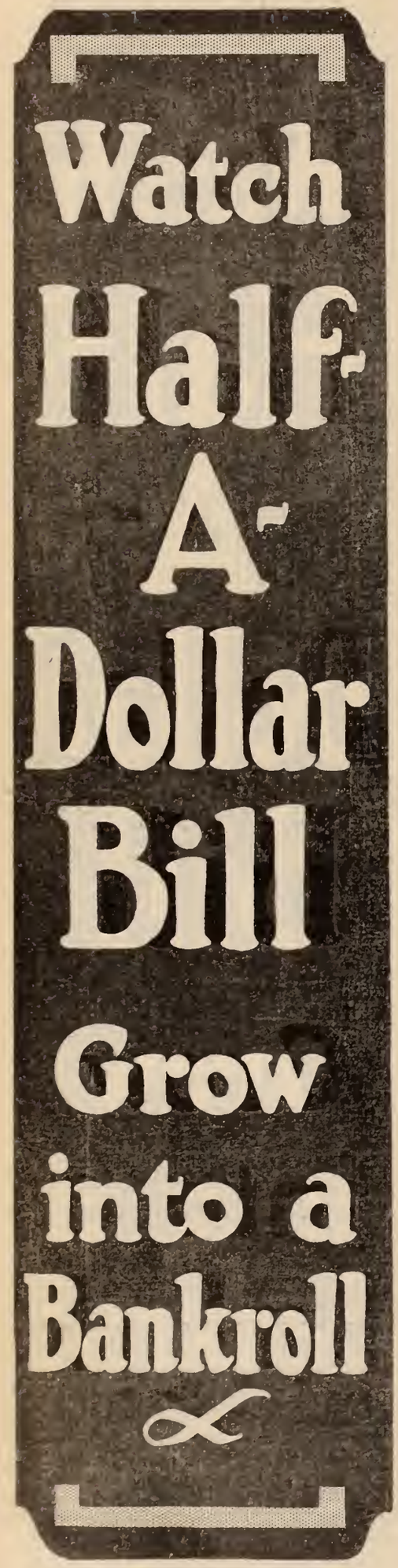
'Hunchback of Notre Dame' Exploited by Radio

As special exploitation on "The Hunchback of Notre Dame" at the Astor theatre, New York City, by special permission of the Department of Commerce, the Radio Corporation of America was allowed to broadcast a musical program composed exclusively of selections from "The Hunchback of Notre Dame's" Astor theatre presentation. WJZ, one of the most powerful sending stations in the country, was given one-half hour (from eleven thirty p. m. to midnight) to exploit the production, although that time was not originally allotted to the Radio Corporation of America.

Manager A. J. Cobe of the Astor theatre arranged an attractive musical program which was heard distinctly for a radius of more than twenty-five hundred miles, it is believed. The selections included several Christmas carols and religious numbers by the Astor theatre choir, and chimes solos by Ray Ellis, member of the "Hunchback of Notre Dame" orchestra.

The choir numbers were "Melody of Peace." "Ave Maria," "Silent Night, Holy Night" and "God Rest Ye, Merrie Gentlemen," while the chimes selections were "Dans la Montagne" and "Serenade du Tsigane." The exploitation stunt was arranged by Joe Weil and Paul Perez of Universal.

Watch Half-A-Dollar Bill Grow into a Bankroll



Presentation On "Anna Christie"

Elaborate Program Surrounds Showing of Feature at Broadway Picture House

"ANNA CHRISTIE" was given a highly atmospheric presentation by Managing Director Joseph Plunkett for its Broadway premier at the New York Mark Strand theatre. Color and reality, frothy entertainment and atmospheric detail, ensemble numbers and solo bits combined to make the presentation one of the notable events of the fall season.

Under the title of "The Miniature Review" Mr. Plunkett prepared an arrangement of diversified offerings. The program was really divided into three parts, the first being the prelude. Grieg's "Morning" with Carl Edouarde conducting the 55 piece orchestra.

The vocal and dancing numbers came in two sections. First there was a silhouette fantasy, "The Bird Cage" in which the swinging cage was outlined through a scrim curtain with changing lights. Marye Berne, coloratura soprano, was the artist for this number.

Piano Quartet Employed

The variation in this part of the program was furnished by the piano quartet, female, which supplied popular numbers and drew down an applause that ranked it with the best entertainment offerings on the bill.

"The Arbor of Love" followed. This was divided into several parts, beginning with a front drop solo, "The Arbor of Love" by Plunkett-Gruenberg being sung by Henri Jonckin. An international medley of selections followed starting with a dance duet by Miles Hickson and Rivlin, a male quartet, resembling America; Miles, Bawn, Dickson, Mahurin and Rohmere impersonated France; Senorita Maria Montero impersonated the spirit of Spain; and the Russians included Miles, Klementowicz, Rivilin, Hickson, O'Donahoe, Doraine, and Mr. Bourmann. The individual numbers led up to a pretentious ensemble at the close for a climatic curtain. Throughout this offering a riot of colors were played up by constantly changing spots and a skilful manipulation of lights.

For the prologue to "Anna Christie" the program swung into the atmospheric scenic situation of the waterfront. The National Male Quartet opened with "Blow Ye Winds Heigh-O". Anatole Bourmann danced a horn pipe that brought down the house and kept the audience applauding until the feature picture opened.

A news reel was the only other film on the program which closed with an organ solo.

Simple Effect Proves Good on "The Wanters" Run

Nate Gorden's Olympia theatre, Boston, believes in one policy: to get people in by telling them boldly and simply what you have.

That is the policy that has been in force, as far as the theatre front is concerned for many months. Regardless of how much or how little street and newspaper exploitation is given a picture it always adhers to the theatre itself.

The policy was continued in the presentation of "The Wanters."

A huge, hand painted poster, covering the entire width of the theatre front and about five feet deep hung on the street entrance. It bore only two words: "The Wanters." This title was supplemented by a few figures that carried out the idea of the picture: men and women with upraised hands and faces stretching for the unattainable.

Bold and simple enough to get over any title, the idea told Boston what was being shown at the Olympia.

IMPRESSIVE DEPARTMENT STORE WINDOW EXPLOITING "SCARAMOUCHE"

Original costumes from "Scaramouche" were used as the basis of this display window by the Emporium in San Francisco, which exploited the picture in advance.

Studio Briefs

Art Schmidt at R-C

Art Schmidt, recently appointed West Coast supervisor of exchanges, is making his official executive headquarters at the Robertson-Cole Hollywood studios. He will remain in closest contact with R-C production activities.

Joe Schnitzer, F. B. O.'s vice-president who is spending a few weeks on the coast supervising plans for future production, contracted a severe cold last week.

King Vidor, Goldwyn director, was forced to turn the camera crank on a number of scenes he was taking aboard a yacht for the screen version of Joseph Hergesheimer's "Wild Oranges." The swells gradually rose larger and larger until the little craft was battering its way through a heavy sea. Every member of the company with the exception of King Vidor, Virginia Valli and John Boyle, cameraman, were seasick.

"The First Year" Completed

Eve Unsell has completed the adaptation of "The First Year" by Frank Craven and "The Boomerang," the Belasco stage success by Victor Mapes and Winchell Smith. These two properties will soon be transferred to the screen as part of B. P. Schulberg's current program of fifteen Preferred Pictures to be released this season. Victor L. Schertzinger has been named as director of both "The First Year" and "The Boomerang."

Karl Struss, who did the camera-work in "Mothers-in-Law" and "Maytime" is photographing Gasnier's next Preferred Picture, "Poisoned Paradise" now in production at the Schulberg studio.

Olga Printzlau is writing the adaptation of Edwin Balmer's novel, "The Breath of Scandal" upon which camera work will start in the near future. B. P. Schulberg will soon announce the director to be assigned to this new Preferred Picture.

Performers Made Dry

Victor Seastrom, the Swedish director, at the Goldwyn Studios while directing "Name the Man!," the film version of Sir Hall Caine's "The Master of Man" was fearful that the players, forced to wear wet clothes for several hours, would suffer physicially, Seastrom had a "drying room" constructed for "soaked" players by placing a huge electric heater on the stage and directly back of it a wind machine, which filled the place with a current of hot air in which the drenched players sat to avoid taking cold. Among those who underwent the drying process were Mae Busch, Conrad Nagel, Evelyn Selbie and De Witt Jennings.

Distinctive is marshalling a cast for "Blood and Gold," now under production in New York. Alma Rubens and Conrad Nagel will take the leading parts in this film and recent additions include George MacOuarrie, who played an important part in "The Ragged Edge"; Mme. LaViolet, who acted with Lillian Gish in "The White Sister," and Fred Burton, Bela Lugosi, the distinguished Hungarian actor will also appear in "Blood and Gold."

Borzage for Metro

Frank Borzage, director of "Humoresque" and other notable motion picture successes, has been signed to a long term contract by Metro to direct a special series of Frank Borzage productions for the season of 1924-1925. The announcement was made by Marcus Loew, president of Loew's Incorporated and Metro on the eve of his departure for New York following a ten day visit in Los Angeles. Mr. Borzage will start work on his first production at the Metro Studios in Hollywood, some time in January.

Rex Ingram productions of "The Arab" and "The World's Illusion" and the Frank Borzage productions are the only definite Metro announcements for the 1924-1925 season.

Preparations have been begun at the Hollywood Metro Studioes for the filming of "The Shooting of Dan McGrew" by S-L Pictures for Metro release. Clarence C. Badger will direct. More than twenty actors are under consideration for the parts of Dan McGrew and the Man from the Outside, while Barbara La Marr has already been selected to enact the role of the Lady Lou in this famous Robert W. Service poem of the far North.

George Cooper is Back

Having just recently completed the Mack Sennett comedy, "Picking Peaches," in which Harry Langdon is starred, Erle Kenton is rehearsing another company which will have George Cooper as the featured comedian. Cooper supported Ben Turpin in "The Shriek of Araby" and later played in "Suzanna" with Mabel Normand and has been absent from the screen for more than a year.

"The Halfback of Notre Dame" has just been completed at the Sennett Studios and is now in the cutting and titling department, from where it will be shipped immediately for distribution by Pathe. Harry Gribbon was featured and Del Lord was in charge of direction.

The beautiful Los Angeles home of Mack Sennett was the scene of a brilliant wedding party Tuesday evening, Dec. 11th, the occasion being the marriage of his niece, Mercedes Martin, to Max Holden of Barre, Vermont. Mack Sennett gave away the bride, who was attended by Mabel Normand as maid of honor. F. Richard Jones was best man.

Pola Negri in "Men"

"Men" has been chosen as the title of the original screen play for Pola Negri's next starring vehicle, according to an announcement made today by Charles F. Eyton, general manager of Paramount's West Coast Studio. The story is by Dimitri Buchowetski, well known European director, who will direct Miss Negri.

Cecil De Mille will soon start work on "Triumph," May Edington's story which Jeanie Macpherson is adapting to the screen. Leatrice Joy and Rod La Rocque head the cast.

Herbert Brenon on his return to Paramount's West Coast Studio from New York, will begin preparations for his forthcoming production, "The Breaking Point," a Mary Roberts Rinehart story.

Ralph Block, former production editor at Paramount's West Coast Studio, left a few days ago for New York, where he will assume an executive position in the Eastern Scenario Department of the Paramount organization.

"Baby Star" in "Iron Man"

Margaret Morris of Universal City, chosen by the Wampas (Western Motion Picture Advertisers) among the thirteen "Baby Stars" of 1924 for whom unusual success is predicted, has been in motion pictures a little over one year. Fred Datig, casting director, and Fred McConnell, head of the serial and short reel departments, saw her possibilities and gave her a small part in "Beasts of Paradise" at Universal. Her work in this was so acceptable that she was co-featured with Pete Morrison in "The Ghost City," a chapterplay of adventure. Following this she was cast opposite Jack Hoxie in a five reel feature. At present she is working with Luciano Albertini, Italian star, on "The Iron Man," a chapterplay of international intrigue in New York and Paris.

Hobart Henley, Universal director, is personally editing "The Turmoil" which he produced at Universal City from the Booth Tarkington novel. Following the preliminary cutting of the picture, Henley returned to the studio, and has been "sitting" in with the cutters, passing on every foot of the film.

The cast for "Borrowed Husbands," which Vitagraph will produce from Mildred K. Barbour's novel of domestic discontent, is being selected. The picture will be produced by the David Smith unit at Hollywood.

Frank Lloyd Picks Sills

Frank Lloyd, independent producer-director, has picked Mr. Sills as the man best fitted to play the dual character of Sir Oliver Tresillian and Sakr-el-Bahr, hawk of the sea. The selection of Mr. Sills for the title role of "The Sea Hawk" is generally regarded as a distinct tribute. It is expected that at least four weeks will be required for the picturing of the ship scenes alone. A camp accommodating 600 people, operating under typical military supervision has been established on the West Coast of Santa Catalina. "The Sea Hawk" will be a First National picture.

Standard Film Laboratories is doing all the laboratory work for Wm. B. Brush Productions, which are hard at work on the first feature, "The Great Struggle," at the Hollywood Studios. In the cast are Renee Adoree, Joseph Swickard, Charles E. (Buddy) Post and Dick Sutherland.

Cutting and titling of "Daddies," the screen version of the David Belasco stage production, is now completed, according to Warner Brothers.

Morey Cast as Heavy

Harry T. Morey has been cast for the heavy role in "Captain January," Baby Peggy's first production under her Principal Pictures contract, which is being made under the direction of Eddie Cline, at the studio of the company in Hollywood.

Helene Chadwick, Goldwyn star, has cancelled all engagements at the studio in order to take care of her mother, who is seriously ill. Mrs. Chadwick, who resides with her daughter, became afflicted with a bad cold which has taken a more serious turn.

Adele Rowland, wife of Conway Tearle, who was recently injured in an automobile accident when her car turned turtle in Hollywood, is recovering from the shock and cuts suffered in the wreck.

Muriel Reynolds, the comedienne of the Fred Caldwell Co., has accepted an engagement as soubrette in the Walter Spencer Musical Comedy at Sacramento, California, and will take up her new engagement immediately after finishing the comedy role in "Hollywood in 1900," now filming in Hollywood for Selznick.

Victor Potel is doing the comedy role in Fred Caldwell's picture, "Hollywood in 1900," to be released through Selznick Distributing Corporation.

"Virtue Crook" in Work

In the cast of Universal's "The Virtue Crook" are Arthur Stuart Hull, Edwards Davis, Joseph Girard, Kathleen Myers, William Conklin, Alfred Allen, Joseph North and William A. Carroll. The settings are metropolitan and include beautiful interiors of palatial homes.

Laura La Plante is to play opposite Hoot Gibson in his next Universal special starring vehicle. "The Cocopah Kid," preliminary work on which has been started at Universal City under the direction of Edward Sedgwick. The story is an adaptation by Raymond L. Schrock from a story written for Gibson by Johnston McCulley. E. Richard Schayer wrote the continuity.

"Let Not Man Put Asunder"

: : Picture Paragraphs : :

AN elaborate press book has been issued on Victor Seastrom's first production for Goldwyn, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man." The book reproduces a window card for its front page. This consists of a figure of Mae Busch with an accusing hand pointing at her. printed against a deep orange background. The same idea is carried out in the 1-sheet poster and has been adapted also to the 24-sheet poster.

The lobby cards, heralds and other accessories prepared for this production, illustrated on the back cover, are of an unusually attractive kind.

The advertising cuts reproduced in the service book are in line drawings and are fo a dignified character, in keeping with the nature of the film. The six column advertising cut uses the sitting figure of Mae Busch, with the accusing hand that is used in some of the posters.

THE Lawyers Association this week sent a formal resolution of praise to C. B. C. Film Sales Corporation lauding its new production "Innocence," and the idea behind the story. The theme of the story is circumstantial evidence, showing how the lives of two people are almost ruined through such evidence. Anna Q. Nilsson plays the part of the young wife toward whose unfaithfulness to her husband the evidence all points.

A special screening of the picture was given for the officers of the association to get their opinion of it.

THE machinery has already been put in operation for the formation of a Marriage Market Club, and it is to be formally instituted on the first of the New Year. This, according to C. B C.. Film Sales Corporation, is an espccially fitting time, for 1924 is leap year, and therefore of special interest to marriageable ladies.

The object of "The Marriage Market Club" will be that of the famous "Green Ribbon Club" in Paris — that of furthering honorable matrimony among people who are ready and willing to marry, but who, because of the fact they are strangers in their locality, or for other reasons, do not have an opportunity to meet people they would like to make their life-partners. The Green Ribbon Club helps them to get acquainted and become friends by launching numerous picnics, dances, and other mediums for social intercourse.

MOTION picture critics, of daily newspapers as well as of the trade, are, apparently, of one opinion in the matter of the best productions of the year. At least every critic of importance has picked the W. W. Hodkinson superfeature, "Down to the Sea in Ships," as one of the ten best pictures produced during 1923. In a compilation just concluded by Film Daily, made up of lists forwarded by important newspapers as well as trade paper critics throughout the country, this Whaling Film Co. production is included.

A PRESSBOOK is being prepared for "The Old Fool," to be released by Hodkinson Decembei 31st. The book will consist of twelve pages of newspaper size, with a cover printed in four colors and a two-color inside spread. It will contain an unusual assortment of cuts and exploitation drawings, designed to be of especial help to exhibitors in putting over the picture.

THAT the success attained by motion pictures in such a brief period as a decade should approximate making this the fourth or fifth industry in America, is a marvel worthy of the unstinted admiration of everyone, is the view of W. F. Wood, vice-president and general manager of the United Producers and Distributors, the new company which will try the innovation of distributing all of its product from Hollywood direct to the exhibitors throughout the country.

"But, the future certainly bids fair to bring cinema achievements far surpassing any previous one," ie adds. "I am confident the new year of 1924 is going to go down in history as the era of high-water narks for the developing of the picturc industry into a big business as sound and as stable as cvcn steel or automobiles."

"THE problem of motion picture production is not solved until satisfactory distribution is secured," says Albert Warner of Warner Brothers. "By distribution is meant the marketing of the picture through branch exchanges throughout the world, which in turn offer the completed product for the approval or disapproval of the theatre owners.

"The moment the Warner Brothers rcceive a finished picture from their West Coast Studios in Los Angeles, California, it is given a private screening in their New York offices. Opinions are expressed by the executives of the firm, and these are carefully weighed before anything further is done with the feature attraction.

"When everything of a supplementary but of an important nature has been completed, the branch offices rcccive a number of prints of the film. The advertising and publicity matter is also sent along. Then the branch manager instructs his salesmen about the fine points of the picture, and these men who are assigned various zones in their respective territories, visit the motion picturc theatre owners."

"WHY do motion picture producers so frequently juggle the names of well-known books when making them into motion pictures?" asks Jack Coogan, Sr.

"When announcement was first made a few weeks ago that Jackie's second production for Metro would be an adaptation of Ouida's 'A Dog of Flanders,' and that it would be issued under the title of 'A Boy of Flanders," considerable discussion was arroused.

"The public does not 'buy' motion pictures in the same mood that it 'buys' books or even the spoken drama. Motion picture producers realize the absolute necessity of arresting the public eye — that is the first step in bringing the public to the box-office."

MAURICE Tourneur's policy of shorter feature productions for the coming year has won the approval of exhibitors throughout the country, it is claimed.

Al Christie, prominent producer of comedies states that the lengthy feature productions involve the greatest problem which the industry has to face. "Please accept my hearty congratulations on the courageous and progressive move which you have made in cutting the length of your feature productions to a reasonable footage," says Mr. Christie in a letter to Tourneur.

DESPITE the announcement that construction on additional studios in the east is soon to be started, B. P. Schulberg of Preferred Pictures states that he does not think the day is yet here when the centre of production will shift from Los Angeles to New York.

"A general migration to the east," says Mr. Schulberg, "has often been contemplated before but in the end the project has always been abandoned in deference to the advantages offered by California, which first took producers there.

"No other spot in America affords better climatic conditions than Los Angeles. This has, of course, been its defence for a long time but I repeat it as the most perfect argument in favor of California as a permanent production centre."

VITAGRAPH has started a drive on "Let Not Man Put Asunder," the J. Stuart Blackton production in which Pauline Frederick and Lou Tellegen play the leading roles. The advance publicity in newspapers in key cities which this picture has received is claimed as a guarantee to exhibitors success.

HARRY COHN of C. B. C. will, he announces, seek writers of lyrics of popular songs, and develop them into scenario and continuity writers whom he will install in the regular Coast production scenario and editorial staff.

This, according to Mr. Cohn, is an idea he has had in mind for some time, and which he is trying out and putting in operation while he is in the East. It is his belief that lyric writers will make excellent scenario and continuity writers for motion pictures, because they have the gift to say what they want, and convey the entire idea of a sequence or story, in the space allotted to them.

Accordingly, Mr. Cohn has made arrangements with one of the leading song publishers, whereby he will receive for his reference the most promising lyrics turned in to them at the end of each week, as well as the names of the most successful lyric writers.

THE advertising and exploration departments of Truart Film Corporation have prepared an attractive and useful campaign book in connection with the release of "The Unknown Purple."

An effective three-color design is used for the cover of the book and in its pages the lobby displays photos, posters, oil paintings, cast and slides are attractively displayed in pictorial layouts.

On a page devoted to program copy and accessories explanation and details as to the uscs of heralds, lobby display, cut-outs, trailer, cut-out mask and the invisible card furnished with this production, are given in detail. The cut-out mask is spccially prepared with a luminous substance that glows with a purple light in the dark. The invisible card is so constructed that when held up to the light its message is seen.

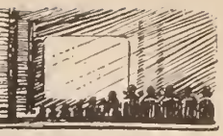
CLAIRE WINDSOR, one of Goldwyn's leading women, came in for a great deal of publicity during the Christmas Shopping season, through a tie-up engineered by J. A. Jackson, Manager of Studio Publicity, with the Elliott Service Company. This company publishes every year, for the shopping season, window cards which are mailed to shop-keepers in New York and other large cities. The card is posted in the windows of the stores and urges the public to do their shopping early.

On the posters sent out this year, appears a portrait of Claire Windsor, carrying a large sign, which reads: "Christmas stocks are complete. Shop early and get the best."

IRVING M. LESSER, vice-president of Principal Pictures Corporation, went before the sales force of A. L. Burt & Co., the publishers, at their annual convention this week and outlined to them plans which are under way to advertise and exploit "When A Man's A Man," a First National Attraction produced by Principal Pictures.

A. L. Burt & Co. are handling the motion picture edition of "When A Man's A Man," and are co-operating to the limit with First National in advertising and exploiting book and picture.

Pre-release Reviews of Features



The Printer's Devil

(Warner Brothers—Six Reels)

(Reviewed by Frank Elliott)

IF any of you exhibitors haven't a clear idea of just what hokum in its wild form is like, take a peek at "The Printer's Devil." It is an example of Old Man Hokum at his worst. It is a production comparable to those made several seasons ago and seems to have been just thrown together so that a Wesley Barry vehicle might be put on the market for his admirers. Well one thing is certain this feature is not going to add many admirers to Wesley's following. The star is growing into young manhood now and has not the same appeal that he possessed in his younger days. He seems to be ever conscious of the fact that he is acting for the camera.

The story presented here has been done so many times that it has whiskers on it. It is the old bunk of the village newspaper being put over on a poor simp who immediately starts into make a success of it. In this case he is aided by "the printer's devil," a relic of a forgotten day, except in very, very small towns. Harry Myers is the real star of the picture and to him must go credit for any success which the picture may win. He struggles manfully to inject some comedy into the material at hand but it is a herculean task and he doesn't make much headway.

The settings are flimsy and have a stage-like appearance. The dramatic situations fail to ring true and do not convince. Katherine McGuire, a beauty contest winner and who appeared opposite Ben Turpin in "The Shreik of Araby," has the principal feminine role, but is not called upon to do anything but look pretty. The rest of the cast is mediocre.

THEME. Comedy drama dealing with the adventures of a young man who is robbed and finds himself penniless in a small town. He is persuaded to buy the local newspaper and wires home for funds. The bank is robbed and he is accused of the deed. But Brick, the printer's devil, unearths the real culprits and the hero wins the banker's daughter.

PRODUCTION HIGHLIGHTS. The robbery of the bank, and the discovery of the real culprits by the printer's devil. Harry Myers work in the role of Fletcher.

DIDECTION. Having little to work with William Beaudine hasn't accomplished much. This picture is not a directorial masterpiece by any means, so the least we say about it the better.

EXPLOITATION ANGLES. Producers have arranged a number of commercial tie-ups with leading manufacturers. Use this material in window display as well as the lobby. It can be obtained at your exchange. Play up the name of the star. It's your one best bet in this picture.

DRAWING POWER. Suitable for second class downtown houses that change their programs often.

SUMMARY. Wesley Barry is growing up and his "stuff" is not so convincing as it was in the more youthful offerings of yesteryear. This picture is hokum from beginning to end, in fact it oozes with it. It recalls the old days when you consider the story and its mounting.

THE CAST

Brick Hubbard ..... Wesley Barry
Sidney Fletcher ..... Harry Myers
Vivian Gates ..... Katherine McGuire
Lem Kirk ..... Louis King
Ira Gates ..... George Pearce
Alec Sperry ..... Ray Cannon
Dora Kirk ..... Mary Halter
Chet Quimby ..... Harry Rottenburg

By Julien Josephson. Directed by William Beaudine.

SYNOPSIS. Brick Hubbard, a printer's devil, persuades Sidney Fletcher to buy the Gazette from Alec Sperry who makes a business of selling the "sheet" to strangers and then buying it back when they go broke on it. Fletcher launches an attack on the local power situation and wins the enmity of the financial interests. The local bank is robbed and Fletcher, is accused of the job. But Brick discovers the real culprits and all ends ehappily.

Woman to Woman

(Selznick—Seven Reels)

(Reviewed by Frank Elliott)

THIS is one of the best pictures that has come to our shores from England. It compares favorably with the best product of our own studios; is elaborately mounted, beautifully photographed and well acted. Perhaps the biggest feature of the picture is the lavish interior sets and the striking costumes worn by the star.

The opening scenes show the Moulin Rouge in Paris and here some fine lighting effects are used to advantage as vari-colored rays are played upon the dancers. There is also a number of realistic theatre interiors brought to view as a setting for some artistic dances by Betty Compson, who went to England to star in this production. Later in the picture there is a ballet ensemble that is one of the most costly bits we've seen this season. The costumes alone must have cost a small fortune, while Betty's raiment will certainly make everyone sit up and take notice.

The picture is rather slow in getting under way and the action could be speeded up by the elimination of many closeups of the star. There is an "unhappy" ending which comes logically and which we hope can be put over in this country. There are several dramatic moments, especially when the little dancer, now the famous Deloryse, sees her lover in a box at the theatre after many years of separation and their meeting after the show when it is revealed that the hero, unknown to him, is the father of Deloryse's son which fact presents a real problem to him inasmuch as he is married to another woman.

The climax in which Deloryse insists on dancing at Mrs. Anson-Pond's ball against the advice of her physician and in consequence stages her "death dance" is an appealing moment. So is that in which she gives over her son to her lover's wife. The cast is adequate and Clive Brook does fairly well in the leading male role.

THEME. Society drama setting forth the life romance of a little Parisian dancer who meets an English officer during the war and then loses him for several years due to the latter's loss of memory.

PRODUCTION HIGHLIGHTS. The elaborate settings, the theatre interiors, the ballet ensembles and the gorgeous costumes. The Moulin Rouge interior. The "death dance" of Deloryse. The scene in which the mother gives up her child.

DIRECTION. Has taken up too much footage in getting the story under way, but once he has the plot moving has injected some real punch in the dramatic situations and inspired Miss Compson to display some emotional fireworks.

EXPLOITATION ANGLES. The star. The title. Inasmuch as dancing forms a major part of the story, you might put on a dancing contest on your stage offering prizes for the best terpischorean talent in town. Play up the gorgeous costumes and the lavish interiors.

DRAWING POWER. Suitable for the best houses.

SUMMARY. An ambitious film venture from Europe which is decidedly worth while and inasmuch as a happy ending is available there is little fault to find with the picture, unless it be its length. One of the most elaborately staged pictures of the season.

THE CAST

Deloryse ..... Betty Compson
David Compton ..... Clive Brook
Mrs. Anson-Pond ..... Josephine Earle
Henriette ..... Marie Ault
Little Davy ..... M. Peter
Dr. Gavron ..... A. Harding Steerman

By Michael Morton. Directed by Graham Cutts. Scenario by Alfred J. Hitchcock.

SYNOPSIS. David Compton, in Paris during the war, meets Louise Boucher. On the eve of their wedding Compton is ordered back to the front. A wound on the head affects his memory and he forgets the past and Louise. He returns to London and inherits his uncle's business, taking the name of Anson-Pond. He marries a woman who cares only for society and later meets his former sweetheart. Her son is adopted by David's wife and the dancer dies in his arms.

Wild Oranges

(Goldwyn-Cosmopolitan—Seven Reels)

(Reviewed by Frank Elliott)

ONE can usually depend on "something different" in a Joseph Hergesheimer story and intelligent adaptation in a King Vidor production. Well, no one will be disappointed in these expectations in "Wild Oranges," which approaches "Tol'able David," in dramatic intensity, gripping suspense and heart appeal. This is a picture that answers the nation wide call for novelty in film entertainment. It is devoid of mushy sentiment, flapper antics, etc., and gets down to telling a tale different from anything now on the screen.

There are only five characters in the cast, the strange Georgia swamp land "family" and two sea-faring men. The locale being in Georgia, the picture boasts of some of the most artistic exteriors seen in a long time, some of the maritime shots along the shore being comparable to master paintings. The feature is filled with dramatic incidents, tense situations and spine-shivering climaxes.

For instance there is the scene in which the man-beast carries the girl into the swamp, places her on a tree stump and laughs at her as the alligators swim about the frightened maid; there is the situation in which the girl and her grandfather, seeking to escape from the brute, are discovered by the latter and the old man killed and the girl tied to a bed; the situation in which the hero coming ashore for the girl meets the brute and starts a fight which develops into a physical combat equalling that in "The Spoilers," the final escape to the ship with the brute firing from the pier and a big dog settling with the maniac and finally the thrilling scene in which the little boat crosses the bar in a terrific wind storm with the girl at the wheel. The production is packed with just such "meat" for the entertainment of jaded folks.

There is a novel characterization indeed in that offered by Charles A. Post as Iscah Nicholas, a homicidal maniac. Mr. Post is the nearest approach to an Ernest Torrence type of villain that we've ever seen. His work is the highlight of the picture.

THEME. A romantic melodrama in which a man arrives in a secluded part of the Georgia shore and there comes in contact with a strange family of three, a girl, an aged man and a homicidal maniac, wanted for murder. The hero, after many stirring adventures, rescues the girl from her veritable prison.

PRODUCTION HIGHLIGHTS. The acting. The settings. The splendid camera work. The maritime shots. The scene in which the man-brute discovers the girl and her grandfather trying to flee from the home. The crossing of the bar with the girl at the helm of the yacht.

DIRECTION. Has certainly put punch into his picture which is one of his best efforts to date. He has injected a lot of little things which have a big meaning. He has kept the interest in a vise-like grip from beginning to end and brought the whole to a stirring climax.

EXPLOITATION ANGLES. The title. The stars, especially Virginia Valli and Frank Mayo. Tie up with your book store on a display of Joseph Hergesheimer's novel featuring "Wild Oranges." Tell the folks that this is the same man who wrote "Tol'able David."

DRAWING POWER. Suitable for first run houses anywhere.

SUMMARY. One of the different pictures of the season which is sure to be much discussed because of its unusual story, acting and settings. Contains some of the most dramatic situations filmed in many months. Notable for its beautiful settings.

THE CAST

Nellie Stope ..... Virginia Valli
John Woolfolk ..... Frank Mayo
Paul Halvard ..... Ford Sterling
Lichfield Stope ..... Nigel de Brullier
Iscah Nicholas ..... Charles A. Post

By Joseph Hergesheimer. Directed by King Vidor. Adapted by King Vidor.

SYNOPSIS. John Woolfolk, having lost his bride in an accident, takes to the sea. Putting in at a local spot on the Georgia coast, he goes ashore for water and meets a strange family composed of an aged man, a young girl and a brute who is half man, half beast. Woolfolk falls in love with the girl and after some thrilling adventures succeeds in getting the girl away from her prison home.

Hook and Ladder

(Universal—5368 Feet)

(Reviewed by Laurence Reid)

THEY needed a punch for this picture and by developing it to furnish a thrill the entertaining comedy highlights which gave it moments of interest disappeared entirely. Had the story been treated for its humorous characterization and the often amusing incident it would have passed muster as a bright little program feature. As it is the hokum and the weak melodrama intrude early and it loses most of its appeal.

The introductory scene presents Hoot Gibson as a cow valet taking a herd of cattle via freight to the city stockyards, but it soon switches into a plot of villainy which has no place in the story considering it is soon forgotten in making capital of the star as a boob fireman. Then the "plot" is resurrected again toward the conclusion to furnish the punch — that of the rescue of the heroine, from a burning house after she has been trapped by the villain. The cow valet, in order to escape a policeman after his friends have attempted to hold up the pay-master of the yards, assumes the disguise of a fireman and joins the fire department.

Here are introduced the best moments of the picture—and Gibson, playing the boob, gets away with some amusing comedy, particularly when he is initiated and answers a "still" alarm. But the plot keeps butting in and robs it of the humorous note. There must be a political boss—who, in turn, must have a crooked henchman—who, in turn, must embarrass the big politician and endeavor to win the battalion chief's daughter by fair means or foul. This henchman is a familiar figure in this type of story and he irritates because of his actory manner as played by Philo McCullough. The heroine is attracted to the boob fireman who becomes the chief's driver.

When it looks as if the fire company was to spend an uneventful night—the gong sounds and the brave laddies rush to the politician's home in which is imprisoned the boss and the girl—the latter having been lured there by the villian with a fake telephone message. Let it be said that the crook perishes in the fire. The story is not so much—but as mentioned above it interests while its comedy is being released. Gibson is adequate as the cowboy-fireman.

THEME. Melodrama with comedy trimmings revolving around a cowboy who is forced to join the fire department. Develops romance with battalion chief's daughter. Counter-plot concerns political boss endeavoring to keep his henchman straight.

PRODUCTION HIGHLIGHTS. The comedy moments aboard the freight train and when the hero escapes the police by dressing up as a fireman. The scenes when he answers the fire alarms and is initiated into department. The climax showing rescue of heroine.

DIRECTION. As long as the story releases its comedy, the director offers an interesting picture. Forgets this angle and builds a "plot" which fades out as quickly as it is introduced. Offers too much obvious and antiquated hokum in his melodramatic action.

EXPLOITATION ANGLES. Tie up with fire department. Use stills of star in the garb of a fireman. Exploit title and bill it as suitable picture for star. Tell that he rides the fire-trucks instead of a horse.

DRAWING POWER. For program houses.

SUMMARY. Interesting during its comedy moments and when star is initiated into fire company. The melodrama is far-fetched and is sketchy in its development. The plot is obvious and old-fashioned and its action mars the comedy. Should suffice for program audiences.

THE CAST

Ace Cooper ..... Hoot Gibson
Sally Drennan ..... Mildred June
Captain "Smoky Joe" Drennan ..... Frank Beal
"Big Tim" O'Rourke ..... Edward Davis
Gus Henshaw ..... Philo McCullough

By Edward Sedgwick and Raymond L. Schrock. Scenario by E. Richard Schayer. Directed by Edward Sedgwick.

SYNOPSIS. Cow-puncher acts as valet to herd of cattle being shipped to stockyards. Escapes from police when his pals try to hold up paymaster and assumes disguise of fireman. Joins the department when he meets charming daughter of battalion chief and carries on romance with her.. He rescues her from burning house where she had been trapped by villain.

West of the Water Tower

(Paramount—6500 Feet)

(Reviewed by Laurence Reid)

THE director of this story is to be commended for getting an accurate slant upon small town life. With one or two exceptions he has drawn the common place existence of a humdrum village with genuine atmosphere. Homer Croy's tale of the tragedy of ostracism as it applies to a native son who innocently flirted with scandal was difficult to translate upon the screen. In the first place it is a tale which carries litle movement, bnt which depends entirely upon its simplicity of treatment and the mental conflict.

The director deserves credit for appealing to the imagination. He has brought out this suggestion of the conflict of minds and kept away from providing theatric touches. In fact he could have spoiled this story by making radical departures from the book. If he has allowed his action to drag at times, this fault is a minor one, inasmuch as it is a true replica of the humdrum life of its characters—and any speed or irrelevant melodrama would have rnined its structure.

The story presents a new twist on the misunderstood romancer. Usually it is the home-town girl who is condemned—and who hurriedly leaves the village to live her life in a broader community. Here it is the boy—a son of a narrow-minded clergyman who is led to believe that he has sinned against the community.

The titles—excellent all the way—cover up several time lapses and also point toward the mental conflicts.

THEME. Character study involving a romance in which a young couple, believing themelves married ,discover that the ceremony was a hoax. They are ostracized. The youth remains in the town and is finally accepted by the natives. They are vindicated.

PRODUCTION HIGHLIGHTS. The fine settings. The clever acting by star and his supporting company. The mental conflict between principal characters. The first rate incident most of which is true to small town life. The street parade. The clever titles.

DIRECTION. Has worked evenly and progressively—and treated his subject with fine simplicity. Is to be commended for what he left out as much as what he incorporated. Gets an acccurate slice of small town life. Handles his players skilfully.

EXPLOITATION ANGLES. Play up this best seller—which has been made into accurate picture of small town life. Play up four leading players—and give it a dignified presentation. Play up all the local color—and treat it as geuine slice of village life.

DRAWING POWER. Should appeal to intelligent audiences.

SUMMARY. An exceptionally accurate drawing of small town life—one which releases commmonplace incident and humor as characteristic of small towns. Carries appeal to the imagination. Is rich in its mental conflict. Neatly titled—and finely played.

THE CAST

Guy	Glenn Hunter
Bee	May McAvoy
Adrian Plummer	Ernest Torrence
Charles Chew	George Fawcett
Dessie Arnhalt	Zasu Pitts
R. N. Arnhalt	Charles Abbe
Mrs. Plummer	Anne Schroeder
Cod Dugan	Riley Hatch
Ed Hoecker	Allen Baker
Wolfe, the Druggist	Edward Elkas
Town Drunk	Joe Burke
Tootsie	Gladys Feldman

By Homer Croy. Scenario by Lucien Hubbard. Directed by Rollin Sturgeon.

SYNOPSIS. Clergyman's son develops romance with daughter of town's richest man—a man who is an atheist. The town poolroom keeper strikes the minister for his verbal attacks by steering the youthful couple to a neighboring justice and putting them through a marriage ceremony. This is supposed to be a fake marriage—and the young couple are ostracized. The youth remains behind and wins back respect of villagers with his oratory. And the marriage proves to be genuine after all.

The Lullaby

(Chester Bennett-F. B. O.—6951 Feet)

(Reviewed by Frank Elliott)

THIS picture is a personal triumph for Jane Novak. This beautiful and talented actress has at last been given opportunity to show her real ability and as she enters the picture in the role of an immigrant bride, shifts to a jail inmate with a long term over her head, then to a portrayal of her own daughter grown to young womanhood and last to a broken woman who as paid leaving prison to seek her daughter, Miss Novak paints upon the shadow stage a series of character portraits that will earn for her a niche in the film of fame.

"The Lullaby" is another picture that brings a welcome relief from the society stuff. It is a feature that is distinctly high class in every particular. It has all the elements necessary for an unusual box office success. Here one will find human interest, tragedy, mother love, romance, thrills, sitnations that play on the heart strings, and life, portrayed such as many humans undoubtedly have lived it.

One will not soon forget the scenes leading up to the shooting of Pietro after Tony catches him attempting to attack Felipa, the tearing away of Tony from Felipa as he stops to say good bye on his way to the gallows where he dies as a daughter is born to his imprisoned wife and the taking away of the baby from the mother because the child is over three years of age—the limit any baby may remain in jail. The scenes between the mother and child in the cell, and the release of the mother after 20 years and the finding of her daughter in the home of the man who killed her husband, these are but a few of the dramatic situations liberally interspersed into this picture that will "get" the most jaded movie fan.

While Miss Novak dominates the production, the rest of the cast is uniformly excellent. "The Lullaby" is one of the best of the new year pictures we've seen.

THEME. A straight drama dealing with lives of a young immigrant couple who are thrown into jail after the husband kills "the other man" when he finds him attempting to attack his bride.

PRODUCTION HIGHLIGHTS. The acting of Jane Novak in a triple role, bride, aged mother and young daughter. The scenes leading up to the murder of Pietro. The scene in which Tony bids farewell to his wife. The tearing away of the baby from the mother who is left alone in her cell. The melodramatic and unusual climax. The scenes between the child and the mother in jail.

DIRECTION. Deserves great credit for his masterful direction. He has brought to the screen a new Jane Novak. He has built punches into every reel and injected "heart appeal" that will reach the most hard-boiled part of the populace.

EXPLOITATION ANGLES. The title. The star. Play up the wonderful acting of Jane Novak in her triple role. Tell the folks of the acting of Dorothy Marion Mack, a child screen prodigy. Put over a window display with your music store on lullaby music.

DRAWING POWER. Suitable for the best first runs houses anywhere.

SUMMARY. Folks are going to talk about Jane Novak after they see this unusually entertaining picture which is superbly acted and produced. It has a story that will please 90 per cent. of the picture audiences of the country.

THE CAST

Felipa	Jane Novak
Antoinette	Jane Novak
Tony	Robert Anderson
Pietro	Fred Maletesta
Baby Antoinette	Dorothy Marion Mack
Mrs. Marvin	Cleo Madison
Thomas Elliott	Otis Harlan
Thomas, Jr	Peter Burke
Mary	Lydia Yeamans Titus

By Lillian Ducey. Directed by Chester Bennett. Scenario by Hope Loring and Louis Duryea Lighton.

SYNOPSIS. Tony kills Pietro when he finds him attempting to attack his bride. As a result Tony is sentenced to be hanged and his bride gets 20 years as an accessory to the crime. A baby is born in prison soon after the father is taken to the gallows. At the age of three this child is torn from its mother and adopted by the Governor, the former judge who sent the couple to jail. Twenty years later the mother is released and is persuaded to live with the governor.

Grit

(Film Guild-Hodkinson—Six Reels)

(Reviewed by Laurence Reid)

THIS story of crookdom in New York's East Side does not measure out the realities anticipated. There is seldom a moment when it does not suggest theatric melodrama since it fails to touch the core of human nature. The action covers a period of twenty years and revolves around the idea that a man must conquer himself before he can conquer his enemies. This character has been brought into the world at the exact moment when his father, a member of a tough East Side gang, is killed for trying to go straight. The boy's mother, stricken with fear, dies in giving him birth. So the hero is planted as owning a fear complex. He cannot touch a revolver.

What transpires after this introduction is mostly hokum for it never penetrates into the field of realism, although its incident would be called realistic inso far as serving up some hectic melodrama. But instead of treating the story to bring out some suggestion of suspensive incident, it is treated to bring out its hokum.

There is a girl chum of the hero who, after serving a term, is instrumental in inspiring him with grit. An antique dealer is marked as a victim, but the heroine saves him by agreeing to meet the gang leader in a Chinest den. A rescue is effected and the gangsters punished by the hero who has learned to take punishment and to give it in turn. His fears conquered — the final scene shows the young couple living happily in a bungalow surrounded by the usual background of children.

There is very little realistic local color — the atmosphere being more suggestive of a theatric design. It presents players who are not in character except Glenn Hunter and Clara Bow. The latter is dressed in the customary style of the ten, twent, and thirt' melodrama which means that she is a raggedy Ann. The raid in the Chinese den carries a certain punch — but the acting is too amateurish to make it genuine. The story doesn't offer much excitement for one of its kind.

THEME. Crook melodrama revolving around young gangster who is the " goat " of his associates. He is stricken with fear and is unable to develop any courage until girl inspires him to conquer his enemies by conquering himself.

PRODUCTION HIGHLIGHTS. The frame-up of the saloon keeper. The punch in the raid on the opium and gambling den. The rescue of the boy. The good work contributed by Glenn Hunter, Dore Davidson, Roland Young and Clara Bow.

DIRECTION. Develops theme in an adequate manner, but fails to get in much melodramatic action. Story stops occasionally while sentiment intrudes. Action isn't genuine with atmosphere of story. Doesn't get good results from extras and several of his players, but handles a few of them in capable manner. No suspense.

EXPLOITATION ANGLES. Play up author as one of the successful young writers of fiction. Play up Glenn Hunter and Clara Bow. Play up title and make copy of theme. Mention that it is a melodrama which shows how courage is born.

DRAWING POWER. O. K. for program houses.

SUMMARY. Mostly incident instead of action and story suffers for lack of suspense. Fails in getting down to authentic atmosphere and plot doesn't ring true. Carries a theatric touch, but offers some moments of interest.

THE CAST

"Kid" Hart	Glenn Hunter
Annie Hart	Helenka Adamowska
Houdini Hart	Roland Young
Boris Giovanni Smith	Osgood Perkins
Flashy Joe	Townsend Martin
Orchid McGonigle	Clara Bow
Pop Finkel	Dore Davidson
Bennie Finkel	Martin Broder
Tony O'Cohen	Joseph Depew

By F. Scott Fitzgerald. Scenario by Ashmore Creelman. Directed by Frank Tuttle.

SYNOPSIS. Gangster tries to go straight and is killed for his attempt. His son is born into the world with a fear complex—and becomes a member of gang. Has a girl chum who also belongs to the gang and she inspires him to develop courage. He must conquer himself before he can conquer his enemies. He rescues her from danger and punishes his oppressors. Romance triumphs.

Three Miles Out

(Kenma-Paramount—Six Reels)

(Reviewed by Laurence Reid)

A HARUM-SCARUM melodrama which often borders upon slapstick — which progresses right ahead telling its preposterous plot with plenty of high jinks, adventure and color makes this new Madge Kennedy feature thoroughly enjoyable. The action is so saturated with incident — and there are so many laughs that there is no occasion for the audience to accept it as hokum until it is finished. What it tells is told in straightforward fashion — and there isn't a let-up in the rush of episodes.

The humor arrives early when the star is observed as the only woman member of a jury trying a victim of a frame-up. She holds out and succeeds in winning over the rest of the jury. And, womanlike, she lingers in the courtroom to powder her face — and incidentally meet the indicted man and receive his congratulations.

What follows is a tale overflowing with plot and incident. The heroine, fiancee of a bootlegger, refuses to marry him at the appointed hour. The frame-up hero enters her room via the second-story window to help her out in her dilemma. So she dresses her colored maid in bridal finery. And the ceremony is nearly performed before her identity is discovered. This scene is highly mirthful. Meanwhile the hero has been appointed captain of one of the bootlegger's boats. He is out to get his employer — but is chucked overboard and disappears from the story until the finish — when he reappears to rescue the girl.

Meanwhile the first mate of the boat is releasing plenty of thrills and humor with his crazy conduct. The girl is an unwilling passenger — and the action takes up her conflict with this vicious cutthroat. She has to employ all of her feminine wiles to escape him. So it is a mad pursuit over the boat — with the girl locking herself in her cabin and being attacked time and again. She always manages to escape in the nick of time. Finally the hero, accompanied by the police arrives to rescue her and punish the guilty.

The atmosphere is convincing and the interpretation by Madge Kennedy and Ivan Linow — the latter playing the cutthroat — is colorful indeed. The laughs and thrills are deftly interwoven.

THEME. Crook melodrama interspersed with comedy moments, revolving around a girl escaping a marriage ceremony with crook and joining her lover on board ship. The lover is temporarily eliminated but re-appears in time to effect her rescue.

PRODUCTION HIGHLIGHTS. The mirth in the marriage ceremony. The acquittal. The atmosphere. The comedy work of Ivan Linow as vicious sailor. The scene when heroine frustrates villain and develops a nightmare. The final rescue. The good acting.

DIRECTION. Keeps it on move throughout. Balances melodramatic incident with spontaneous humor. Mounts it with most effective background. Provides plenty of adventure. Keeps interest on the alert with incident and humor. Hokum is forgotten through the rush of action.

EXPLOITATION ANGLES. Play up catch title — and bill it as enjoyable comedy-drama. Feature star and play up cast. Play up director has thoroughly gifted in handling stories with a sea background. Play up woman on jury for a teaser campaign.

DRAWING POWER. Should get over anywhere.

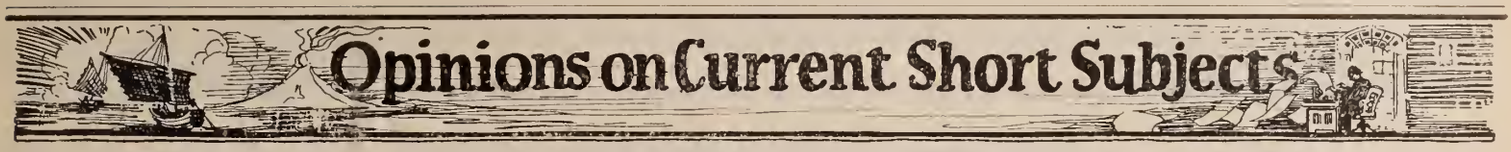
SUMMARY. A lightning fast comedy-drama — which releases plenty of melodrama and humor, the laughs keeping pace with the thrills. Not a dull moment though plot is perfectly preposterous. Neatly acted and well mounted.

THE CAST

Molly Townsend	Madge Kennedy
John Locke	Harrison Ford
Luis Riccardi	Marc McDermott
"Bull" Jordan	Ivan Linow
"Smoothy" Smith	Walter Lewis
"Highbrow" Higgins	M. W. Rale
Dandy	Joseph Henderson
Mrs. Ormsby Townsend	Marie R. Burke

By Neysa McMein. Adapted by John Emerson and Anita Loos. Directed by Irvin Willat.

SYNOPSIS. Girl, engaged to prosperous bootlegger, saves victim of frame-up of conviction while doing jury duty. Meets victim and develops a romance with him. He saves her from marriage ceremony and she joins him on boat. He is chucked overboard, but through using her wits she avoids the clutches of vicious first mate. The hero, saved by life preserver, comes to the rescue, and punishes the guilty.



"That Kid From Madrid"

Universal — Two Reels

SOME Kid, this Kid from Madrid, and the action of the picture is as fast as that of Kid Roberts the champion. It's a typical Witwer story and the fight scenes are even better, more true to the ring, than those formerly shown in the series.

Joe Murphy genial manager of fighters finds it difficult to pick up a successor to his former a new seven pound champion. Joe's latest pugilistic find is ignominiously battered in a restaurant by a hungry lumber jack. The latter shows a lot of skill in administering the beating and is signed on the spot to labor under the wing of Murphy. The appellation of "Kid Robertson" is hung upon the new contender for lightweight honors and his first scrap is with the lightweight champion. It's some scrap with the champ taking the count in the tenth round. There is no doubt of the merit of this picture. It will be liked by almost any class of audience. —CHESTER J. SMITH.

"Chasing Wealth"

(Universal—One Reel)

NEELY EDWARDS and Bert Roach go through any number of fairly humorous episodes in this one reeler in their efforts to become more familiar with a plate of beans. Their meal ticket, just acquired, is punched out by a rag picker as they sleep beneath sheets of newspapers in the park.

A dollar finally earned without work is wafted away by the wind, blows through the windows of a gambling house and lands on the winning number on the roulette table. The crooked proprietor convinces the tramp that no winner can leave the house alive, but he does get away in the progress of a raid, only to have a sudden gale blow the bank roll away. One dollar is finally rescued and the beans are a reality.

There is plenty of fast action as the reel unwinds, but the comedians have been seen to better advantage in others of these comedies.—CHESTER J. SMITH.

"Ten Dollars or Ten Days"

(Pathe — Two Reels)

THE cross-eyed comedian is cast as the hero in this travesty on business romance. Ben Turpin is supported by an active well balanced cast and there are no dull spots. In the story the hero-comedian is determined to save the persecuted heroine from jail even if he has to go there himself. His noble sacrifice did not win anything but scorn at first and he was no sooner thrown into jail than he was as quickly thrown out again. There are several thrills provided on the roofs of buildings, hanging by ropes, but most of the action takes place in a department store where the hero is a soda water clerk and the heroine is the falsely accused cashier. Ben Turpin's followers will eat this one up and it should highly amuse any audience. —TOMHAM.

Pathe Review No. 1

ONE amusing feature of Pathe's first Review of the new year is a group of dogs portrayed that were prime favorites in years past but are seldom seen today. A very interesting part of the Review is the making of flour in Minneapolis mills. After picturing The Aerial Ferry at Runcorn, England, the Pathecolor shows excellent views of Abomey, the City of Gold and Ivory in French West Africa. —TOMHAM.

"The Last Outlaw"

Universal — Two Reels

BUD COBURN, one-time outlaw, and still not far from it, returns to his old home town after an absence of ten years. He finds things much changed. His daughter, now grown, fails to recognize him and he keeps his identity from her. He finds she is enamoured of the local bootlegger and about to marry him. Bud, by a ruse, lures the girl to the mountains, but is trailed by the Sheriff, his old enemy. A gun-fight is imminent, when the girl knocks the gun from her "abductor's" hand. The Sheriff starts to place the handcuffs on the supposed kidnapper's wrists when he recognizes him as the old outlaw, father of the girl. Realizing the conditions, the Sheriff magnanimously allows father and daughter to depart as the relationship is revealed to the girl.

The story is cleverly told and well acted. It is way above the average for this type.—CHESTER J. SMITH.

"Tire Trouble"

(Pathe—Two Reels)

EVERYBODY loves "Our Gang," and Hal Roach has presented us with another "Humdinger." Here we have the inventive genius of the boys in bringing a flivver up-to-date according to their own peculiar and weird conceptions. This vehicle enables the kids to inject a continuous line of comedy while carrying Farina's laundry to the rich Mr. McAllister. The wealthy gentleman is coerced by his wife, doctor and servants into believing that he is actually sick with the gout and whatnot. But when he sights the gang of kids he promptly goes along with them and treats the kids to the various joy devices of an up-to-date amusement park and many thrills are provided to embellish the comedy. This is a safe bet for any program.—*TOMHAM.*

"Paris Lights"

Educational—One Reel

THIS is a tale of a couple of Yankees, greenhorns in Paris, who crave excitement and find it in abundance. Most of it is encountered in a cafe where the lights burn bright and long. Among other episodes they intercede to protect a fair damsel from an ardent wooer, and find themselves the center of an ensuing brawl. There is action galore from that moment on. Te action however, exceeds the speed of the comedy, which is of an order that brings but few laughs —CHESTER J. SMITH.

"The Big Idea"

(Pathe—One Reel)

INVENTORS are always considered funny and Snub Pollard invents what he terms a "Dustless Collector," which must have cost the producer considerable money and a vivid imagination to construct. There are the usual chases and the regular active cast performs acceptably. The "inventor" comedian tries out his invention before the Mayor and a selected crowd whom he proceeds to cover with dust. The comedian's follower's will like this one.—*TOMHAM.*

"Call of the Game"

(Pathe—One Reel)

GRANTLAND RICE compares sports in this third of his "Sportlight" series and the crowds at a baseball game, a football game, and a race course are shown in comparison to hunters and fishermen in the wilds. It is entertaining and should fit in on any program. Nothing startling, but rather novel.—*TOMHAM.*

"Two Wagons—Both Covered"

(Pathe — Two Reels)

WILL ROGERS wrote his own sub-titles on his extremely amusing travesty of "The Covered Wagon." These are in his usual inimitable style. He also essays a double role, first as the bushy unkempt scout for the one-wagon "train" pulled by oxen. Then he appears as the genteel scout of the Palm Beach one-wagon troup hauled by fast horses. No money was spared to make this comedy imposing and in addition to a large cast the scenery is beautiful. It is well mounted and carries in its two reels enough action for twice that much. Rogers does some excellent riding and his burlesque on the old time frontier scout is good for many good laughs. This is a sure-fire bet for any theatre anywhere and if the full length picture is weak it would be very advisable to feature this two-reeler and give it the exploitation it deserves.— TOMHAM.

"One Night It Rained"

Educational—Two Reels

AN over-abundance of broiled lobster is responsible for this one, which involves three people in as many nightmares. It is a story of a prosperous young doctor and his wife and the latter's male relative who comes to visit them.

The doctor, jealous of the actions of the other two, makes a number of implied threats as to what is to happen in the course of the night. As the trio retires these threats apparently are carried out in reality, amid some exciting activity. A telephone call brings the doctor out in a wild rainstorm and he finds the call is to a vacant house. This convinces him of the unfaithfulness of his wife and he returns to murder her and her relative. As the deed is accoplished the three awake to a realization that the lobster is responsible. Its a fairly well told story but a little too far fetched in its comedy to develop many laughs.—CHESTER J. SMITH.

"A Son of Ananias"

Universal — One Reel

THIS son of Ananias proves himself the real champion of the Liars Club to which he has just been elected a member. At his initial luncheon he is introduced to the other members. Each member tells his story and the new member is expected to go each of them one better.

He recounts adventures in France and Egypt and there are revealed some thrilling rescues of beautiful women. He is a past master at his art. When he has concluded, General Hokum, club president, is challenged to tell a story that excels the newcomers's. The General acknowledges defeat and crowns the new member King of the Ananias Club by dropping him unceremoniously out of the window. This one has nothing much to recommend it.—CHESTER J. SMITH.

"At First Sight"

(Pathe — One Reel)

HAL ROACH has produced a very good comedy for the first of the Charlie Chase series and it is as clean as a whip. This is a comedy of misunderstandings where the maid of a bride-to-be gives a chance acquaintence the card of her mistress. It happens that the chance acquaintence was an employee of the bridegroom-to-be. Considerable comedy is derived from the efforts of the comedian to raise the one-man-top of an automobile during a furious rainstorm. Not a knockout but a very suitable and amusing comedy generally.— TOMHAM.

Newspaper Opinions on New Pictures

"The Ten Commandments"—Paramount—Geo. M. Cohan, New York.

Herald—"'The Ten Commandments' will be popular—enormously so. . . . Indeed, we came away from the Cohan theatre last night with the firm conviction that it would have been an unusually fine picture even with the prologue left out."

Tribune—"Every one knew all about everything in connection with the production excepting whether it was or was not a great achievement. It is."

Telegraph—"Not only is it entitled to a place on the honor roll of the world's screen classics, but in the matter of precedence it deserves a place very near the top of the list. Judging from the downright cheers, not enthusiastic applause or approving voices, but real hearty cheers, many in the audience last night seemed to think it should dispute for leadership with any other spectacle ever shown to a New York gathering."

Times—"It is probable that no more wonderful spectacle has ever been put before the public in shadow form."

Sun and Globe—"We remained judicial and refrained from 'bravos' but it was difficult."

Evening World—"The year's shortest day gave us the year's biggest picture. 'The Ten Commandments,' if we do not miss our guess, will give 'The Covered Wagon' a good run for film longevity on Broadway."

Evening Mail—"The brilliant gathering that came to witness the first showing here was moved to tears and cheers as the spectacle was unfolded in a manner which stamped the director as a master of the screen."

Evening Post—"The Bible has inspired one of the greatest motion pictures ever produced. . . . No more can be said than this: That 'The Ten Commandments' is one of the very, very few pictures that could be recommended even to the person who hated 'movies' and refused to consider them an art; it would be an excellent way to proselytize."

"The Virginian"—Preferred—Karlton, Philadelphia

North American: "The photography is beautiful and there are many unusual shots of gorgeous country which must have required a great deal of nerve on the part of the cameraman. Kenneth Harlan in the title role is surprisingly good."

New Years party dinner given for the employees of the Victoria Theatre in the Community House at Buffalo.

Record: "Harlan is the personification of Wister's hero. The narrative unfolds with directness and simplicity which results in heightening the dramatic force."

The Inquirer: "Full of Western drama, there is not one moment from the time 'The Virginian' rescues the charming school mistress that the picture is not full of action."

Ledger: "A good picture that stands well up in front with leading Western pictures which seem to be returning to favor."

Evening Bulletin: "Nobody leaves until they see 'The End' flashed on the screen. Harlan plays the part of the drawling and lovable southerner as the creator, Owen Wister, intended."

"The Extra Girl—Associated Ex-Orpheum—Chicago

Tribune: "If you ever liked Mabel Normand you'll be strong for 'The Extra Girl.' It makes her the Keystone comedy Mabel again—with the edges just a little leveled off. She's the same old Mabel. Funny hats; funny smile; funny walk. Comedy stuff in crises and the Normand come hither eye on the job ALL the time. Too, she has a most satisfactory leading man in Ralph Graves. He furnishes the dignity and honest romance needed—besides being 'vurr' good looking.

Herald and Examiner: "If Will Hays, the czar of movieland, is going to give out the Croix de Guerre I hope he has included Mack Sennett on the list of Christmas decorations. Mr. Sennett is most deserving of such honor. For years he has been turning out comedies, a great many of them too, and they're always good—some better than others, of course.

"'The Extra Girl' is one of the best feature-length productions. It is not as slapstick as Sennett generally is, rather a comic romance, nimbly and laughingly told. As a variant of the Cinderella in Hollywood theme it's as light as angel food and just as good fare. Miss Mabel Normand hits it off right along a pathway between burlesque and charm, as Miss Sue Graham of River Bend, Ind."

"Boy of Mine"—First National Strand, New York

Evening World: "Here, indeed, is a picture that *is* a picture. When we read over Booth Tarkington's letter to J. K. McDonald we rather imagined it was one of those pats on the back that authors are so prone to send nowadays to the man who puts their brain-children to work on the screen. . . . But we heartily apologize to Mr. Tarkington for our doubts. . . . If you think you are a blase, weep-proof movie-goer and your tear duets have gone Prohibition, go see 'Boy O' Mine' and find out different."

The Tribune: "The feature picture has a story by Booth Tarkington and direction by William Beaudine. This brought to us considerable Christmas cheer, but the cornucopia held still more. Ben Alexander, who is, we think, the best of all the boy actors, plays the title role. The thing we like best about Ben is that he gives an impersonation of a little boy and not an impersonation of a precocious young actor giving an impersonation of a little boy . . . ."

Quinn Martin in The World: "Nothing more human and beautiful has been made into a screen drama for months than this simple, everyday story which is being shown at the Strand with Master Ben Alexander in its most important part. . . . Mr. Tarkington's story, itself, is drawn from life, and is acted on a scale of naturalness which is certain to bring a response of favorable comment wherever it is shown."

Evening Mail: "In 'Boy of Mine,' the new picture at the Strand, Booth Tarkington presents another story concerning adolescence, yet this time it appears to deal with the father and his relations to the growing boy. The film is excellent entertainment and well acted, a movie with which everyone will be satisfied."

Morning Telegraph: "The entire cast is perfect. Everybody seems to 'belong.' Judging from the volume of laughter which the picture produced in a grown up and sophisticated audience, it will be popular with all ages and classes and there is no doubt that the children will have the time of their lives."

American: "What Booth Tarkington is as a portrayer of the American boy in fiction, that same thing J. K. McDonald is trying to be to the screen. Mr. McDonald has the added advantage of the Tarkington stories and the combination is, for the most part, satisfactory. In 'Boy of Mine,' if there ever was a Tarkington hero with all the spirit of boyhood, Bill Latimer is that young man."

"Courtship of Myles Standish"—Associated Ex-Central, New York

Times: "Charles Ray's greatest film effort was presented last night before a brilliant gathering in the Central theatre. Mr. Ray deserves many plaudits for the faithful manner in which the sequences are pictured, and for putting forth an effort which great throngs will love to see."

Tribune: "Charles Ray has made a splendid picture. To us its freedom from all movie hokum is its real charm. Mr. Ray gives a gorgeous performance as the reticent John Alden. What an actor that man is! Enid Bennett is pretty and sweet and coy as Priscilla."

World: "The most commending and the most worth while picture in which Charles Ray has ever appeared. Stripped almost clear of irrelevant side-play, combining an exciting and at times gripping picture story of the momentous voyage of the Mayflower across the Atlantic, together with a tender and moving love story, this new story stands high up among the dramas of the past in every way."

Telegraph: "'The Courtship of Miles Standish' is a great American chronicle done in pictures. Every man, woman and child of America should see this picture. Patient, sincere and intelligent effort went into the making. The impression left is of historical fidelity in every detail."

Regional News from Correspondents

Buffalo

THE Victoria theatre employes enjoyed "the days of real sport" at the big New Year's banquet given them on Friday, December 28 by Walter Hays and Mrs. Mitchell H. Mark. The banquet board was placed in the foyer of the lobby and the guests sat down to a menu of goodies heaped high in front of them. Eugene Falk, attorney for the Mark Strand interests, Mrs. Henry Brock, mother of Mrs. Mitchell H. Mark, and Mrs. Arthur L. Skinner, wife of the Victoria manager, were guests. The following employes attended: Arthur L. Skinner, manager; Mrs. A. Dewitt, cashier; Walter Saxer, conductor of the orchestra; John Raszeja, organist; Dorothy Sasse, pianist; Leo Raszeja, cellist; Albert A. Koch, violin; Harold Baumler, traps; Frank Smith, electrician; William Wilson, operator; James Edstrom, doorman; Alton Crosset, head usher. Mr. Hays spoke briefly and congratulated the Victoria folks on the fine co-operation shown at all times. Mr. Falk also spoke briefly. Mr. Skinner responded to both talks and most of those present gave addresses. The event was the first of its kind ever held at the Victoria and was a decided success. The floral decorations for the occasion were unusually elaborate.

Albert Hay Malotte, feature organist at Shea's Hippodrome for the past 15 months, has resigned and it is understood will go on the road, putting on an act with his wife. Mr. Malotte was a great favorite at the "Hipp."

However, all is in readiness for the Film Board of Trade of Buffalo ball and Henry W. Kahn, chairman of the entertainment committee promises some real surprise. It is alos announced that it will not be necessary for the guests to bring their lunch as "free feed" will be spread in one corner of the ballroom of the New Hotel Statler. The Lopez orchestra will hold forth for the event.

Harry Buxbaum was in town last week-end to hold a sales conference at the First National office. The local office is now eighth in the nation-wide sales drive and manager Frank McCarthy is hopeful that Buffalo may bring home the bacon before the contest closes.

It is reported that east side business men are planning to build a new picture theatre at Jefferson street and Woodlawn avenue. The new house will be only a few blocks from the Emblem theatre.

Clayton P. Shechan, district manager for Fox, with headquarters in Buffalo announces the following changes in the sales staff: T. J. McDermott, resigned and has joined Universal. William McSweeney, former assistant booker promoted to salesman, covering the Southern Tier, succeeding Bill Mahoney who has been sent to the Syracuse district. Bill Rowell, formerly in Syracuse, is now in Rochester.

The opera house has been reopened in Fredonia, N. Y. A new Link organ has been installed.

Allan S. Moritz, sales manager for Bond Photoplays corporation, journeyed to Memphis, Tenn., last week to attend the funeral of his grandmother. He got real homesick when he passed through Washington where he resided several years.

The employes of Loew's State theatre held their annual New Year's party in Washington hall, Washington and Burton streets. The party was given by Marcus Loew. Manager Al Beckerich, who acted as toastmaster, was presented with an Elk's ring by Assistant Manager Syd Gates on behalf of the employes of the theatre. An unusual touch was given to the affair in that the entertainment was furnished by the employes instead of professional talent. Emmett Luedeke, orchestra leader; Dan Murphy, stage manager; the usher girls and others took part in the novel program.

William F. Van Dyne, assistant manager at the Lafayette Square, is still undecided how to spend his Christmas bonus. It's a toss up between a Pierce Arrow and a new house.

L. E. Barger, general manager, has opened offices of the Border Amusement Company at Main and Goundry streets, North Tonawanda, N. Y. The Border Company controls the Star, Loco, Marlowe and Ellen Terry theatres in Buffalo. J. J. Maxwell is assistant general manager.

George Keating, manager of the Jubilee theatre in Black Rock, has found vaudeville a great help to him in swelling box office receipts. George claims film rentals were getting too high for him to make a profit on pictures alone.

J. Welte of the New Aerial theatre, High street, near Michigan agenue, says business is much improved over last year and he looks forward to even better results at the box office in 1924, especially if the admission tax is removed.

Elmer C. Winegar, one of the veterans of the business, both exhibitor and exchange ends, in western New York has opened offices at 412 Lockwood building, 80 W. Genesee street and will engage in the industrial film business.

Over 1000 orphans attended the big Christmas party given by Manager William Fait, Jr., at the Eastman theatre, Rochester, N. Y., when the entire orchestra of 67 musicians and all of the house attaches volunteered their services for the occasion. The members of the Eastman ballet also gave a special performance and Harold Lloyd in "Safety Last," was donated by Manager Basil Brady of the Buffalo Pathe exchange.

Kansas City

WORK on a new theatre, yet to be named, began in Independence, Mo., last week. The new house, which will have a seating capacity of about 700, will cost $40,000. It will be a 2-story structure of brick and stone. A 99-year lease on the site has been obtained by A. E. Elliott from Christian Ott, fee owner.

Other openings of theatres is the Kansas City territory in the last week are: New Liberty theatre, Liberty, Mo., by C. R. Wilson; Dixie theatre, Odessa, Mo., opened last week; Star theatre, Yates Center, Kas., sold by Emmett Nolan to Roy H. Furher, Earle, Ark.

Distribution rights for "On the Night Stage," a William S. Hart New Edition picture, have been obtained by the Richard & Flynn exchange of Kansas City.

The Missouri theatre, Kansas City, a Shubert owned house which has been playing the larger feature pictures, abandoned that policy last week and switched to legitimate attractions. The house is too far from the central downtown district to profitably show pictures, it was deemed.

Phil Isley, who formerly was with the Goldwyn exchange in Kansas City, now is in supervision of the Midwest Film Exchange in Dallas, Texas and Oklahoma City, Okla.

Good for the bank roll, but bad for the waistline, said Jim Watson, owner of the Benton theatre, Kansas City, the other day as he proudly surveyed his theatre. Watson, a former Kansas City golf professional, is conceded by fellow exhibitors to be the busiest exhibitor in town.

Since the departure of Charles Gregory, who was sent to assume charge of the Minneapolis Goldwyn exchange, W. E. Troug, Goldwyn district manager, has assumed charge of the office. He is being assisted by W. C. Haynes.

Salesmen of the Kansas City Vitagraph exchange gathered for a conference the other day. It was a closed session, but judging from the facial expression of those who attended the meeting it must have been overflowing with enthusiasm.

A sales drive for the Pathe News reel, to last eight week, will be launched by the Kansas City exchange, Cecil Vaughn, branch manager, has announced. Thirty additional bookings is the goal. Mr. Vaughn was forced to postpone his trip to the key centers, but is contemplating the trip next week.

Albert Scrogham, who formerly was with the First National exchange in Kansas City, now is in charge of the accessories for Fox.

A "reel" treat was given Postmaster Balis Steele and Superintendent of the Mails Gardner of Kansas City last week when they were guests of honor at a special screening of the F. B. O. picture, "The Mailman."

The Liberty theatre, Kansas City, entertained 3,000 children at Christmas parties at 9 o'clock Monday, Tuesday and Wednesday of this week. Three thousand tickets for children unable to pay admission, were given the first boys and girls to apply at the box office. Lee Balsley, manager, was in charge of the parties, Baby Peggy Montgomery in "The Darling of New York," being featured on the screen, while her double, Alma Talcott, appeared in a song and dance act.

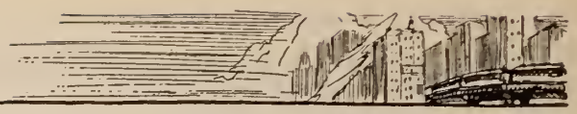
More than 17,000 Kansas City children, guests at the annual Christmas tree of the mayor, saw Mary Pickford in "Daddy Long Legs" at Convention hall Tuesday. The film was obtained for the performance by Frank L. Newman, owner of the Newman and Royal theatres, Kansas City.

The Pantages theatre, Kansas City, is drawing packed houses this week as a result of screening tests last week in Jackie Coogan contests. The judges reviewed the film and selected ten of the contestants, who appeared on the stage Thursday, the winner being selected by the audience.

More than fifty performers at the Main street theatre, a combination motion picture and vaudeville house, and Orpheum theatre of Kansas City were guests of the theatre managements at a Chrstmas party on the stage of the Orpheum theatre after the final performance Tuesday. Songs, dancing and a buffet luncheon were on the program.

"Let Not Man Put Asunder"

Chicago



E. J. EICHENLAUB has resigned from United Artists Corporation to go into business for himself. While he has not announced just what his new venture will be, it is entirely unconnected with the picture industry. Charlie Cassanave will manage the city sales for United Artists and H. O. Martin will continue to manage the country territory. Mr. Eichenlaub has been connected in a managerial capacity with various important film companies in Chicago, including Paramount, First National, and his decision to take up a new line of work comes as a surprise to his numerous friends on film row and throughout the territory.

I. L. Leserman has resigned from Universal Film Company after a connection with that organization extending over a period of fifteen years. His many friends, and probably no film man in Chicago enjoys a wider acquaintance and has more well wishes throughout the territory than Mr. Leserman, will be glad to learn that while he is leaving Universal, he will still be connected with the industry, as it is his intention to increase his theatre interests and take an active part in the management of motion picture theatres. Mr. Leserman, for many years, was manager of Universal's Chicago exchange and recently has been in charge of country sales.

Ed Collins, assistant manager of Fox Film Corporation's Chicago exchange has been called back to New York, where he will be located at this company's home office. Mat Cavanaugh is coming from Boston to take his place here.

East and West met at the Rothacker Chicago laboratory during the holidays. Edward O. Blackburn, sales and service manager of the Rothacker-Aller laboratory, came on from the coast and William S. Gill, eastern sales representative, came from New York, for conferences with the head of the Rothacker enterprises. After seeing the infant year safely arrived Blackburn accompanied Gill east and after a week they will return to Hollywood. Douglas D. Rothacker, industrial division head, celebrated the holiday season by returning to his desk, after two month's absence following an operation. Watterson R. Rothacker leaves January 6th for several weeks in Los Angeles. He will be at the Ambassador Hotel.

Nat Wolf, of Celebrated Players, is paying a holiday visit to his parents in Houston, Texas. Before he returns to Chicago, he will also visit friends in Dallas, San Antonio and other south western centers.

The Home Theatre at 50th and Halsted streets, has been purchased by R. H. Healey, who operates the Monogram, Casino and Marion Theatres.

William Danziger, formerly of Famous Players-Lasky exploitation department, has left for San Francisco, where he will assist Ned Holmes in the exploitation of "The White Sister," in coast territory.

Lubliner & Trinz are building a large stage in the Pantheon Theatre on Sheridan Road, and on its completion the house will be fully equipped for presentations, vaudevile or other features of this kind.

Manager Meyers of Fox, has promoted Joe Rosenfield from booker to salesman and assigned him to Wisconsin territory. William Para will take the place made vacant by Mr. Rosenfield's promotion.

S. J. Briskin, of the C. B. C. Film Company, was in Chicago this week, making his headquarters at the Griever Productions office, which handles his company's product in this territory. Mr. Briskin planned to return to New York the last of the week.

The Midwest Theatres, Inc., which is operating a chain of more than thirty theatres in Aurora, Rockford, Joliet, Decatur, Bloomington, Galesburg, De Kalb, Elgin, Illinois and La Crosse and Beloit, Wisconsin, has purchased a substantial stock interest in the Majestic Amusement Company, of Kankakee, Illinois. This company controls and operates the Majestic, La Petite and Cort Theatres, of that city. William H. Cadoret will retain his position as president and general manager of the Majestic Amusement Company and Ernest Schmidt will act as local manager of the theatres. All film contracts hereafter, will be negotiated through the Chicago office of the Midwest Theatres, Inc.

H. L. Abbey has acquired control of the Bluebird Theatre at East Peoria, Illinois.

Manager Cecil Maberry of Hodkinson Exchange, has added Harold Oaks to his staff of salesmen.

Rumors, which were freely circulated about film row this week, that Roy Alexander had resigned as manager of the Chicago exchange of Universal Film Company, were denied at Universal's local headquarters, where it was said that Mr. Alexander would continue as manager.

Charlie Nathan has been appointed managing director of the houses controlled by the Theatres Operating Company, of Peoria. Mr. Nathan was associated for many years with the late Dee Robinson and is well qualified to take up the duties which the late Peoria exhibitor performed so successfully during his lifetime.

Business Manager J. Miller, of the newly formed Exhibitors Association of Chicago, has moved into his new headquarters at 752 S. Wabash Avenue. One of the matters which is being given attention by the officers of the Chicago organization is the affiliation with the Illinois Motion Picture Theatre Owners and it is expected that this will be worked out at a meeting next week between officers of both organizations.

M. A. Law will close his Orpheum Theatre at Savana, Illinois, on January 15th, and will start immediately work of remodeling and bringing the house up to date. It is understood he will expend about $15,000 on improvements.

Manager Bond, of First National is all set for making a record on the links during 1924 as his sales staff and clerical force presented him with a splendid set of golf clubs for Christmas.

Washington

THE Virginia Censorship board is to be housed on the third floor of the new stage office building at Richmond. The Corporation Commission offices will be on the ninth and tenth floors of the new building which will be in use shortly.

The Du Pont interests have purchased the property known as "The Wilmington Auditorium" for $40,000 plus all indebtedness.

Thomas D. Soriero is written up at length in the Baltimore News Article 16 on Baltimore theatre managers.

E. J. Smith, assistant general manager in charge of sales of the F. B. O., who makes Chicago his headquarters, has been a Washington visitor the past week, being the guest of Manager F. L. McNamee of the local Film Booking Office.

Increases in sales staffs of several local exchanges presage a better business era in the film trade of the region.

Harry M. Crandall has recently moved into his new mansion on upper 16th street. Quite an imposing motor transport fleet was mobilized to convey the Christmas party guests of the Crandall theaters from the homes and orphanages of Washington. Manager McDonald of the Black & White Taxi company; Rudolph Jose of the Cadillac agency; Messrs. Galen and Niles of the Grey Line and Royal Blue Line sight-seer bus-concerns, the Red Star Line and the bus of the Rotary Club of Washington all volunteered in handling the youngsters.

William C. Ewing, staff artist of Crandall enterprises, returned to his desk last Wednesday, after two weeks of serious illness, followed by a week's convalescence at the parental roof-tree in New York.

It is reported that Frank Durkee of Baltimore and J. Louis Rome of the same community, are two of the three Maryland members of the council of nine delegates of the Washington Zone Unit of the Exhibitors Alliance.

The long rumored change in the ownership and operation of the Hippodrome theatre, known as Loew's Hip, in Baltimore, has been made. Manager Fred Lake has been transferred to one of Marcus Loew's Toledo properties, and a new manager has taken over the house for the B. F. Keith's Family Time circuit. Otherwise the policy remains unchanged, Keith time being substituted for Loew time, and feature films and short subjects beeing booked as previously, by the new ownership. Expiration of the lease compelled Loew to turn it over the Keith U. B. O. operation. Whether Marcus Loew will build a new theatre in Baltimore, is at present problematical.

A Christmas tree was the centerpiece of First National's Happy Family party on Monday. A wire from "Lou" Bache, former manager Lawrence Beattus was written up at length in the Sunday Post of December 23 as one of the city's leading theater managers. This last Sunday, December 30th, he yielded the space to L. S. Leavitt of Poli's where "The Covered Wagon" just closed a month's run.

A strictly Christmas overture, like "Santa Claus," with all of its characteristic Christmas morning noises, having outlived the period of its greatest effectiveness with the passing of Christmas day, Daniel Breeskin, conductor of the symphony orchestra at Crandall's Metropolitan theatre, last week made an especially happy substitution. On Wednesday he supplanted "Santa Claus" with "A Hunt in The Black Forest," a descriptive fantasy, with galloping horses, a forge in the dark, barking of dogs, and the like.

More than two-and-a-half tons of candy and thousands of toys were given away at the special Crandall Community Christmas Celebrations given in all of the Crandall residential theaters on Christmas morning. At Crandall's Avenue Grand and Savoy Theaters the crowds of children were so great that Managers Lohmeyer and Sherman were compelled to stage two identical celebrations in order to permit all of the youngsters to gain access to the theatres.

Central Penn.

CENTRAL PENNSYLVANIA

ALL the house managers and other executives of the half dozen motion picture and other theatres in Harrisburg controlled by the Wilmer & Vincent Company, were included among the guests at the midnight supper and entertainment given Christmas night, in the Penn-Harris Hotel, for the actors and actresses who happened to be in Harrisburg over the holiday. The host was C. Floyd Hopkins, Harrisburg manager for Wilmer & Vincent. After the supper there were impromptu stunts by the visiting theatrical folk, who included Thurston, the magician, who played during Christmas week in the Orpheum Theatre.

A very amusing incident of the entertainment was provided when Charles J. Jones, an attache of one of the Wilmer & Vincent theatres in Harrisburg, who himself, though an amateur, is a skillful magician, undertook to fool Thurston by an act of slight-of-hand. One of the tricks played by the local artist was to make a wand disappear. He performed the trick right under Thurston's eyes. Jokingly Thurston remarked: "A good magician would make the wand reappear." "Here it is," replied the Harrisburger, at the same time placing the wand on Thurston's lap. There was a good laugh all around.

The Pennsylvania Department of Labor and Industry, at the Capitol in Harrisburg, in its latest bulletin, just issued, reported that plans were approved for eleven new theatres in the state during the month of July and for six new ones during the month of August. Under the department's jurisdiction examinations for licenses for motion picture operators were held throughout the state on November 13. These examinations are now held periodically in nine cities at the following addresses: Pittsburgh, Fulton Building, 107 Sixth street; Philadelphia, southeast corner of Fourth and Walnut streets; Lancaster, 629 Woolworth Building; Meadville, Masonic Temple Building; Johnstown, City Hall; Erie, City Council Chamber, City Hall; Williamsport, 341 Pine street; Scranton, 404 Union National Bank Building; Harrisburg, 18 South Third street.

The Wilmer & Vincent theatrical interests, which control a chain of picture and other theatres in Harrisburg, entertained all the newsboys of the Harrisburg Patriot and The Evening News at a performance by Thurston, the magician, in the Orpheum Theatre December 24.

Airville Hall, Airville, York County, Pa., was destroyed by fire on December 28, along with several adjoining buildings. An overheated furnace is believed to have been responsible. The hall was the main place in the village for the holding of public entertainments, and was frequently used for theatrical and motion picture exhibitions. It was built before the Civil War.

Seattle

JOHN HAMRICK, owner and manager of the Blue Mouse circuit of picture houses, returned recently from a short trip to California, during which time he spent a number of days iin San Francisco and Los Angeles. During his stay in Los Angeles, Mr. Hamrick visited the Goldwyn studios, watching the pictures which he expects to run being made. He returned in time to spend the Christmas and New Year holidays in this city.

Floyd Greider, formerly bookkeeper at Manager R. W. Bender's Columbia Theatre, left that position recently, and as yet has announced no definite plans for the future. He has been replaced by George Astel, who also handles the advertising and much of the publicity and exploitation for the house. Mr. Greider was associated with the Columbia for the last year and a half or more.

After being closed for almost a week to undergo completion of the $30,000 worth of renovating started last June, the Heilig Theatre opened again this week with "The Call of the Wild," under a new straight twenty-five cent admission policy. According to Manager C. W. McKee, it is not the plan of the house merely to offer a pleasing program of pictures and other stage and musical features to persons who are unable to afford higher priced entertainment.

W. D. Gross' new Coliseum Theatre at Ketchikan, Alaska, was scheduled to be opened about January first, according to information received here recently. Mr. Gross is the owner and manager of the Alaska Film Exchange in Juneau, and also operates a string of five or six motion picture houses throughout the territory, including Anchorage, Juneau, Ketchikan and Fairbanks. The Coliseum was to be opened with equipment furnished entirely by Seattle theatre supply firms.

Special midnight performances on New Year's Eve were planned by a number of the Seattle houses. Included among the houses that were preparing for special events were Manager Frank Steffy's Coliseum, Manager Ben Larsan's Neptune Theatre in the University district, John Hamrick's Blue Mouse Theatre and Manager Leroy V. Johnson's Liberty Theatre. Manager Johnson's performance was to take the same general plan as his annual New Year's Eve Hi Jinx, with a "community contest" between various parts of the city as the headliner. The affair at the Blue Mouse was to be staged under the direction of Henri C. LeBel, manager of presentation, and was to be known as "The Blue Mouse Capers," embodying novel film and stage entertainment.

Charles E. Feldman, manager of the local First National exchange, has just returned to Seattle from a sales trip into the Spokane territory, where he made plans for First National Month with the houses in that part of the state. During his stay there he closed a contract with the Neill and Allender Circuit, Inc., for the entire First National product for the coming season, to be exhibited in their houses in that territory. Upon his return, Mr. Feldman announced that H. W. Boehme had become affiliated with the First National office and would represent it on the road in the Western Washington district. Mr. Boehme was formerly associated with the Universal exchange, having just left that office after selling Universal pictures for a number of months.

The Western Film Company, a new State Right organization, has recently opened an office on Film Row adjoining the office of the Cosmopolitan Film Company, at 2014 Third Avenue. The firm is headed by Mr. A. F. Lowe, and at present handles a number of Western specials and a diversified assortment of short subjects, in the states of Washington, Oregon, Montana and Idaho.

J. T. Sheffield, joint owner of the Lannon-Sheffield Greater Features Exchanges has returned to the local office after a tour of the other branches that lasted for a number of weeks. During his absence he visited the Greater Features offices at Portland, Denver, Salt Lake City and Butte. Film conditions in general appeared to be good, according to Mr. Sheffield, who predicted a strong season from the present time until the summer weather arrives.

L. J. Schlaifer, manager of the Universal exchange, returned to his office shortly before the Christmas holidays after a trip on the road into the key points of the Washington territory. He expected to remain in the city until after the first of the year.

L. K. Brin, manager of the Kwality Film Company, and G. H. DuMond, special representative of the Warner Brothers organization from New York, returned to Seattle the end of December after a short trip to Portland, where they looked over the firm and theatre situation,

R. C. Hill, manager of the Hodkinson office, left recently for a sales trip around the Washington territory, expecting to be gone for a number of days with the new Hodkinson product.

Vitagraph's salesmen in the Washington and Oregon territory were called into the local office recently by Manager H. A. Black, for a short sales conference preceding the opening of the 1924 season.

William Newman, First National salesman in the Eastern Washington territory, left recently for his headquarters in that district after spending a number of days in the local exchange.

Manager Paul R. Aust and Ed A. Lamb, Selznick salesman, spent the Christmas and New Year holidays in Portland and the Oregon territory, and were expected back in this city shortly after the first of the year, according to telegrams received from them by G. G. Maxey, assistant office manager, who is in charge of the exchange during the absence of Mr. Aust.

Estelle Taylor, Who is Appearing in Mary Pickford's "Dorothy Vernon of Haddon Hall."

Vic Gauntlett, manager of the company that is taking "The Hunchback of Notre Dame" on the road in Washington, Oregon, Montana and Idaho, returned to this city last week after a trip to Wenatchee, where the picture played a three day engagement at Jensen-VonHerberg's Liberty Theatre. After a few days here, Mr. Gauntlett was scheduled to again take to the road, this time setting out in the direction of Portland, where the picture is to play at a Jensen-VonHerberg house also.

Guy F. Navarre, manager of the Fox exchange, was out of the city for a few days recently in a short tour into several main towns in the Washington state territory.

"Let Not Man Put Asunder"

Albany

SANTA CLAUS was good to many of the film managers and exhibitors in Albany on Christmas day. At the First National exchange, Manager "Al" Herman received a handsome Elk tooth from his employees, while at the Famous Players, Marvin Kempner received an umbrella. At the Selznick exchange, the employees presented Robert Bendell with a traveling kit. At the Leland Theatre, the employees gave Manager Oscar Perrin an umbrella. In the neighboring city of Schenectady, Frank Breymaier, manager of the Barcli, received a beautiful watch from the house employees, the presentation being made by Eva Hoffman, assistant cashier, who has been connected with the theatre since its opening.

Although Christmas business did not measure up to expectations in either Schenectady or Troy, the houses in Albany did a big business.

The Mark Strand and Leland theatres in Albany ran a New Year's Eve show from 10 to 12 o'clock, and attracted large crowds.

The third of the Junior Movies at the Mark Strand in Albany last Saturday morning, attracted the largest crowd of children thus far this winter. Although a fifteen cent admission charge was made, five cents higher than usual, the fact that one of the newspapers of the city had run a coupon valued at ten cents, brought down the admission to the majority, to five cents.

The first prologue given in many weeks at the Mark Strand, in Albany, was presented with marked success during the Holiday Week, by the Albany Players.

Peter Lawrence, a night man at the Mark Strand in Albany, picked up a woman's purse containing $26.12 a few days ago, and later on received a reward in the shape of a five dollar bill.

Morris Silverman, of Schenectady, R. V. Erk, of Ilion, and George Roberts, of Elmira, were among the exhibitors in Albany from out of town during the past week.

G. A. Woodard, manager of the Fox exchange in Albany, is walking anywhere from four to eight miles a day, believing that such will help him regain his health. Mr. Woodward returned only a week or so ago from a long vacation spent in the mountains and at the seashore. He spent Christmas day at his home in Luzerne.

"Let Not Man Put Asunder"

With one or two exceptions, all exchanges in Albany were closed on New Year's day. Every employee of the Famous-Players exchange in Albany had a smile on Christmas day, but there was a reason in the shape of a gift from the company.

On but two occasions in three years has it been necessary for Ben Apple, owner of the American in Troy, to pull a picture booked. Mr. Apple does not believe that it is good policy or good showmanship to start showing a picture that has been well advertised and then pull it off because it does not draw up to expectations.

C. R. Halligan, of the Universal exchange in Albany, has a new Christmas tie, and what is more, he is wearing it.

The lawsuit between Jake Rosenthal and "Al" Bothner, two well-known exhibitors of Troy, has been thrown out of court and will probably not be heard from again.

Owing to failure on the part of the seats to arrive in time, the new Cameo Theatre in Schenectady, scheduled to open on Christmas day, did not open until last Friday. The house is owned by Abe Devore. Many exhibitors and film boys from Albany were on hand for the opening.

L. George Ross, former manager of the F. B. O. office in Albany, is now connected with Warner Brothers.

Harry A. Seed, the new manager in the F. B. O. office in Albany, received the su mof $500 by wire on the day before Christmas as the result of the sales contest which ran between September 16 and December 15. The money was distributed among the employees.

William Berinstein, formerly of this city but now of New York and Elmira, was in town during the past week and reported business as being good.

Accompanied by Mrs. Walder, Charles Walder, manager of the Goldwyn exchange in Albany, motored to New York City for New Year's day. As a Christmas present, Mr. Walder presented his three roadmen with several days' vacation with pay, enabling them to spend the holidays with their families.

Jimmy Spere, of Buffalo, manager of Dependable pictures in that city, called on friends in Albany last Thursday.

John H. Goetz has tendered his resignation as publicity man at the State Theatre in Schenectady, and has been succeeded by Cliff Lewis, who formerly looked after exploitation in Albany for Famous-Players.

Fred Sliter, who has been working on the Coast for First National, is spending some time at his home in Menands. Charles Charles, former manager for Bond, in Albany, was a holiday guest of Fred Elliott, owner of the Clinton Square Theatre in Albany.

John Thurlow, salesman for Paramount in Albany, was in Boston for the holidays.

William Shirley, manager of the Strand and State Theatres in Schenectady, does not believe the city large enough for straight week runs, and has announced his intention of starting two changes a week at each house beginning the fore part of January. At the Strand, the week will start on Friday, and at the State, the week will begin on Saturday.

The Albany Theatre in Schenectady announced a drop in admission prices last week with the result that patrons will see the pictures shown there for 25 cents instead of 30. Since Michael Friedman has taken over the house, the orchestra has been enlarged and the stage settings improved.

Things were very quiet during the last week or so around the offices of the Farash Theatre Company in Schenectady, owing to the fact that Mrs. William Shirley was ill at her home. Mrs. Shirley is once more back with the result that things are now humming.

The State, in Schenectady, will be given over on January 17, to an appearance by Sophie Breslau. When a patron lost a twenty dollar bill in the lobby of the Barcli in Schenectady the other night, there was not only one, but three claimants. One of the claimants was a boy. Later on his parents appeared and asserted that the money belonged to their son if the rightful owner failed to show up. It so happened, however, that the owner of the money was able to identify it through a newspaper clipping that had been enclosed.

Employees of the State theatre in Schenectady, and others, saw the old year out in a special dinner tendered by Mr. and Mrs. William Shirley in the lobby of the theatre, following the 11 o'clock show.

When Sam Hockstein, of the Associated Producers, with headquarters in Albany, visits Schenectady the next time, and calls on Frank Breymaier, manager of the Barcli, he will be asked to interpret a short message in at least a dozen languages that appeared on a Christmas card which Mr. Hockstein sent to Mr. Breymaier.

The Rialto in Schenectady changed hands during the past week. The house has been owned by Abe Stone. It has been acquired by Simon Eisenberg, the price paid being $17,000. The new owner will take possession February 1.

Fred Smith, operator at the Strand in Schenectady, underwent an operation last week in one of the hospitals of that city. Because of his loyalty to William Shirley, Mr. Smith has been receiving his salary for the past six or seven weeks, while he has been ill. The film boys in Albany also raised a considerable fund to tide Mr. Smith over his present difficulties.

Electric wreaths were used with good effect during the Holidays at the State theatre in Schenectady.

Waldemar Young, who adapted "Poisoned Paradise" for Preferred Pictures.

Thomas de Stephano, conductor at the State theatre in Schenectady, has been ill for the past three weeks and during his absence, Miss Grace Cramer has been handling the musicians.

The children of Schenectady were royally entertained one day last week by William Shirley, manager of three of the city's picture theatres. The only stipulation on the part of Mr. Shirley was that each child should pay his admission with either an orange, or two apples, or four potatoes or two carrots and two turnips, these later on being turned over to the Salvation Army and doing their part in filling something more than 250 baskets which were distributed on Christmas Day. One little girl came to the theatre lugging a huge head of cobbage and asked if she might not have a loge seat. The Fox exchange in Albany contributed the film for the occasion. The theatre opened at nine and within fifteen minutes was jammed to its doors. It is Mr. Shirley's intention to give a somewhat similar show at a later date for the benefit of the Old Ladies' home and the orphanages of the city. Mr. Shirley made a ten-strike by entertaining the newsboys of the city at the Strand one night following a Christmas dinner which had been tendered them by the morning paper.

Uly Hill, manager of the Mark Strand theatre in Albany, finding that the inmates of the tuberculosis hospital were unable to visit his theatre for a special performance, arranged for their benefit, because of a severe storm, displayed good judgment when he loaded a projection machine and screen into a waiting automobile and gave the entertainment at the hospital itself.

Nathan Robbins, owner of the Olympic theatre in Watertown, gave a Christmas party to the crippled children of the city as well as the inmates of the two orphanages.

St. Louis

THE GRAND THEATRE, Alton, Ill., which has closed temporarily, probably will re-open late in January or early in February. A new stock company is being formed to operate the theatre.

Mike Chinosky has taken over the Pendleton theatre, Pendleton and Finney avenues, St. Louis, which was closed recently. The house formerly was operated by Ben Austin.

The wife of ˙ Hewitt, Robinson, Ill., exhibitor, underwent an operation at St. John's Hospital in St. Louis the past week. She is getting along splendidly and expects to return home shortly.

The partnership between Clark Porter and Tony Ballas of Memphis, Tenn., has been dissolved, and in the future Porter will operate the Rex theatre while Ballas will continue in charge of the American and DeSoto.

The Gadsten theatre, Gadsten, Tenn., was destroyed by fire the night of December 28. A wire to that effect was received from Mrs. A. D. Follis, owner of the theatre, on December 29.

Claud McKean, manager of the educational department of the St. Louis Fox exchange, attended the annual convention of the Illinois Grade Teachers Association at Springfield, Ill., last week.

Jack Underwood, Enterprise manager, has returned from a visit with his parents in Oklahoma City.

Harry Graham, Pathe manager, returned from a short visit out into the territory.

Harry A. Hester, cashier for the local Pathe office, has returned from a visit to his parents in Texas. Barney Rosenthal, Universal manager, visited Quincy and Springfield, Ill., during the past week.

Leo Adler, travelling auditor for Pathe, expects to conclude his work at the local exchange during the coming week.

E. C. Robertson of Fayetteville, Ark., has plans prepared for a new $40,000 picture house for Fayetteville. Ratliff & Bird of Fayetteville are the architects. It will be built during 1924.

Lenora Weissman, 5 years old, daughter of Mr. and Mrs. Louis Weissman, 429 North Fourteenth street, East St. Louis, won first prize in a Baby Peggy contest held at the Lyric theatre, East St. Louis, December 29. Geraldine Probe, 1½ years old, of 3801-A North Park Drive, was second and Maybell League, 3 years old, 1735 Kansas avenue, third. The East St. Louis Daily Journal co-operated in putting the contest over and devoted considerable space to the pictures of the contestants. The contest was staged in conjunction with the showing of Baby Peggy in her first feature picture, "The Darling of New York."

The Swan theatre, Walnut Ridge, Ark., opened its doors to the public on December 27, playing to capacity. L. L. Lewis is manager of the theatre. It cost $30,000.

The Liberty theatre, Liberty, Mo., was opened by Mr. and Mrs. C. R. Wilson on December 18 and has been enjoying splendid business since. This house cost $25,000. Liberty was without a movie theatre from February 2, 1923, until the new Liberty opened. The old theatre was burned down last February.

Motion pictures have increased the demand for all pictorial work and have therefore helped workers in all the picture trades, in the opinion of Henry F. Schmal, general secretary of the International Photo Engravers Union.

"The publication of tabloid illustrated newspapers, the increase in the number of illustrations used by the daily press and magazines, as well as the more general use of pictures with the news are all examples of this increased demand for pictures," Schmal pointed out.

"People of all ages, races and nationalities and degrees of education can understand the universal language of the picture, and the magazine and newspaper producers have been able to realize on the movies' popularity."

Many of the theaters in the West End of St. Louis were without lights between 4:15 and 5:30 p. m. December 23 when a bearing in a generator at the Union Electric Light and Power Company plant at the foot of Ashley street broke.

Specialty Film Company

INCORPORATED UNDER THE LAWS OF DELAWARE

W. G. UNDERWOOD, President O. BERNBAUM, Secretary HARRY T. PEEBLES, Sales Manager

DISTRIBUTORS OF HIGH CLASS MOTION PICTURES

ALL BOOKINGS CONFIRMED SUBJECT TO RULES AND REGULATIONS OF THE DALLAS FILM BOARD OF TRADE.

TERMS: CASH IN ADVANCE BEFORE DATE OF SHIPMENT

1914 MAIN STREET
DALLAS, TEXAS

December 13, 1923.

Dura Film Protector Company,
220 West 42nd Street,
New York, N. Y.

Gentlemen:

We wish to advise you that we are well pleased with the duratizing we have had done to date. We have kept a very close check on this and find that it is the biggest help we have ever had in keeping our films in first class condition.

For your information we use an inspection in and out card on each print. This card is given the inspector each time she inspects the print and the film is graded according to condition from #1 which represents new film, to #7 which is junk film, and every time the inspector finishes with a print she makes a record on this same card as to the condition of each reel.

For the past year or so we have had a lot of trouble with prints of two reel comedies going to the bad quickly so we decided as a last resort to try duratizing them. We started this as you know, on the 1st of September and some of the first two reelers that we had duratized have had as many as forty runs and are still in #1 and #2 condition according to the inspection card. Where heretofore two reel comedies that had had forty runs were usually down to about #4 or #5 condition.

We really believe that duratizing film gives the exhibitor a cleaner print and prolongs the life of the film. We are so well pleased with it that we are giving all of the laboratories instructions to have all of our film duratized - not only the two reel comedies.

Wishing you continued success, we are,

Very truly yours,

SPECIALTY FILM COMPANY

H. T. Peebles

Sales Manager.

Southeast

ONE of the most interesting theatrical deals in the Carolinas in some time was announced last week when Jack Marcus, formerly connected with several film exchanges and road attractions also having owned and operated several theatres in the South, announced the leasing for a long term of the Victoria and Royal theatres in Wilmington, North Carolina, these two theatres having formerly been operated by the Howard-Wells Amusement Company headed by Percy W. Wells, for many years a prime mover in exhibitor circles in North Carolina and for eight years president of the North Carolina exhibitor organization.

Mr. Marcus states that the policies of the theatres will remain practically the same. He has however added a six piece orchestra to the Victoria, high class first run house and cut the prices to 40 cents top. The Royal will present miniature musical comedy attractions, vaudeville and feature pictures. The Victoria will maintain its policy of road attractions and super-pictures.

Percy W. Wells, president of the Howard-Wells Amusement Company, will in future devote a large part of his time to the development of the Simmons Manufacturing Company, in which he is an officer and large stockholder. He will retain his interest in the Bijou theatre, Wilmington, which will be conducted in the future by Mr. Howard as Managing Director, Mills Hunter, House manager and D. M. Bain, formerly in a similar position with all the theatres, will handle the booking and publicity end.

The Bijou, Savannah, Ga., will reopen the first of the year with Milton Aborn Opera Company, for an indefinite run, having closed with pictures several weeks ago.

The Bonita, Tampa, Fla., will reopen early in the new year after extensive and elaborate renovation. The name will be changed when it reopens, it is announced.

A. H. Cobb, well-known throughout the south as an exhibitor for the past thirteen years, has joined Arthur C. Bromberg's Progress Pictures organization to cover the North Carolina Territory. B. T. Burkhalter who has previously been in his territory has been transferred to the Atlanta office.

J. N. Casson, for five years connected with the Queen Feature Service, Birmingham, Alabama, has joined "Doc" Koch's sales crew.

William F. Clark, well-known in southern film circles, will manage the new Charleston Theatre, Charleston, S. C. The house has been completely rebuilt, was originally built by J. J. Miller of Charleston, but now controlled by a stock company.

Through the concerted efforts of the Film Booking Offices of America, and C. B. Ellis, the Jacksonville, Florida, manager, a group of Jacksonville citizens are constructing a modern film building to be located centrally at 927 West Forsyth street. The building is three stories in height and will cost $12,000.

Colonel Ed A. Schiller, personal representative of Marcus Loew, paid a short visit to Atlanta, his previous headquarters, over the week-end. Mr. Schiller is covering all the principal cities in which he has theatres located before returning to New York.

The many friends of P. G. Hollingsworth, the pioneer of the industry in the South will be grieved to learn of his death which occurred on December 8th. Mr. Hollingsworth was universally liked and respected.

DeSales S. Harrison, Southeastern representative of the Hays organization, returned Wednesday from a swing round the circuit. Reports of Better Films organizations from all over the South are very optimistic.

This week saw the closing of one of the largest deals known in the South for some time when Arthur C. Bromberg, president of Progress Pictures, Inc., serving eleven southern states, with branch offices at Charlotte, N. C., New Orleans, La., Dallas, Texas and Atlanta, Ga., took control of the Associated First National Exhibitors Film Exchange of Virginia, with the exclusive rights of all product released by this organization, for the states of North and South Carolina, Georgia, Florida, tioned states being served from the Progress Pictures, Inc., Charlotte branch and the latter three states being served from the Atlanta branch. There are about seventeen feature subjects, three or four serials, several two-reel westerns, and ten or twelve one-reel comedy subjects included in the rights.

Reol Productions are exclusively colored features, consisting of five and seven-reel subjects, which have also been secured for all eleven states of which Arthur holds the distributing rights.

Atlanta is also to have a new film building with accommodations for two exchanges. Construction is now under way. It is being financed by Arthur C. Bromberg and the Maseil Realty Company. The structure will have a 53-foot frontage and will extend through to Nassau street where the footage will be 26 feet, with two floors and basement. The building represents an investment of about $80,000 and is expected to be ready for occupancy by March 1. The home office branch of Progress Pictures, Inc., will occupy part, and Educational Film Exchanges, of Atlanta, of which Mr. Bromberg is president, will occupy the other half.

Cleveland

MEYER FINE, one of the officers of the Ohio Amusement Company displayed the real holiday spirit when he enlisted the co-operation of six leading neighborhood motion picture theatres to raise funds for the benefit of the Hadassah, a Jewish Medical Aid Society. The Savoy, Jewel, Manhattain. Lakeview Haltnorth and Heights theatres donated their auditoriums to the cause last Friday for a special 10:30 o'clock performance. Fine took upon himself the responsibility to get complete programs for each of these houses. Local exchanges gladly offered films free of charge. Every cent taken in all of these houses was turned over to the Hadassah. Mrs. Maurice Spitalny, wife of the musical director at the Stillman theatre, is one of the most active workers of the association.

Stanton Ewing has taken over the ownership and management of the Columbia Theatre, East Liverpool, instead of W. B. Urling, as previously announced. The sale of the house was recently made by George L. McClintock.

W. J. Slimm, former Cleveland exhibitor, but more lately a distributor of independent pictures, spent Christmas with friends in Urichsville. And Mrs. Slimm went along, of course.

Joseph H. Solomon, successor to Ray Gould as manager of the Temple Theatre, Lorain, was "in our midst," as the society columns put it, last Friday. This was his first shopping expedition since taking over the house.

Messrs. Klinger and Stotter, managers of the Carlyon Theatre, Superior Ave and East 115th St., Cleveland, have changed their running policy. Starting this week, the house will play a Saturday matinee. Heretofore the Carlyon played only a Sunday matinee.

John Pekras had enough balance left to his credit after the Christmas buying fever to travel up to Cleveland and visit the local exchanges. He picked up a few Progress pictures during the trip.

Matthew Schiessel, manager of the Real Theatre, East Ninth St., Cleveland, took his wife and young hopeful to Buffalo to spend Christmas with relatives.

A. H. Abrams, manager of the Mozart theatre, Canton, was around the Film Exchange Bldg. the other day, and said his house celebrated a very Merry Christmas. He offered Baby Peggy in "The Darling of New York" as his special holiday attraction. And then he gave away Christmas present to every child who entered his house on Christmas, either afternoon or evening. "We gave away 1,500 gifts," Abrams said. "In many cases four and five went to one family, on the payment of only one adult admission ticket. We gave things even to babies in arms. We also ran a two-page co-operative advertisement in our local papers, tying up with all the toy stores, candy stores, and stores which supply juvenile wearing apparel. And we did a great business. One of our best days of the year."

There's a new Paramount star on the horizon. Her name is Audrey Jean Fontaine. And she was Mrs. Eddie Fontaine's Christmas present to Eddie, who is manager of the Cleveland Paramount Exchange.

Oscar Ruby, local Pathe Exchange manager, spent the post-Christmas days in and around Toledo. He says business was pretty good up there.

John L. Damm, manager of the biggest and only theatre in Wadsworth, the Strand, was in the city the latter part of the week.

Rozelle Rubenstein, bookkeeper for the local Goldwyn outfit, will retire permanently from the film industry on January 8th. That's the date set for her marriage to Lou Meckler. The whole Goldwyn force will be on hand to witness the ceremony which will take place at the Oak Pythian Temple.

M. Grassgreen, who was cashier for the local Fox Exchange before he became auditor for Fox, was a guest of the Cleveland office this week. W. C. Porter, the present Fox cashier, spent the holidays in Pittsburgh. That used to be his home.

Frank Drew, manager of the local Fox Exchange, registers from Cleveland, but he still feels that Detroit's his home. So he and Mrs. Drew spend the holidays in Detroit.

Harry Skirboll, manager of Educational Pictures in Ohio, and Bill Skirboll, manager and distributor of Goldseal productions, were out in the territory this week.

"Let Not Man Put Asunder"

Salt Lake City

THE Victory Theatre, Salt Lake City opened with a blaze of glory to crowds which taxed the seating capacity to the utmost, and hundreds were forced to stand. Supervising Manager George E. Carpenter, also manager of the Paramount Empress Theatre, controlled by the Louis Marcus Enterprises, which company opened the Victory, gave an address of formal welcome, explaining that the policy of the Theatre would be to make it a family show house, exhibiting the best that pictures offered, with a strictly high class musical program each week. Carl Porter, assistant of Mr. Carpenter, and manager of the new theatre also spoke. In the lobby a replica of the winged wictory statue forms an imposing spectacle, while two other smaller ones are placed on each side of the stage. The interior of the theatre is an artistic conception of beauty and decorative ability, the predominating color scheme being done in orange, black and gold. Ralph Pollock and his orchestra, the Victorians, are proving to be a musical sensation. Long lines of people have greeted each evening performance this week. The opening picture was the latest Paramount Zane Grey feature "The Call of the Canyon." Large and beautiful floral pieces, gifts of well wishing from the several local exchange managers, and telegrams from many celebrities in the film world are being displayed in the lobby.

Manager William C. Gehring, of the local Fox exchange and his sales force, are busy preparing for the annual Fox Week, from January 2 to 7 inclusive, and expect to go well over their quota established for this territory. In order to establish even greater interest in the event Manager Gehring inaugurated a local selling contest, in which the three salesmen, working out of this exchange pooled a certain sum, to be awarded to the one who ran up the greatest number of sales in the territories covered by each. The records of the race are being kept at the local office with a pasteboard automobile keeping count of the scores of each. J. L. Tidwell, covering the Southern Utah territory is leading with C. A. Walker, local man, second, and J. R. Shea, on the Idaho territory third. The race is close, with each man determined to win.

Ralph Bushman, son of Francis, who has a leading role in Metro's "Man Life Passed By."

The above action stills are from the Finis Fox Production "Bag and Baggage," featuring Gloria Grey and Carmelita Geraghty. Distributed by Selznick Distributing Corporation.

R. A. White, General Sales Manager of the Fox Film Corporation with headquarters in New York City, was here December 13, in general conference on the policies of the company with Manager Gehring.

Barney A. Gurnette, formerly manager of the Universal exchange, left for San Francisco, having been transferred to that office. Milton Cohen, who succeeds Gurnette as manager here, is busily engaged in mastering the details of the local office.

The Universal salesmen have returned to their territories after being here for Christmas holidays. Joe Solomon has returned to Idaho and Joe Rowden, going to Southern Utah. The latter has been transferred to the San Francisco office, and expects to leave for the coast soon after the first of the year.

Eddie Armstrong, Western Division Manager for Universal is expected in Salt Lake City the first part of the year. His assistant, L. W. Weir is now in the Butte, Montana, territory.

The local Vitagraph office is busy hitting the trail in an endeavor to bring the prize money offered in the Western Division during the ten weeks following December 9, and according to Manager R. S. Stackhouse, his men fully expect to deliver the goods, and be the recipients of the prizes, from the first down.

Bradley S. Fish, Western Division Manager for Vitigraph, is expected in this city within a week or so, on his return trip to his headquarters in San Francisco. He has been in Denver for the last two weeks.

George Hays returned last week from a successful trip into the Idaho territory in the interest of the new product on the Associated Exhibitors program, he serving in the capacity of local manager. He left yesterday for two weeks trip into Wyoming.

J. A. Clark who operated the Auditorium Theatre in American Falls, Idaho, was a Salt Lake City visitor recently, driving to California. He disposed of his interests in the Auditorium to Fred Zimmerman on December 17, who will continue to run it on a picture policy.

C. A. Dillerd, salesman with the Metro office, went to Boise, Idaho, to spend the Christmas vacation with his mother and sister. Joe Keehler, who sells the Iadho territory, and Joseph F. Samuels, covering the Southern Utah country, are in this city, but will go out next week.

Norman Perry, manager of the Utah Theatre at Ogden, Utah, was in the city the first part of the week, and presented each local exchange manager with a desk piece, consisting of an Egyptian figure mounted on a base upon which are Egyptian hierogliphics. It is a replica of the ornamental statues which will decorate his new theatre, the Egyptian, now under course of construction in Ogden.

Out of town exhibitors who were visitors this week are Williams of Williams and Palmer, operating the Grantsville Theatre at Grantsville; J. C. Ryan, owner of the Liberty Theatre, Brigham City; Goodfrey & Thompson, proprietors of the Amusement Hall, Clarkston, Idaho; T. S. Chestler, running the Princess Theatre, Bingham Canyon and Max Brink his partner.

R. V. Erk, of Ilion, owner of the Barcli, in Schenectady, gave a free show to the children of that city on the Monday before Christmas, and was unable to take care of the huge crowd only by allowing two children to the seat in a great many instances.

Governor and Mrs. Alfred E. Smith used motion pictures at the Executive Mansion one day this past week n the entertanment of a large number of children.

There was a Christmas tree at the Selznick exchange in Albany with Jane Halloran, an employee of the office, doing the honors.

SOUTHWEST

THE New Circle Theatre opened to pleased capacity business at Dallas, December 25th. Ground has been broken for the new building being erected for the Paramount Exchange at Dallas.

Manager Abe Levy of the Strand Theater at Waco, Texas was in Dallas the past week, making purchases for his theater.

J. W. Williams of the Independent Film Corporation at Dallas, was an Oklahoma City visitor the first of the week. R. J. Ingram, branch manager of the Progress Pictures, Inc., Dallas, has returned home after a prosperous trip to Oklahoma, Arkansas, Memphis, Tenn.

L. S. Gardiner of Columbus, Ohio, who manufacturers the Gardiner Screens, and R. D. Trash, Texas distribtuter, have gone to South Texas on a duck and goose hunt.

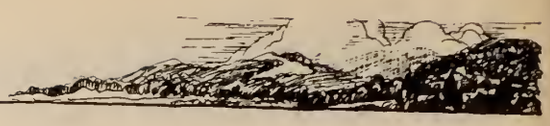
The Rex Theater has opened at Holdenville, Okla,, with W. O. Perkins as manager. Barclay Morgan has purchased the Cozy Theater at Henryetta, Okla., from John Feeney, who announces that he will open a new house in Okmulgee soon.

Incorporations: Hollywood (incorporated) Oklahoma City, Okla. Capital Stock $1,000. Incorporators W. W. Walthall, J. H. Hill and W. J. Crammer, all of Oklahoma City.

Northeast Amusement Company, Oklahoma City, Okla. Capital Stock $15,000. Incorporators. Paul R. Braniff, L. E. Buttrick and H. C. Tuirman, all of Oklahoma City.

Carmel Meyers, one of the featured Players in B. P. Schulberg's "Poisoned Paradise."

Cincinnati



M. A. MILLIGAN, branch manager for the local Famous Players-Lasky, spent the holidays at his home in Pittsburgh. He is expected to be back on the job after the first of the year.

William Danziger, former publicity manager for Famous Players in Cincinnati, has resigned his position and departed for Los Angeles, Cal., to do special exploitation work for several studios.

Eugene Custer, Paramount salesman, has been transferred to the Pittsburgh office of Famous Players.

The many friends of Norman Dixon in the Cincinnati territory will be pleased to hear that he has been presented with a new baby boy for Christmas. Norman is at present selling the Paramount products in Peoria, Ill.

Fred Strief, formerly with the local Paramount office and now manager of the Minneapolis office for the same firm, was home for the holidays visiting with his family and numerous friends.

Harry Ross, district manager for Paramount in Mid-Western territory, has been transferred to England as special representative for the same company.

Maurice Strauss, former manager for Universal in Cincinnati, is now connected with Warner Bros. out of the Cincinnati exchange.

Dan Guitilla, managing picture houses in Bellefontaine, Kent and Sidney, Ohio, was a holiday visitor on film row.

The Palace Theatre of Beckley, West Virginia, has been taken over by Mr. Burk who formerly managed the Beckley Theatre of that city.

Lawrence Beicke opened up his new theatre at Cheviot, Ohio, on Christmas day.

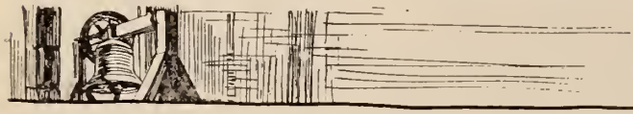
The Zane Theatre in Zanesville, Ohio, is another theatre that opened its doors to the public on Christmas day.

O. P. Hall, local manager for Select, has been spending his holidays in the East.

W. H. Kaiser, chairman of the Film Board of Trade, returned from Memphis, Tenn., the other day, where he spent the Christmas holidays with his people.

C. E. Penrod, division manager for F. B. O. and Branch Manager Booth of the local exchange are making every effort to close all towns one hundred per cent. They are endeavoring at present to have the Key town exhibitors arrange for a personal appearance of Ralph Lewis who is showing in this part of the country at present. His latest picture "The Mail Man" is now ready for distribution and he is making the trip in its behalf.

It is very probable that the Keith interests will take over the Rialto and Majestic Theatres of Louisville, Ky. Just what the contemplated policy will be is not known at present.



Philadelphia

PERMANENT offices for the Motion Picture Board of Trade of Philadelphia have been secured in the second floor of the building 1335 Vine street, formerly occupied as the Goldwyn exchange. As soon as the rooms are renovated and partitioned off and new furniture secured, the board will make this the permanent headquarters of the secretary and his assistants.

The American Feature Film Corp. recently incorporated as an offshoot of the Philadelphia office of Metro will occupy the first floor of the building at 1335 Vine Street. John Bethel, formerly manager in the Quaker City for Vitagraph will act as manager.

Owing to the pressure of holiday business the first salesmen's meeting under the Film Board of Trade of Philadelphia was postponed until Jan. 12th, when it will be held in the Hotel Vendig, with C. H. Goodwin of the Board of Managers of the M. P. T. O. as the chief speaker. Every salesman in the territory will be required by his manager to be present.

Jack Fisher, who was short subject booker in the offices of the Stanley Company for several years has resigned and has been succeeded by Charles Dolbe, who was formerly under Jack Delmar, of the Stanley Booking Corporation.

G. Michaels, for some time past salesman for the B. and B. Exchange has resigned and accepted a position as special representative for Dave Segal and Jay Kanter of the Royal Pictures, Inc.

Plans are being made by the Stanley Company for the opening of the new Elrae theatre about the middle of February. The new Logan, which will be a combined picture and vaudeville house will open a week or two earlier.

Michael Lessey of the Diamond Theatre, accompanied by Mrs. Lessey, spent the holidays at Atlantic City. Mr. Lessey recently sold out his releases carried in the Screen Arts exchange. He was also named a member of the Board of Managers of the M. P. T. O. at its last meeting.

Des Moines

ERNEST FRACE, formerly of the advertising department of the Famous Players has been promoted to advertising manager of the Minneapolis exchange.

A. W. Nichols, district manager for Famous Players, was in Des Moines for the week end.

W. E. Barker, booking manager for Famous Players, is spending his vacation visiting throughout Iowa.

Mr. and Mrs. Charles E. Hamilton, formerly with the Famous Players, expect to leave for Los Angeles in two weeks where they will enter business.

The sales force of the Des Moines branch of Goldwyn, Jake Cohen, Clarence Ross, Harry Gottlieb, and Manager B. B. Reingold are working overtime preparing for the Goldwyn drive which starts Jan. 6.

A. H. Blank has returned from a business trip to Sioux City. The office employees and managers of the A. H. Blank enterprises were entertained at a Christmas party Dec. 22 in the office and mezzanine floor of the Capitol theater. There was a tree with comic presents and refreshments followed by a vaudeville program given by the employees.

Harry Weinberg, announces the opening of a number of new exchanges in Kansas City, Omaha, and Des Moines for the distribution of independent productions handled by the A. H. Blank Film Enterprises. The object is to give exhibitors in the territory the opportunity of purchasing a number of independent pictures formerly not released in this territory.

Joe Stark, formerly with Universal, has joined the sales forces of the First National.

Nicholas Amos, salesman for the Pathe Film exchange, spent the holidays in Omaha and Lincoln, Neb.

The office force of the Pathe Film exchange was entertained with a Christmas grab bag on the evening of Dec. 24.

H. B. Grey, manager of the Electric theatre at Clear Lake, Ia., was a visitor at the Universal Film exchange last week.

A. W. Sage, manager of the Rialto theater at Adele, Ia., visited the Universal Film exchange last week.

CANADA

THE Allen Theatre at Kingston, Ontario, is the latest house of the former chain controlled by Allen Theatres, Limited, to lose its identity as an Allen enterprise. The house has been renamed the Capitol Theatre, this title being identical with theatres in many other cities in Canada which are operated by Famous Players Canadian Corporation.

Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, took care of a joint Christmas treat for the poor children of the Canadian Capital in co-operating with all of the local club organizations in the holding of one special show on the morning of Dec. 26. In previous years, Christmas shows had been held in various local theatres under the auspices of the different organizations but, this time, one show was held for all, those co-operating being the Elks, Salvation Army, Rotary and Kiwanis.

"Let Not Man Put Asunder"

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Miniatures and Models Applied to Pictures

Introduce Extra Detail for Greater Artistic Effects or Reduction of Cost

By DR. ALFRED B. HITCHINS*

THE device illustrated was designed to facilitate the use of miniatures and models such as are frequently used to supply extra detail and embellishment for the motion picture either for the sake of economy where, for instance, the scenario calls for the introduction of a nationally known landmark or object far removed from the scene of taking or for greater artistic effect.

The distant sky line of a city, a bridge, a group of buildings, a mountain range, the dome of a building, in fact any object which is intended to be stationary during the taking of the scene and in front of which no action is supposed to take place can be joined on or blended into the main scene so that the results, when projected on the scene, are convincingly realistic. Generally speaking two methods may be used—either the detail to be introduced may be painted in miniature on plate-glass or an actual model of the object may be constructed; the photographic procedure in either case will remain the same.

Some details are more satisfactorily introduced by means of the painted miniature; others are better rendered by using the constructed model. The method used will necessarily be governed by the conditions encountered.

The proper blending in or joining on of introduced detail is dependent on the size, color, individual lighting of the model or miniature, and its proper placing in the optical path of the lens, so that the image of the main scene and the image of the model or miniature may be combined or brought together at the focusing screen in proper relationship as regard size, place and perspective.

The optical principle involved is quite simple and depends on the fact that the size of the image formed by a lens is governed by the distance of the object from the lens and with a 2-inch lens working at f-5.6, an average operating condition, the depth of field is so great that objects placed at close range and far away are all rendered sharply enough for practical purposes. The hyperfocal distance (based on 100th inch circle of confusion) of a 2-inch lens at f-5.6 is 6 feet. In practice all objects from 5 feet to infinity are rendered sufficiently sharply. Now, supposing that with such a lens condition we are photographing a set 40 feet away and we introduce into the path of the lens a model or miniature 5 feet away, then the image or size ratio is 1 to 8, in other words a miniature with a 1-ft. base line will be thrown on the focusing screen of the same size as an object with an 8-ft. base line in the main set. Based on the size of the motion picture—1″ x ¾″—the lens at 40 feet will take in a rectangle 20-ft. x 15-ft. and at 5-ft a rectangle of 2.5 ft. x 1.87 ft.* so that if miniature detail painted on plate-glass is the method chosen the outside dimensions of the plate-glass need not be greater than 3 ft. x 3 ft. as with proper placing of the miniature plenty of surrounding clear glass will be left to photograph through and the outside edges will be beyond the field embraced by the lens.

The function of the device is, of course, to suitably interpose between the lens and the main scene a miniature or model properly placed as regards position, height and distance, so that it may be photographed at the same time as the main scene and in proper relation thereto. The front view of the device indicates fairly clearly its purpose. The *frame G is constructed of 2″ k 2″ wood and is 6 feet square inside* dimensions. The legs or extensions of the frame are rounded and encased in metal tubes which in turn slide into metal tubes forming part of the base thus giving a telescopic joint which can be clamped at any desired height by means of the locking screws H. The square frame is fitted with four clamping screws A, B, C. D in such positions and of such length that if they are screwed all the way in the ends will meet at the center of the frame. The ends of the clamping screws are not threaded but fit into a suitable recess in each clamping block. In each of the clamping blocks there is a groove wide enough to accommdate the edge of the plate-glass.

It will be seen that by means of these four clamping screws the plate-glass E can be placed and held in almost any desired position within the frame. The miniature detail to be introduced is painted in a suitable position and of suitable size on the plate-glass and is brought into exact position with relation to the main scene by adjusting the holding clamps. Surrounding the wooden frame on both back and front is a wire frame I 6½ feet square. This is intended to carry the usual gauze or other diffusing media when necessary.

Diffusing media give very different results according to whether they are placed on the front of the frame, that is to say between the lens and the miniature, or at the back of the frame between the miniature and the main scene. The illusion of distance and atmospheric haze can be very satisfactorily rendered by proper choice and placing of a suitable diffusing medium.

The wire frame, in addition to carrying diffusing media, is useful for a number of other purposes. For instance, window effects, curtains or cutouts imitating the lookout from a cave, glimpses between rocks, prison bars can be suitably mounted upon this framework and according to the way they are illuminated, painted or cut-out may be made to give results all the way from a black silhouette through to full detail.

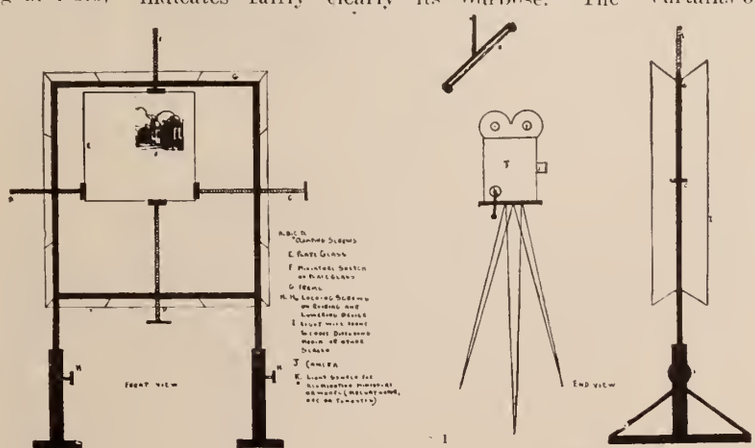
It might be desirable to construct the device in sections so that it can be taken apart for ready transportation to location. In practice it has been found that for nearly all work 3 ft. x 3 ft. is big enough for the plate-glass, although under some conditions of size and distance glasses 4 ft. x 4 ft. or 5 ft. x

(Continued on page 192)

"Advancement of Technical Phase of Pictures"

THE technical phase of making pictures has advanced by leaps and bounds during the past few years. Highly efficient and effective methods have been applied with a two-fold effect, one to enhance the quality of the picture and the other, to reduce the cost of production.

The article on this page describes how miniatures and models are employed to secure greater detail and artistic effects while at the same time reducing by a great margin costs and time required for construction of sets. The application of miniatures to motion picture sets permits even greater latitude for the field of pictures.



Arrangement for Introducing Minatures and Models into Motion Pictures.

*From Society Motion Picture Engineers.

Looking from the balcony down into the orchestra and pit and also viewing the proscenium and stage arrangements of the new Fox Theatre which has just been opened in Philadelphia, Pa.

"Colonial" Combines Architectural Beauty and Economy

Designed with the combined purposes of providing a motion picture theatre that would be architecturally beautiful, equipped with special regard for the comfort and convenience of the patrons, economy of space and capable of yielding all the revenue possible from the capital invested, the new Colonial was recently formally opened to the public of Lebanon, Pa. It is under the control of Carr & Schad, Inc., of Reading.

The building is situated on the corner of 9th and Cumberland streets with the theatre entrance directly on the corner. The building was designed and erected under supervision of Ritcher and Eiler, architects, of Reading.

As one enters the lobby from the vestibule one notices that it is small but entirely adequate. The floor of the vestibule and lobby is of tile with a marble mosaic border. The base is of Gravina marble with Oriental buff brick walls. Both the vestibule and lobby have a very delicate plaster cornice richly ornamented in the Adams period of architecture, with a cove ceiling. The cornice is arranged to provide for indirect lighting, giving the lobby and vestibule a warm, soft glow.

On one side of the lobby is a stairway leading up to the mezzanine and lounge with retiring rooms for both men and women. Here we find as pleasing a combination in design as comfort of the patrons will permit. A feature of the lounge is the fireplace alcove with seats on either side. Walls are treated with wood mouldings forming plaster panels which are decorated, making the entire effect of the lounge warm and cheerful.

Entrance to the auditorium is of the tunnel type. The main auditorium has its floor of the bowl design. The walls and proscenium arch are handsomely designed with ornamental plaster cornice and columns. The ceiling of the main auditorium is all in ornamental plaster of the Adams period. The lighting is obtained by semi-indirect, part of which is placed behind a cornce at the base of a coffered ceiling. The balance of the lighting is provided by large semi-indirect bowls hung from the main ceiling and augmented by a number of bracket fixtures throughout the room.

Jere H. Greiner, president of the latter concern, is the contractor who erected the building, and James P. Clay, formerly of Reading, is the local house manager. The interior decorations, including the mural paintings in the lounge, are the work of the Art Decorating Company of Philadelphia. The hardware for the building was furnished by the George Krause Hardware Company, of Lebanon; the carpets, draperies, furniture, rail covers and lamp shades were purchased from the C. K. Whitner Company, of Reading; the mill and lumber work was furnished by Miller Brothers, Inc., Lebanon; and Schreiber & Altenderfer, of Lebanon, installed the plumbing and heating appliances; Frick & Sons, of Lebanon, did the cement work.—Berghaus.

WISCONSIN

Fond du Lac—Architects Levine & Rupert, 822 West 70th St., Chicago, have plans for a 2,000 seat theatre, store, apartment and bowling alley building to cost $600,000, three-stories, 140x240, to be of reinforced concrete, brick and terra cotta. Owner, c/o architect.

Milwaukee—State Theatre, Rice & Cohen, prop., 2612 State St., have plans drawn by Architects Lindl & Schutte, 82 Wisconsin St., for a theatre building, one story, 55x45, brick and tile on 28th and State St.

IF YOU WANT

1. To reduce the cost of operating your projection apparatus up to fifty percent,—*install Incandescent Lamp Projection.*

2. To improve the picture on your screen thru a superior quality of light with all flicker eliminated,—*install Incandescent Lamp Projection.*

3. To make working conditions for your projectionist ideal and allow him more time for attention to the picture,—*install Incandescent Lamp Projection.*

4. To secure the most efficient and satisfactory up-to-date projection, —*specify for your new equipment Edison* MAZDA *Motion Picture Lamps and G. E. Apparatus.*

5. To have dependable engineering recommendations made on your theatre lighting system or projection problems write to our Lighting Service Department,

EDISON LAMP WORKS
OF GENERAL ELECTRIC CO.
HARRISON, N. J.

Distributors of Motion Picture

Atlanta, Ga.—Lucas Theatre Supply Co.

Auburn, N. Y.—Auburn Film Co.

Boston, Mass.— Eastern Theatre Equipment Co., 43 Winchester St.

Buffalo, N. Y.—Becker Theatre Supply Co., 184 Franklin St.

*Chicago, Ill.—Amusement Supply Co., 746 S. Wabash Ave.

Cleveland, O.—Art Film Studios.

Dallas, Texas—Lucas Theatre Supply Co.

*Detroit, Mich.—Amusement Supply Co., 2105 John R St.

Kansas City, Mo.—Cole Theatre Supply Co.

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Minneapolis, Minn.—The Rialto Company.

New York City—Howells Cine Equipment Co., 740 7th Ave.

Philadelphia, Pa.—Williams, Brown & Earle Co., 918 Chestnut St.

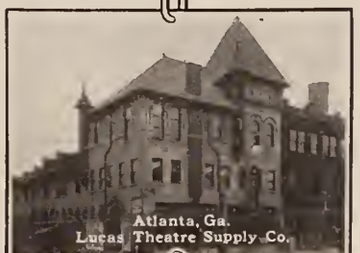
Pittsburgh, Pa.—The S. & S. Film & Supply Co., Forbes St.

Portland, Ore.—Service Film & Supply Co., 78 W. Park St.

*San Francisco, Cal.—Theatre Equipment Supply Co.

* With apologies to these distributors whose photographs did not arrive in time for this advertisement.

Westinghouse



Westinghouse Equipment

Manufacturing the best motion picture theatre equipment would avail us little if we did not have a strong, conscientious and efficient selling organization back of it.

Large sales reflect a good product plus a good sales organization. It is only when these two most important elements in business go hand-in-hand that the manufacturer can lay claim to success.

Because we keenly realize the importance of the old, yet ever-present truth, that 'business comes to him who gives quality plus service' we acknowledge the important part Westinghouse Distributors play in selling our equipment.

Westinghouse Distributors are capable of supplying you with complete theatre equipment. They are Westinghouse Distributors because they are representative Theatre Equipment Dealers prepared to give service.

Westinghouse Distributors—one place "where credit is due!"

Westinghouse Electric & Manufacturing Co.
East Pittsburgh Pennsylvania

Sales Offices in all Principal Cities of the United States and Foreign Countries

W
WESTINGHOUSE ELECTRIC

Westinghouse

View of the section of the loges in Fox's new Philadelphia Theatre. This theatre has just recently opened and vies with the finest in the land.

New York Mark Strand Elaborately Renovated Over Night

ALADDIN walked into the New York Mark Strand Theatre one night very recently and rubbed his magic lamp. Instantly a genie appeared and recreated the interior of Broadway's first motion picture palace!

So it will seem to those who enter the Mark Strand Theatre after today and discover their first love transformed, permanently rejuvenated. But it was not as simple as that. If Aladdin came, he was in the persons of Moe Mark, president, and Joseph Plunkett, managing director. The magic lamp was the glitter of the gold contained in $150,000 and the genie consisted of architects, builders, scenic artists, decorators and acoustic experts. The time required to affect the change was three months, during which the work had been going on secretly and unobserved.

The whole transformation was made without a single interruption of service and the rough parts undergoing changes were successfully concealed from the curious eye by long satin and velvet drapery. Noisy destruction was performed from midnight to mid-day and noiseless construction accomplished the rest of the time. Two crews of one hundred each alternated daily for the preliminary work and the combined efforts of both were necessary for the final changes the last night.

The directors of the Mark Strand are now fully in a position to substantiate the theory that to advance artistically we must first advance scientifically. Nearly ten years of motion picture building and operation have taught the owners of the first motion picture palace many new things scientific and artistic. They have duly applied them to the Strand.

The orchestra platform has been lowered and enlarged to contain fifty-five musicians, necessitating the relocation of the organ console. An improvised semi-pit was especially built to clear the view to the screen and stage proper. The roomy stage will now permit the amplification of the ballets. George Hannam, an acoustic expert, was taken into consultation with the result of improvement in acoustics.

An entirely new stage set, designed by Joseph Plunkett, painted by Gates and Morange, was substituted. It is built flexibly to accommodate the proposed presentation of all artistic things which such an enlarged and very modern stage must enfold. Metal-cloth material, a curtain fabric invented by Joseph Plunkett, is made use of in the set and will afford a greater display of effects with the aid of immense reflecting spotlights and minutely graduated dimmers. Entirely new electrical equipment by Kliegel supplants all other lighting devices. A sounding board has also been installed in this stage set.

A Louis XV Retiring Room for the accommodation of women patrons is a noteworthy extension to the theatre and is finished in rosewood and satinwood, exquisitely furnished in gilt, with imported crystal fixtures. An exact reproduction of the Louis XV period was achieved, which is designed to predispose the patron to the enjoyment of the theatre's new artistic atmosphere and will induce the cultivation of good taste in appointments. It will be open soon.

Another extension to the theatre is the new 40 ft. x 100 ft. one story studio atop the building for the convenience of the Mark Strand artists. It is equipped with a miniature stage, piano, gymnasium paraphernalia, broadcasting studio and adjoining shower baths. Thus the management hopes to continue the advancement of the professional careers of its ballet dancers, vocalists and instrumentalists.

Highly resplendent decorations for the auditorium causes an air of refinement and newness to pervade the theatre. Silk damask wall covering and draperies, bejewelled with magnificent crystal chandelier and fixtures, have been used prodigally, yet with a distinct artistic taste.

To Thomas W. Lamb goes the architectural credit and to Alexander A. Brabin that of supervising architect.

New 1924 Model Simplex Ticket Register Announced

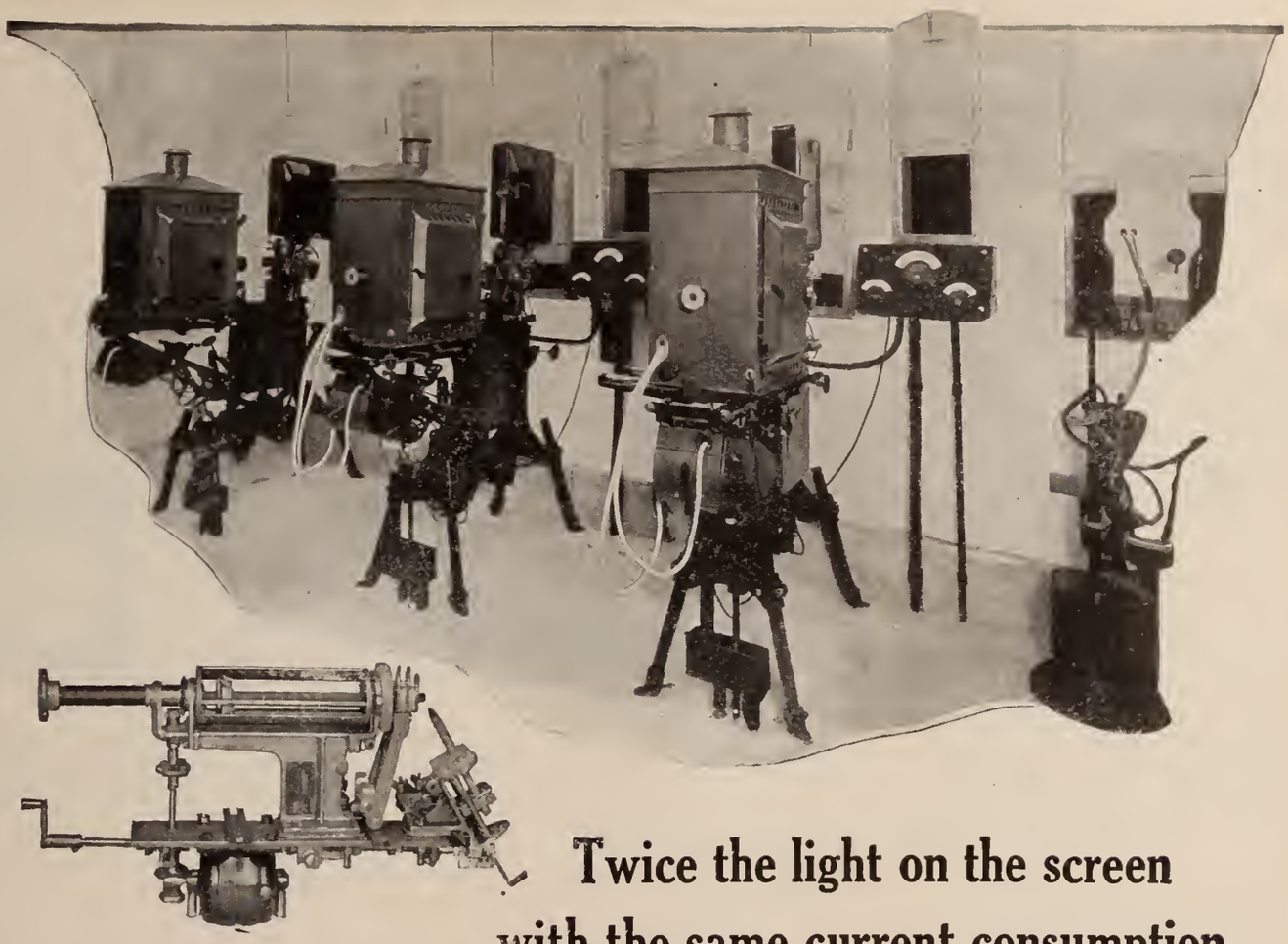
The WORLD TICKET & SUPPLY COMPANY announces a new 1924 model Simplex Ticket Register now on their list of models.

This machine it is reported is a great improvement over other models offered to the exhibitors due to the new improved features which are incorporated. The machine is on display at the World Ticket & Supply Company offices.

It is further reported that this machine is receiving great favor amongst the exhibitors.

Claims Advantages on New Condenser Design

M. Major & Company claims to have perfected a design of condenser lens which stands up exceptionally well against breakage and pitting and at the same time gives a high efficient illumination. These condensers are now in use in some of the large circuits in the country among which are included B. S. Moss and B. F. Kieths.



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight, lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which was offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

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Lesson X—Part III

Lighting Units

WHEN speaking of a lighting installation only that equipment directly attached to the electric outlets is considered. To be ires, conduit, switches and other necessary apparatus rightfully constitute as much a part of the installation as does the equipment directly supplying the light. Common usage, however, is responsible for the fact that the actual lighting units only are referred to when the term *lighting installation* is used.

A lighting unit, in turn, includes more than merely the incandescent lamp which provides the light. This light is "raw," so to speak, and must be tempered or toned down so that it can be used without causing uncomfortable vision or even actual injury to the eyes.

Particularly is this true of the very bright, concentrated filaments of the Mazda "C" lamps which are commonly used for illuminating large areas such as rooms, corridors, etc.

Some means must be taken then, to shield the eyes from direct vision of the bright light sources if proper lighting effects are to be obtained and this constitutes the first duty of the lighting unit.

The light, as it is given off by the incandescent lamp, usually casts sharp shadows since the filament is very small and these shadows are likely to prove annoying. It is one of the purposes of the lighting unit to act as a secondary enlarged, light source and so not only reduce the brilliancy of the source but also cause the shadows to have soft, feathery edges.

Furthermore, the light as emitted by the lamp, may not be distributed to the working plane in an entirely favorable manner so it revolves upon the lighting unit to redistribute the light so that all points on a particular plane (working plane) will be illuminated to the same intensity (foot candles).

Incandescent lamps, in themselves, are not particularly attractive to the eye so that for purposes of decoration the lighting unit is made in varying degrees of ornamentality.

Types of Units

There are a number of methods by which lighting units, or fixtures as they are more commonly called, can be classified. They can, for instance, be divided as to material, whether glass or metal. The most common methods, however, is to group them according to the way in which they distribute the light. Thus we have the following types of fixtures:

Direct,
Semi-indirect,
Totally indirect.

Left to right — Figures 158, 157 and 159.

These names apply to the manner in which the light is distributed by the fixture. Hence, where all (or nearly all) the light is given off in a *downward* direction, the name *direct* is applied. If more than 50 (and less than 100) per cent of the light is thrown *upward* the name *semi-indirect* is used and where *all* of the light is thrown upward the first is of the *totally indirect* type.

Direct

Direct lighting units are commonly made in either metal or glass. In this type, since the lamp is directly visible some means must be taken to shield the eyes for ordinary angles of vision. One way of doing this is to give the reflector a *bowl shape* so that the sides cover up the lamp.

Bowl shaped reflectors, however, do not give a wide distribution of light and where such a distribution is desired, shallow bowls or *dome* reflectors serve the purpose. Such a type is shown in Fig. 153. It will be noticed that a "skirt" forming the sides, extends completely around the bottom of the reflector and thus serves to cut off the light below a certain angle. This particular reflector is known as the RLM Standard Dome (Reflector and Lamp Manufacturers), the specifications and design of which were drawn up by the various leading reflector and lamp manufacturers from whence comes its name.

Left to right — Figures 153, 154, 155 and 156.

It is not of a decorative type and is applicable wherever a wide distribution of light is desired. The lamp ordinarily recommended for use with this reflector is not the clear type but rather a special one (easily procurable) known as the *bowl enamelled* lamp. It has a dense white mineral coating applied to its lower half which serves to diffuse the light and reduces the brightness of the lamp.

Semi-Indirect

If a glass bowl direct lighting reflector, containing a lighted lamp, be inverted so that its light is cast up to the ceiling, two things will be noticed upon looking around the room. The average *intensity* will be *diminished* but the *diffusion* or the softness of shadows, will have been *increased*.

Thus semi-indirect lighting as this method is called, gives a better *quality* of light. Better seeing conditions result from the improved diffusion of light to all parts of the room and the reduction in brilliancy of the light source which eliminates excessive contrast in brightness.

There are several types of semi-indirect units, one of which, Fig. 153, is rapidly becoming obsolete due to its dust collecting tendency. It is built of glass which can be obtained in several different densities giving coresponding degrees of upward and downward light.

Another type, Fig. 155, has a white enameled metal reflector which throws the light falling on it to the ceiling and a bottom glass plate which permits a small amount of light to pass downward. This unit is really of an excellent type but is open to the criticism expressed for that in Fig. 154. It is a great dust catcher.

The effectiveness of all forms of both semi-indirect and indirect units depends principally upon the character of the ceiling. A clean white or at least light colored ceiling is essential if good results are to be secured.

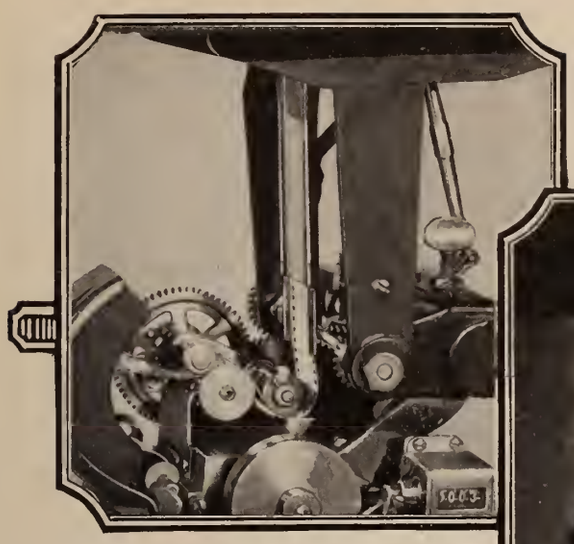
For rooms, however, which are not fortunate enough to possess such nice ceilings the unit shown in Fig. 156 has been designed. This provides an artificial ceiling against which the light is thrown to be redirected to the working plane.

Dust accumulates so rapidly on lamp and glassware that special reflectors have been designed to combat this evil, if so it may be referred to. Recently, semi-indirect units having a clear glass top, have been introduced to permit of easy removal of the dust since it can be removed from the smooth glass top by merely wiping with a clean cloth. A unit of this type is shown in Fig. 158.

Totally Indirect

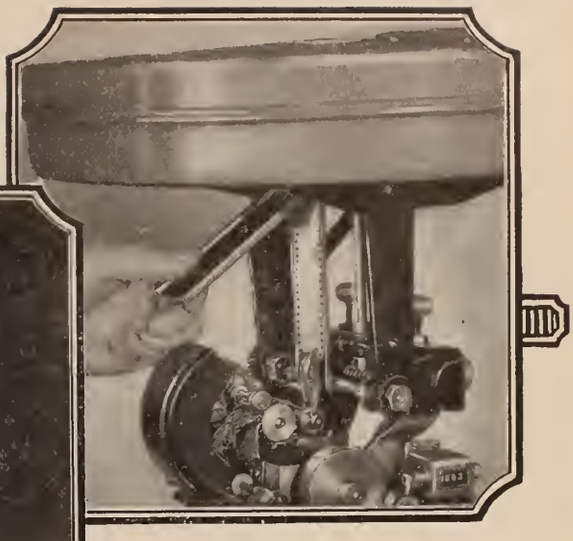
Where maximum diffusion is desired together with the highest degree of eye comfort totally indirect lighting is employed. Drafting rooms, particularly, require such lighting since no dense shadows must be cast. Motion

(*Continued on page* 194)



Above — *Showing special fire preventative chute, a feature of every Feaster machine.*

Below — *Result of fire at aperture in projection machine Feaster equipped (see view on right).*



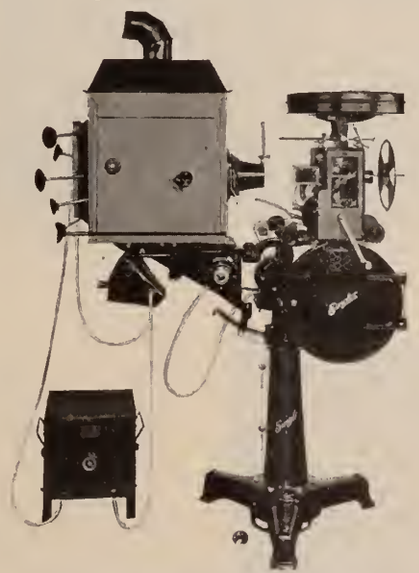
Above — *Showing how the fire (at left) was smothered by film chute of the Feaster machine.*

Reduces Theatre Fire Hazards To A Minimum

FEASTER machines eliminate fire hazard in the projection machine. In so doing the fire risk of the theatre is reduced to a minimum.

A theatre in which Feaster machines are a part of the equipment has taken a decided precautionary measure to insure the safety of its patrons from actually dangerous fires or the equal horror of panics caused by small conflagrations. The safety of the projectionist and theatre are likewise guarded.

Feaster machines are so constructed that a fire starting at the aperture cannot spread into the upper magazine itself. This is convincingly demonstrated in the illustrations at the top of this page.



Simplex projector equipped with Feaster Non-rewind Machine

The relatively small cost of a Feaster installation makes it a most economical and efficient fire guard for the theatre.

The hundreds of theatre owners who have installed Feaster machines are strong in their endorsement of its many features. Feaster machines, besides the fire safety feature, reduce the wear and tear on film by the elimination of rewinding the film. This permits the projectionist more time to concentrate on securing perfect projection for the theatre itself.

No progressive theatre can afford to delay installng Feaster machines. If your supply dealer does not handle Feaster machines, write direct to our General Offices for detailed information.

Feaster machines have been thoroughly tested and approved by the Underwriters Laboratories of the National Board of Fire Underwriters.

FEASTER MANUFACTURING COMPANY

eneral Offices: 25 West 43rd Street New York City

Miniatures and Models Applied to Pictures

(Continued from page 183)

5 ft. may be used. If constructed models are used then the clamping screws are withdrawn to the edges of the frame and the model suitably suspended in the frame so that the means of suspension do not appear in the field of view. The whole device must be rigidly and heavily constructed so that it is steady, for movement would seriously impair the results. The illustration is not drawn to scale as it is merely intended to be schematic.

In the case where the miniature detail to be introduced is painted upon plate-glass the surfaces of the plate-glass should be approximately plane so as not to interfere with the optical performance of the lens, for, of course, we are photographing the main scene through the unobstructed portions of the plate-glass. The miniature for most work should be painted with a neutral grey pigment which must be opaque. In a few cases it may be necessary to paint the miniature in some other color in order to properly blend in with the main set. In the case of a constructed model the details of the main set must be faithfully reproduced so as to insure proper joining on or blending in.

The lighting of the miniature or model is also quite important and probably the best method is to have a separate light source placed behind the camera. In the illustration the end view shows the relative position of light source, camera and frame. Care must be taken so as to arrange the light source in such a manner that the plate-glass does not act as a mirror or reflector, in other words the miniature must be illuminated with approximately 45 degrees light. The light source used is unimportant; it may be mercury vapor, arc or tungsten. Provision, however should be made for moving the light in relation to the miniature held in the frame so as to be able to light it from either one side or the other and from different distances. The lighting of the miniature controls the results. For instance the miniature may be illuminated with a comparatively subdued light and will then blend into the composition as a minor detail, or it may be illuminated so as to have the same photographic value as the main set and therefore blend in as an almost perfect match with the surrounding scene and if the illumination of the miniature is quite intense it may be made to stand out as a high spot in the composition. If the device is used on location the lighting of the miniature or model can be controlled by a small diffusing screen for subdued effects or a reflecting screen for more intense illumination and this fitting can readily be attached to the frame in a suitable manner and position.

Now let us consider a working example: Supposing the scenario calls for a stretch of river showing a portion of a famous bridge in the near distance. If this distance be 320 feet away and we place our miniature 5 feet away from the camera, then the size or image ratio is 1 to 64. With a 2-inch lens strained on the river 320 feet away we shall include 160 feet of the width of the river so that our miniature details of the bridge must have a base line of about 2½ feet and be correctly placed in the optical path so as to appear to span the river properly.

In laying out the details of a miniature or model the size necessary is determined by the focal length of the lens and the distance from the camera at which the miniature will be placed. It is a very simple matter to calculate the size necessary, but it can be done more easily in a direct manner. All that is necessary is to place a graduated strip (1" division) across the frame G and at the chosen distance from the camera include the graduated strip in the field, viewed against the objects in the main scene. It will at once be

(Continued on page 194)

Recent guests at the Marr and Colton organ factory at Warsaw, N. Y., were John Hammond and Robert Hurnsten, organists of the Eastman Theatre, Rochester, N. Y., and the organ class of Eastman School of Music.

Organist Visits Marr and Colton Organ Factory

John Hammond and Robert Berensten, organists at the Eastman Theatre, Rochester, with the theatre organ class of the Eastman School of Music, were the guests at the Marr and Colton organ factory at Warsaw.

Following an inspection of the factory, the party attended a lecture on organ construction and demonstration. Luncheon was served in the Gridley Hotel.

In addition to Mr. and Mrs. Hammond and Mr. and Mrs. Berensten, the party included Mrs. Olla Mae Brown, Miss Elizabeth Raub, Miss Hazel Hipwell, Miss Mildred Peris, the Misses Roman, Mr. and Mrs. Harry Barreuther, E. Mc Kibbin, Edward Paddock, E. Thompson, Mr. Roberts, Harold Jolles, Richard Wallace, H. Harper and Fred Myers.

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FOR SALE—Theatre, three story brick building, New Iberia, Louisiana. Center of town ten thousand population. Only movie and theatre in town. Terms reasonable. F. G. Patout, New Iberia, La.

WANTED: Theatre, small town, southeast. Will purchase, rent, buy interest, or manage. State population, capacity, competition, equipment, rent, days operating. Box 445, Motion Picture News, New York City.

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Simplified Electricity for Projectionists

(Continued from page 190)

picture theatres also should employ this type of unit since no bright light sources are then exposed to reduce the picture brightness.

Most indirect fixtures employ mirrored glass reflectors set in an ornamental opaque bowl device. Such a type is shown in Fig. 157.

Diffusing Globes

The one big objection to the semi-indirect and totally indirect methods of lighting is that much more power is required to obtain a given illumination effect than is used by the direct system. The ratio of power required by each is approximately of the order of 1:1½:2.

In an effort to overcome this disadvantage, units of the type shown in Fig. 159 have been developed which are made of special diffusing glass in order to provide a large light source of reduced brilliancy. This after all, is what both indirect methods accomplish since the ceiling is really a secondary light source.

Diffusing units, of the type shown, are rapidly gaining favor for ordinary service since they are highly efficient and do not depend to a great extent on ceilings and walls.

The danger in such a unit lies in the fact that the glassware may not be dense enough to fully hide the filament of the lamp or else inexperienced persons are apt to use larger lamps than those for which it was designed, which would result in the glass having too high a brightness for comfort.

Miniatures and Models Applied to Pictures

(Continued from page 192)

shown on the focusing screen how many scale divisions cover a desired base line or width in the main scene or object at any distance.

The introduction of detail by means of miniatures or models is best done with lenses of not more than 2½ inches focal length. In fact the real success of this work depends on the great depth of field of a short focus lens, and depth of field rapidly diminishes with increasing focal length. The more the lens can be stepped down the better the results. There are a number of other uses for the device described. It is possible to make very beautiful pictorial titles either still or animated by a combination of miniature detail and main background. It is almost impossible to give any definite instructions for using the device, any skilled cameraman will at once recognize its possibilities and its limitations. Successful results will depend on the combined skill and ingenuity of the artist, the lighting expert, the cameraman and the director.

* Hitchins, A. B. "A boundary scale for the motion picture studio," American Cinematographer, June 1922, p. 19.

Church Reconstructed as Theatre

Endicott will have a new motion picture theatre according to an announcement made by Benjamin H. Dittrich, manager of the Lyric. The announcement comes as the result of a deal concluded whereby the Christian and Missionary Alliance, thru a majority of its trustees, sold to F. H. Neuberger & Co. its second church, a one-story concrete structure at 312 Hill Ave. The building is small, 25 feet wide by 50 feet deep, but Mr. Dittrich shortly will begin the work of increasing its depth to 100 feet and of widening it by several feet. It will then seat about 600.

Theatre Planned for Coast Resort

A big theatrical and realty deal has been arranged by the West Coast Theatres, Inc., thru Michael Gore, president, with the Walter S. Horne Co. and I. E. Baker of Long Branch for the construction of a theatre and office building on Ocean Boulevard in Long Beach.

The transaction involves an excess of $4,000,000, calling for the immediate beginning of work on an eight-story theatre and office building on Ocean Boulevard between American and Elm Avennes. The site is 150x155. The theatre is to have a seating capacity of 3,000. A symphony orchestra under a prominent conductor will be a feature of the house which will be managed by Frank M. Browne, division manager of Long Beach.

Theatre Building for K Street

Construction of a $45,000 theatre commercial building at 1117 South K Street will be started immediately by John N. Marker Co., contractors for the Moore Amusement Co. The building will be two stories, 50x130, and constructed of brick and concrete. The house will seat approximately 700 in the main auditorium with shallow loges adding additional space.

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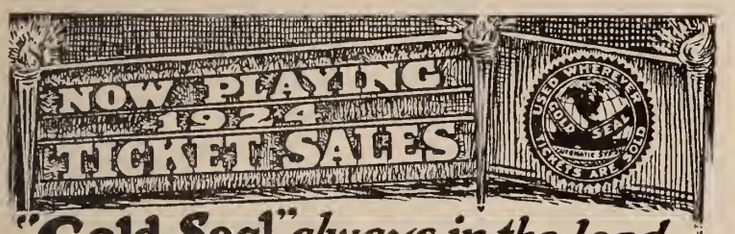

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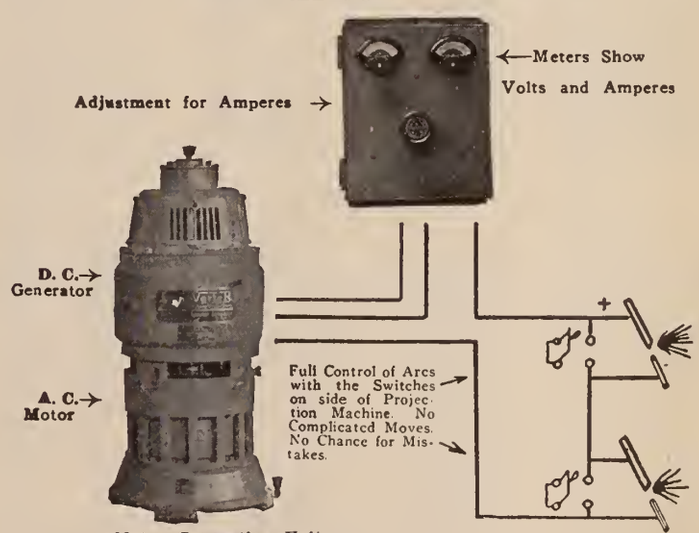
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Blueheard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Ruhens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philhin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilhert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameahle, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilhert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilhert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jau. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros.		
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cohh	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cohh	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Courtship of Myles Standish	Charles Ray	Asso. Exhibitors	9 reels	Nov. 3
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	E. Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Ang. 18
Living Lies	Brent-Blue	Allied Prod. & Dist.	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wahash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Bahy Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox		
George Washington, Jr.	Special Cast	Warner Bros.		
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	
Hoodman Blind	David Butler	Fox		
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
Wolf Man, The	John Gilhert	Fox		
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Derby Day	Aesops Fables	Pathe	2/3 reel	Sept. 22
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R	1 reel	Nov. 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fffteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roacb	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Ruhe, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Frigbt	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Such is Life	Baby Peggy	Universal	2 reels	Jan. 30
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Ant, The (Secrets of Life)		Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brennan's Claim		Universal	2 reels	
Bottom of the Sea (Hodge Podge)		Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Canadian Alps, The (Educational)		Fox	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chr. of America)		Pathe	4 reels	Oct. 6

Feature	Distributed by	Length	Reviewed
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 6
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
He Loops to Conquer (Leather Pushers)	Universal	2 reels	
Hats Off, Pete Morrison	Universal	2 reels.	Feb. 2
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Last Outlaw, The	Universal	2 reels	
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man From Madrid, Mich. (Leather Pushers)	Universal	2 reels	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Speedville (Hodge Podge)	Educational	1 reel	
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
After the Ball	Gaston Glass	Film Book. Offices		
Against the Grain	Special Cast	First National		
Alex the Great	Special Cast	Film Book. Offices		
Alibi, The	Special Cast	Vitagraph		
Alimony	Special Cast	Film Book. Offices	8 reels	
America	Special Cast	United Artists		
Arizona Express, The	Special Cast	Fox		
Babbitt	Special Cast	Warner Bros		
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beware the Woman	Special Cast	Film Book. Offices		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Blood and Gold	Alma Rubens	Goldwyn-Cosmo		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict		
Boy of Flanders, A	Jackie Coogan	Metro		
Boy of Mine	Ben Alexander	First National	7 reels	Dec. 15
Breath of Scandal, The	Special Cast	Preferred Pict		
Broadway After Dark	Special Cast	Warner Bros		
Captain January	Baby Peggy	Principal Pict		
Claim No. 1	Special Cast	Universal		
Conductor 1492	Johnnie Hines	Warner Bros.		
Crash, The	Special Cast	Vitagraph		
Daddies	Special Cast	Warner Bros.		
Do It Now	Special Cast	Phil Goldstone		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enchanted Cottage, The	Rich. Barthelmess	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict		
Flaming Barriers	Special Cast	Paramount		
Flattery	Special Cast	Mission Film		
Floodgates	John Lowell	Blazed Trail Prod		

Feature	Star	Distributed by	Length	Reviewed
Flowing Gold	Sills-Nilsson	First National		
Fool, The	Special Cast	Fox		
Fool's Awakening, The	Special Cast	Metro		
Fool's Highway	Mary Philbin	Universal		
Galloping Fish, The	Special Cast	First National		
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl Expert, The	Harold Lloyd	Pathe		
Girl in the Limousine	Larry Semon	Truart		
Goldfish, The	Constance Talmadge.	First National		
Good Bad Boy, The		Principal Pict.		
Good Bad Girl, The	Viola Dana	Metro		
Great White Way, The	Anita Stewart	Goldwyn-Cosmo		
Greed	Special Cast	Goldwyn-Cosmo		
Grit	Glenn Hunter	Hodkinson		
Half a Dollar Bill	Special Cast	Metro	6 reels	
Happiness	Laurette Taylor	Metro		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Heritage of the Desert	Special Cast	Paramount		
Hook and Ladder	Hoot Gibson	Universal	6 reels	
HoosierSchoolmaster,The	Special Cast	Hodkinson		
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Humming Bird, The	Gloria Swanson	Paramount		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Just Off Broadway	John Gilbert	Fox		
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Lilies of the Field	Corinne Griffith	First National		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lucretia Lombard	Special Cast	Warner Bros.	7 reels	Dec. 8
Lullaby, The	Jane Novak	Film Book. Offices		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Marriage Circle, The	Special Cast	Warner Bros.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict	5 reels	Nov. 24
Misunderstood	Special Cast	First National		
Morocco Box, The	Viola Dana	Metro		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
New School Teacher, The	Charles (Chic) Sales	Mastodon		
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Not a Drum Was Heard	Charles Jones	Fox		
Old Fool, The	James Barrows	Hodkinson		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted People	Colleen Moore	First National		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Phantom Justice	Special Cast	Film Book. Offices		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sea Hawk, The	Special Cast	First National		
Secrets	Norma Talmadge	First National		
Shadows of Paris	Pola Negri	Paramount		
Shadows of the East	Special Cast	Fox		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tomhstone	Fred Thomson	Monogram Pict		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Son of Sahara	Special Cast	First National		
Souvenir	Special Cast	Asso. Exhibitors		
Sporting Yonth	Reginald Denny	Universal		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Superstitition	De la Motte-Bowers	Creative Prod.		
Tale of Red Roses	Special Cast	Vitagraph		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three Miles Out	Special Cast	Paramount		
Three O'Clock in the the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Thy Name is Woman	Special Cast	Metro		
Tiger Rose	Lenore Ulric	Warner Bros	8 reels	Dec. 8
Torment	Special Cast	First National		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
White Sister, The	Lillian Gish	Inspiration	14 reels	Sept. 15
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yolanda	Marion Davies	Goldwyn-Cosmo		

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In America's Finest Theatres

Pictured above is an interior view of the new handsome Lafayette Theatre, Buffalo, (one of America's finest) showing to advantage the Console of the Wurlitzer Unit Organ installed. This is just another instance of Wurlitzer Supremacy in the art of organ building. It has been our aim, from the beginning, to build an organ for those exhibitors who appreciate the value of good music as a power of attraction for the multitudes. The roster of exhibitors now using Wurlitzer music tells us how impressively we have succeeded, for it contains in remarkable number, the names of men distinguished in the theatrical life of the nation. Wurlitzer music charms millions. It is not an extravagance, but an investment which pays large dividends in the form of volume of patronage. For music rules the universe, and wherever it is finest, there the human family congregates. Wurlitzer music attracts millions of patrons annually—and this spells economy for the exhibitor. It enables him to make the minimum charge for the finest music—the highest class of entertainment.

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Motion Picture News

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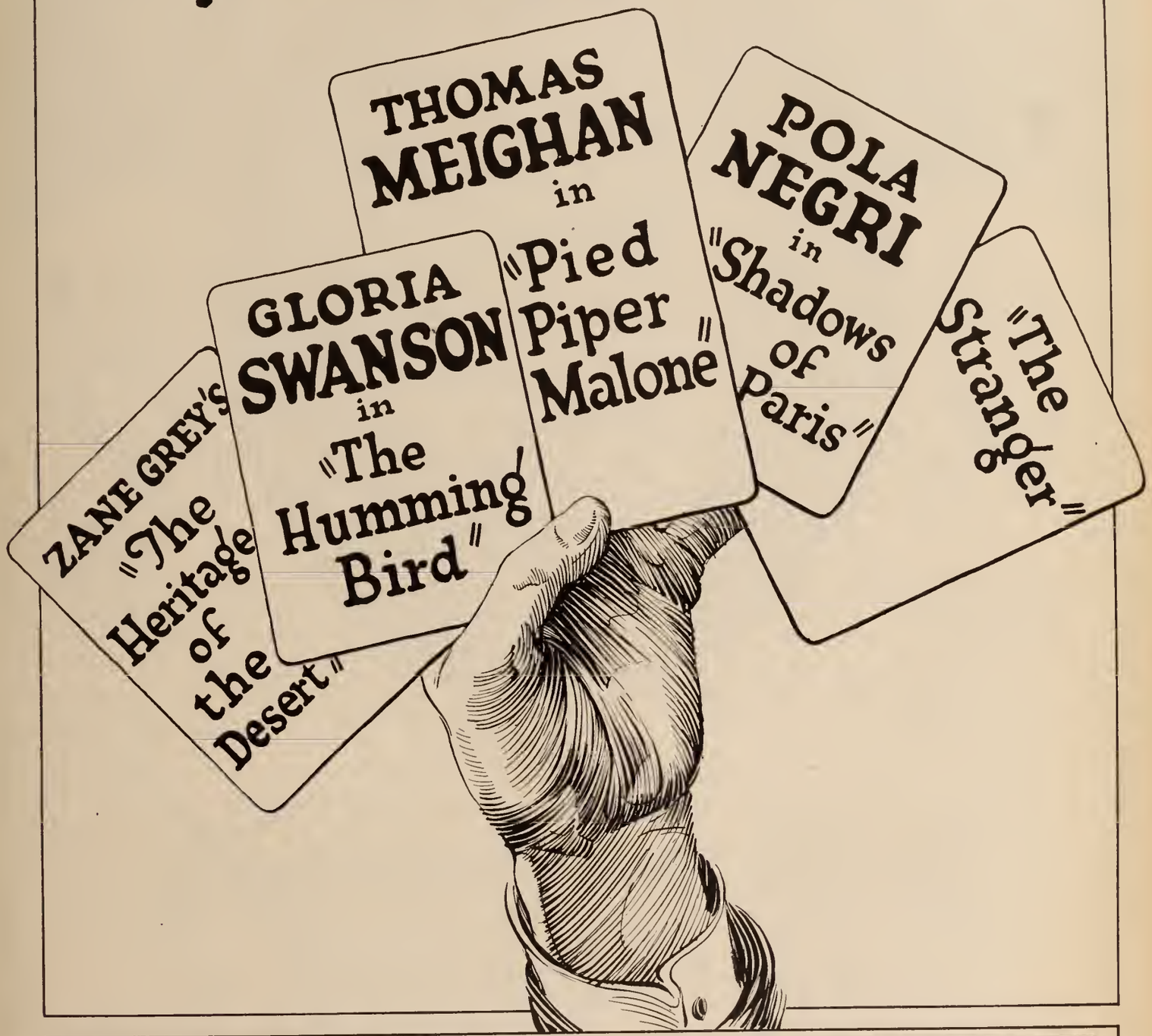
THOMAS MEIGHAN in "Pied Piper Malone"
POLA NEGRI in "Shadows of Paris"
"The Stranger"
GLORIA SWANSON in "The Humming Bird"
ZANE GREY'S "The Heritage of the Desert"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Good News for Everybody!

Thomas Meighan

in "PIED PIPER MALONE"

DIRECTED BY ALFRED E. GREEN

ADAPTED BY TOM GERAGHTY

BY BOOTH TARKINGTON

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Will be released February 4, 1924

A Paramount Picture

GLORIA GLORIA GLORIA
SWANSON
IN THE
MONEY-MONEY-MONEY picture of the year
"The Humming Bird"
A Sidney Olcott Production

From the play by Maude Fulton. Adapted by Forrest Halsey.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

To Exhibitors who book "THE HERITAGE OF THE DESERT"

The Melodrama Magnificent:

"The Covered Wagon's" Only Rival!

SEE this picture as soon as you can. By all means see it before you play it.

—so that you can plan a campaign in keeping with this picture's tremendous value to you and its assured success with your public!

"The Heritage of the Desert" tells a gripping melodramatic, human story. The action is legitimate, logical, thrilling. It is superbly acted by a great cast.

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But see the picture for yourself, and know! Know that you can throw your hat into the air and advertise and shout to the limit!

Millions have read the book by Zane Grey. They'll be fired to new heights of enthusiasm by the picture. And whether they've read the book or not, they'll praise "The Heritage of the Desert" as one of the finest Western photoplays ever made!

Adolph Zukor and Jesse L. Lasky present

Zane Grey's

"THE HERITAGE OF THE DESERT"

An Irvin Willat Production

with

Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes

Adapted by Albert S. Le Vino

One of the Big New

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and we're going to celebrate it

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In honor of the event Carl Laemmle will advance to February the release dates of two of Universal's greatest Jewel productions

For release February 4th

"SPORTING YOUTH"

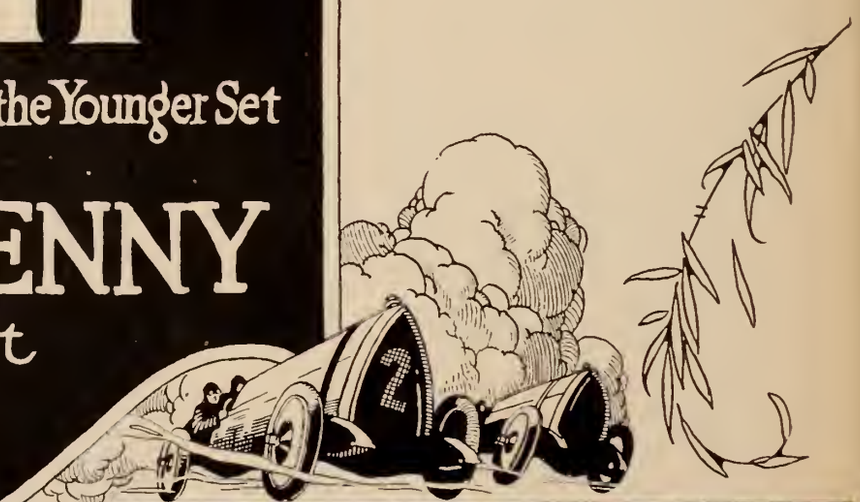
Byron Morgan's Dazzling Story of the Younger Set

Starring

REGINALD DENNY

and a great cast

Directed by
HARRY POLLARD



"FOOLS HIGHWAY"

from
Owen Kildare's Amazing Life Story, "My Mamie Rose"
Starring
MARY PHILBIN
Beautiful star of
"MERRY GO ROUND"
Directed by
IRVING CUMMINGS

For release
February
25th

UNIVERSAL IS DOING ITS SHARE TO MAKE Carl Laemmle Anniversary Month a smashing success at your theatre !

It has advanced release dates on two of the finest pictures it ever made, so that you get them both during the month of February.

Think of that ! And what it means at YOUR box-office ! Some celebration, we'll say !

J ust wait until you see "Sporting Youth"! It's a dazzling romance of the speed-mad youth of today, with a roaring, thundering automobile race that will stand them on their feet cheering !

"Fools Highway" is destined to be as big a success as other memorable Jewels starring beautiful, talented Mary Philbin. It is a triumph for Miss Philbin, "declares a preview in the Chicago Daily News".

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THAT'S THE KIND OF A CELEBRATION WE WANT !

Here is what Carl Laemmle Anniversary Month means to every Exhibitor

PLAY THESE JEWEL PRODUCTIONS FOR BIG BUSINESS IN FEBRUARY!

MERRY GO ROUND*
with
Mary Philbin and Norman Kerry

DRIFTING
starring
PRISCILLA DEAN

THUNDERING DAWN*
with J. Warren Kerrigan and
Anna Q. Nilsson

THE ACQUITTAL*
with
Claire Windsor and Norman Kerry

THE DARLING OF NEW YORK
with Baby Peggy and a great cast

WHITE TIGER
starring
PRISCILLA DEAN

A LADY OF QUALITY*
starring
VIRGINIA VALLI
with Milton Sills

SPORTING YOUTH
starring
REGINALD DENNY

FOOLS HIGHWAY
starring
MARY PHILBIN

* Universal Super Jewels

1st It means that a tremendous advertising campaign has been prepared to bring your public to your box office. This is a campaign that will provide you with special posters, poster-stickers, ad. cuts, publicity cuts, banners and lobby cards, exploitation and publicity aids—ALL FREE. Everything you need to make it a month of the biggest business you ever had.

2nd It means that the millions of fans all over the country who read Universal's national advertising in the Saturday Evening Post will be on the watch to patronize the theatres advertising special programs for Carl Laemmle Anniversary Month.

3rd It means that the alert showman—the live wire who takes immediate advantage of this great proposition is the man who will get this extra patronage—and extra money!

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MODERN JAZZ VS. THE CLASSICS

B.P. Schulberg presents a GASNIER production

MAYTIME

From the famous play by Rida Johnson Young
Scenario by Olga Printzlau

with

HARRISON FORD CLARA BOW
ETHEL SHANNON WM. NORRIS
and Hollywood's Twelve Most Beautiful Girls.

Preferred Pictures
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MAYTIME

IS A PICTURE THAT HAS

EVERYTHING!

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> *"Maytime" has been likened to "Old Heidelberg" and "Milestones". But it owes its great success to a touch not found in either. It has sadness and brims at times with pathos, but it crowns both moods with a happy ending, in a manner as modern as it is novel. It is that rarest of all things, a new stage story. In each episode it rings true, in pathos as well as in beauty.*

This "rarest of all things, a new stage story" has been faithfully reproduced in the Preferred Picture.

The story opens in the days of our grandfathers and carries down to the modern jazz age It is chock full of beauty, pathos, humor and action.

It runs from hoopskirt days down to a striking scene of chorus girls in a jazzy back-stage rehearsal. It shows love in the polite form of olden days and carries romance down to the hectic times of parties in bachelor apartments.

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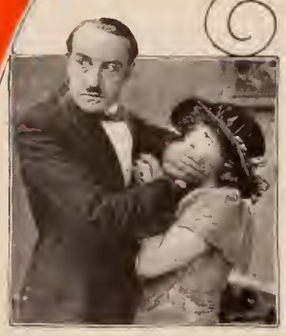
THE GREATEST LOVE STORY OF ALL



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A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!

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A David Smith Production

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ALBERT E. SMITH PRESIDENT

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For the year 1923-24, we promised to produce *Eighteen* Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of *Twenty* big pictures instead of the promised *Eighteen,* thereby keeping faith with our Exhibitor friends and public.

1924—1925

"Classics of the Screen"

A Promise for the Future

For the year 1924-25, Warner Bros. will produce a total of *Twenty* 'Classics of the Screen.' Just as we are delivering this year's product as promised, so shall we deliver the *Twenty* big pictures promised for next season. That's something you, Mr. Exhibitor may bank on for the year 1924-25.

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WITH A REAL TWO REEL

Al Christie *Plus*

A MASTER COMEDY PRODUCER

Many's the showman who has written an insurance policy on his show when he booked an Al Christie Comedy.

These short features have always been leaders in the comedy field.

Al Christie's name on a comedy is your guarantee of an attraction that will entertain the whole family.

It is the best show insurance you can buy.

Christie Comedies

YOUR SHOW

COMEDY ATTRACTION

Bobby Vernon

A CONSISTENT TWO-REEL STAR

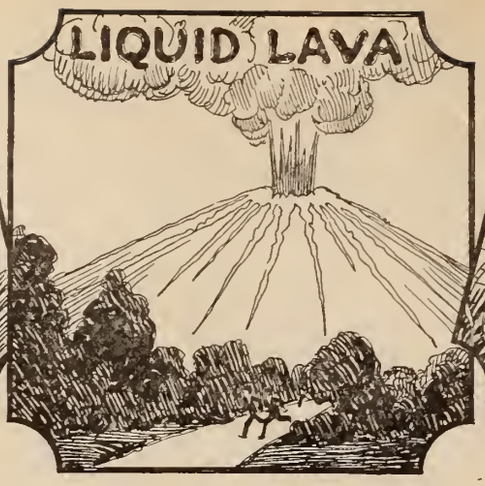
Bobby Vernon is one of the very few recognized stars in two-reel comedies whose pictures are consistently good.

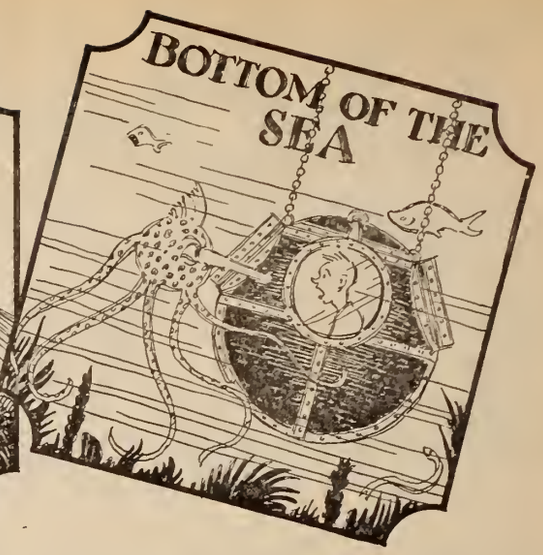
Regardless of its length and regardless of the feature which it accompanies, his newest comedy, "Ride 'Em Cowboy," will be the feature of many shows.

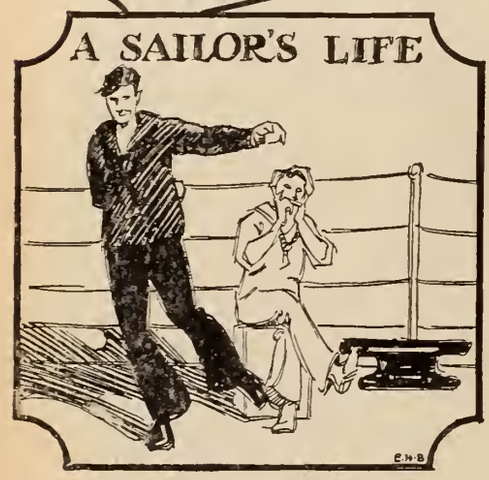
All his comedies are produced by Christie--which means the class of the two-reel field.

Educational Pictures

"THE SPICE OF THE PROGRAM"







LYMAN H. HOWE'S HODGE-PODGE

A SECOND GROUP OF TWELVE ONE-REEL NOVELTY CLASSICS

Educational Pictures
"THE SPICE OF THE PROGRAM"

The reception being accorded by exhibitors to this new series of HODGE-PODGE proves the judgment of those numerous showmen who have declared HODGE-PODGE the best one-reel novelty subject on the market.

SPEEDVILLE
BOTTOM OF THE SEA
LIQUID LAVA
A SAILOR'S LIFE

and Eight Others Coming

YOUR voice, Mr. Exhibitor, raised in protest against the evil of the over-long, padded feature, is being heard. The first signs have been seen of a move by some producers toward a more reasonable average length for feature pictures.

This is not victory for you, however. It is only the first sign of coming victory—if you keep up the fight.

Don't let your protests weaken, but rather make them louder now that you are sure they are being heard. Remember that you can't use Real Showmanship when you book a picture so long that it leaves no room for anything else on your program.

E. W. Hammons

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

LLOYD HAMILTON
IN
"MY FRIEND"
"Lloyd Hamilton was never funnier."
M. P. NEWS.
Educational Pictures
"THE SPICE OF THE PROGRAM"
HAMILTON COMEDIES
Supervised by
JACK WHITE
A UNANIMOUS VERDICT
Lloyd Hamilton was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout with laughter in a projection room. In its early stages the picture coaxes laughs. As it develops, it defies you to keep from laughing. . . . There are more laughs in this one than in any two-reeler seen in a long time.—M. P. News.
Lloyd Hamilton's latest picture is one of the very best in which he has appeared . . . will make anybody laugh.—M. P. World.
That knowledge of human nature that Chaplin knows so well is evident in this new Educational of Hamilton's. . . . a one hundred per cent laugh-getter.—Exhibitors Trade Review.
Lloyd Hamilton is certainly a funny man. He provides a generous share of laughs in "My Friend." . . . sure to create laughter.—New York Morning Telegraph.
Here's a comedy that will cause laughs and then some. . . . You'll please them with this.—Film Daily.
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

MY LAST CALL

Remember this or
you will lose at
the Bank x It
takes Grit to
make money x
That's me!

"GRIT"

Hodkinson Pictures

"WILL CROWD YOUR HOUSE"

Exhibitor's Trade Review

Metro presents

HELD TO ANSWER

Book this ... boost it ... and bank on it, you'll boost your bank book!

HOUSE PETERS as a fighting parson who battles with sin and love, and in the cast

Evelyn Brent
"Bull" Montana
James Morrison
Lydia Knott
Grace Carlyle and
John Sainpolis

by
PETER CLARK
MAC FARLANE

Adapted by and continuity by
WINIFRED DUNN

Directed by
HAROLD SHAW

A Metro Picture

Jury Imperial Pictures Ltd, Exclusive Distributors thruout Great Britain--Sir Wm. Jury, Mn'g Director

"Absolutely different . . . a big box office winner."

—Moving Picture World.

"Will attract them anywhere."

—Motion Picture News.

"Nothing so novel or funny has ever been pictured. Success is assured."

—Exhibitor's Herald.

BUSTER KEATON

in

OUR HOSPITALITY

Story and titles by
JEAN HAVEZ, JOE MITCHELL *and* CLYDE BRUCKMAN

Directed by
BUSTER KEATON *and* JACK BLYSTONE

Art Director
FRED GABOURI

With FOUR KEATONS
BUSTER KEATON, Jr.
JOSEPH KEATON *and* NATALIE TALMADGE

Metro Picture

REG U.S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain
Sir William Jury, Managing Director

LOUIS B. MAYER *presents*

The REGINALD BARKER *Production*

PLEASURE MAD

"An outstanding box office success that's worth raised admissions."

—*Greater Amusements.*

"Good picture and a good title. Book it and play it up as big as you can."

—*Exhibitor's Trade Review.*

Adapted from the BLANCHE UPRIGHT *novel*

The VALLEY *of* CONTENT

With

Mary Alden
Huntly Gordon
Norma Shearer
William Collier, Jr.
Winifred Bryson
Ward Crane
Frederick Truesdell
Joan Standing

in the Cast

Scenario by
A. P. YOUNGER

Photography by
NORBERT BRODIN

Jury Imperial Pictures, Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

A Metro Picture

REG U.S PAT OFF

Book the Best thing Dana has ever done!

Metro presents

VIOLA DANA

in

In Search of a Thrill

From the Story "THE SPIRIT of the ROAD"
by
KATE JORDAN

Directed by
OSCAR APFEL

Adaptation and Continuity
by
BASIL DICKEY

Warner Baxter
Rosemary Theby
Templar Saxe
Mabel Van Buren
Robert Schable
Walter Wills
in the Cast

The Greatest Thrill of all

The Thrill of Danger

The Thrill of Adventure

A Metro Picture

REGD U.S. PAT. OFF.

Jury Imperial Pictures, Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

Sincere, unsolicited praise from a great director

"I have just seen, 'Woman to Woman,' one of the best and most sincere films I ever saw in my life. They have never produced in America a better film than 'Woman to Woman.'"

REX INGRAM

Betty Compson

in

"WOMAN to WOMAN"

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

Selznick Distributing Corporation

FOURTH ANNUAL

DINNER and BALL

of THEATRE OWNERS CHAMBER of COMMERCE

AL JOCKERS JAZZ ORCHESTRA

GOLD ROOM

HOTEL ASTOR

THURSDAY NIGHT,

JAN. 24TH

ADDED MUSIC
CALIFORNIA RAMBLERS

ADMISSION $10.00

TICKETS AVAILABLE AT
T.O.C.C.
1540 B'WAY

How much money will your picture get me ?

—That's often the first question an exhibitor asks of a film salesman, and often the ONLY question, outside of the price.

F. B. O.'s reply to this is—if front page newspaper space is worth anything, then every exhibitor has a chance to reap a golden harvest because "THE DANCER OF THE NILE" is a picturization of KING TUT'S fiery love story.

With the millions of dollars' worth of front page publicity King Tut has had, and the recent re-opening of King Tut's tomb and its attendant additional volumes of publicity, every exhibitor can use this publicity in advertising "THE DANCER OF THE NILE." Our big time press book shows you how to do it. Ask your nearest F. B. O. exchange for a copy, then book—

WM. P. S. EARLE'S PRODUCTION

"The Dancer of the Nile"

With CARMEL MYERS and Big All Star Cast

IT'S AN F.B.O. PICTURE

The posters are made up to carry the KING TUT idea and to take advantage of all the front page publicity King Tut has had. The newspaper ads likewise. The exploitation does the same thing only along big time lines. Millions have read about King Tut—now it's up to you to show them this fascinating fiery love story of King Tut.

It's a huge spectacular extravaganza—it has romance, power, punch, suspense, mystery, thrilling drama. Don't miss it.

Distributed by

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y., Exchanges Everywhere

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

One Reel, Real Features

Everyone knows **BRUCE BARTON**
His name is a household word - - - Anything he does is always praiseworthy. - - - And now he's making pictures

Bruce Barton

BETTER DAY PICTURES INC.
offers
A series of single reel features which are distinctly different. Entertainment worthy to be featured on any program. Made under the direction of
BRUCE BARTON

Now available — one each month

STANDARD CINEMA CORPORATION

DISTRIBUTION
through exchanges of

SELZNICK DISTRIBUTING CORPORATION

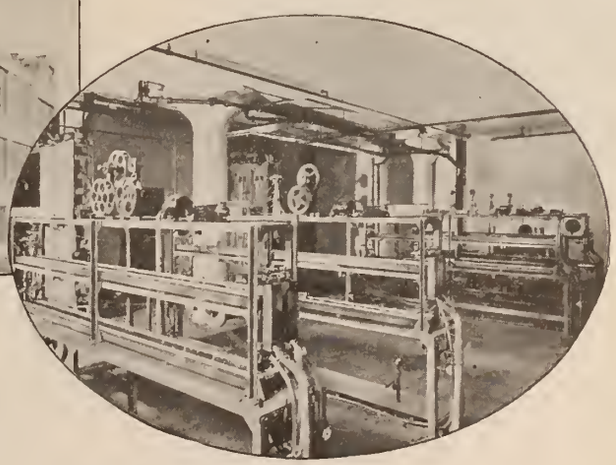
Famous Players-Lasky have announced—
next Zane Grey Picture
entirely in Technicolor

THE Famous Players-Lasky Corporation have announced that their next Zane Grey picture entitled "Wanderer of the Wasteland" will be entirely "Done in Technicolor."

This will be the first big production by this process. Photography begins at once and will be followed by a super-production entirely "Done in Technicolor."

The Technicolor process includes a number of inventions in photography and color printing which deliver a positive absolutely true to the original and one that experience proves has a longer life than black and white.

The completion of our large new plant makes "Done in Technicolor" a possibility for every progressive producer.



Interior and exterior views of new Technicolor plant at Boston

do it in
Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION
Boston New York Hollywood

THE $ PICTURE

What Robert W. Sherwood,
critic of N. Y. Herald, writes

"SOME time ago in these columns we quoted a trade paper advertisement of 'Reno,' in which the Goldwyn Company

RUPERT HUGHES'

RENO

A Goldwyn Picture

Goldwyn-Cosmopolitan

announced that here was a film which would make 'MONEY-MONEY-MONEY.' Apparently the promise has been made good, for there was a phenomenal crowd at the Capitol yesterday, with a line that stretched from the box office far out into the night."

THE BIGGEST EXPLOITATION PICTURE OF THE YEAR—*THE BEST TITLE —THE BEST ACCESSORIES—THE BEST PRESS BOOK*

With Lew Cody, Helene Chadwick, George Walsh, Carmel Myers

Clicks Off Another Big Hit!

PLEASE put me on your list of subscribers. Your CHECK-UP CHART put the punch in me necessary to put this subscription across. As a "lightning calculator" the CHECK-UP is worth the subscription. Send me the last three issues of your summary of the pictures (quarterly review) and C. O. D. them with the cost of same and the subscription for a year. I want to start the New Year right.

(Signed) C. H. THOMAS, Manager,
Gem Theatre, Bath, N. Y.

WHAT WOULD YOU DO IF YOU COULD MAKE YOURSELF INVISIBLE
Thrillingly Different!
TRUART Presents
THE UNKNOWN PURPLE
FROM THE SENSATIONAL STAGE SUCCESS
BY ROLAND WEST AND CARLYLE MOORE DIRECTED BY ROLAND WEST
Henry B. Walthall, Alice Lake
Stuart Holmes, Helen Ferguson
Johnny Arthur, Ethel Grey Terry
Brinsley Shaw, Frankie Lee
Richard Wayne, James Morrison
IN THE DISTINGUISHED CAST
A CARLOS PRODUCTION

TRUART *Presents*

"The UNKNOWN PURPLE"

A CARLOS PRODUCTION

A sensational stage triumph
adapted to the screen
without stint in
money, talent, effort, energy,
enacted by a cast of
distinguished artists—
———stars in even the
smallest "bits".

Proven
by its remarkable success
at the World's premier
presentation at the
Strand Theatre, Providence,
to be a sure-fire
Box-office attraction.

Booked
at the California Theatre,
Los Angeles,
for an indefinite run.

Franchised
even prior to the
initial announcement
from Truart
in over 60% of the
United States.

EXPLOITABLE
GRIPPING
ENTERTAINING
THRILLINGLY DIFFERENT!

Truart Films
The Perfect Setting

BEING FRANCHISED ON
THE INDEPENDENT MARKET BY
TRUART FILM CORPORATION
M.H. HOFFMAN VICE PRESIDENT
1540 BROADWAY NEW YORK.

MAURICE TOURNEUR

What his Dramatist thinks of him

"I have always been a Tourneur fan. He is one director who gets the utmost from a dramatic plot. I want my exhibitor friends to book "Torment" in February. Because here is one story combining tight drama, lavish directing art, gate-crashing exploitation possibilities and Coast-to-Coast audience appeal."

William Dudley Pelley

"TORMENT!"

Associated First National

"It's a seat-selling PELLEY plot"

AN OPEN LETTER TO THE MANAGERS OF FAMOUS PLAYERS LASKY HOUSES

Through the press I have learned that you are to receive a bonus for running your houses more efficiently. I think this is a wonderful idea for the Heads of Famous Players to work out.

In the hope that my organization may assist in stimulating business for you, I would like to make the following suggestions:

First: You advertise a comedy for each week or change of program, not as an "also run" but a definite part of a thought-out program you are pleased to exhibit to your patrons. Without exception, when a comedy is well advertised showing your patrons your opinion, they in turn accept that show as a double bill and are satisfied—although the feature does not come up to their expectations—and delighted if they enjoy both feature and comedy.

Second: A well advertised comedy will stimulate your matinee business, bringing in the younger generation who will be the fans of tomorrow. The two biggest stars in this business made their reputations in short comedies, and there are plenty of others working for recognition from the theatres.

Third: Every Will Rogers, Spat Family, Stan Laurel and Our Gang comedy that leaves this studio is first tried out in not less than three theatres before being shipped to New York. If the picture does not measure up to the best standard of comedy entertainment it is never shipped.

Fourth: If every comedy we make cannot follow the feature, it is not good enough for your theatre and I should be out of this business, and if you are of the opinion that long musical numbers, home talent vaudeville and artistic prologues help business and satisfy your patrons, try closing your shows with them.

Two comedies, both well advertised by the theatres who ran them, received top notices over the features in Los Angeles newspapers this month. Just try this system for a month or two and we will all make a bonus.

Sincerely yours

HAL E. ROACH

JOSEPH M. SCHENCK PRESENTS

Norma Talmadge

IN

"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel 'DUST OF DESIRE'

directed by CHESTER FRANKLIN and FRANCES MARION

A First National Attraction

FIRST NATIONAL PICTURES

The Motion Picture News says—

"This one will probably go BIG in any community. Is filled with passionate love scenes. Has some thrilling stuff toward the close, and a climax that is a whirlwind."

NOW BOOKING ON THE OPEN MARKET

Book First National First all the year round

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

Harold Bell

"

FIRST NATIONAL PICTURES

A First National Attraction

Wright's WHEN A MAN'S A MAN"

A POWERFUL NOVEL. ONE OF THE WORLD'S BEST SELLERS

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER. . . . . .PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY. . . . . EDWARD F. CLINE

Here is Harold Bell Wright's great story of the West; a story that in book form reached the tremendous sales volume of 1,400,000 copies. Think of it! A mountain of books—one plot that has been read by at least 20,000,000 people.

All the fire and dash of his printed words; all the suspense and pulse quickening twists of his theme have been registered on film in the same spirit that made his novel such a success.

Here is a western they will like.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

The "Flaming Youth" Girl

COLLEEN MOORE

scores again in an entirely different type of picture ~ They'll like

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
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383 Madison Avenue, New York

A First National Picture

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Milking the Industry

"I AM buying this," writes Frank Forrest of the Forrest Theatre, Boonville, Indiana — he refers to his subscription to MOTION PICTURE NEWS — "just to hear Bill Johnston blast the exhibitors."

Some exhibitors need blasting, Mr. Forrest.

There's one right in my home town whom only dynamite will move — 'till the inevitable happens, namely, the building of another theatre and then of course an overseated town and two struggling houses where one can now make good money for itself and also give the public the service it will always expect from a picture theatre.

I can't help mention this one at my home door; it is only one but you know and I know it is one of many of its kind.

I refer to the theatre without competition and to the owner who thereupon sits back and raises all ten fingers of his hands to the public and to the business of which he is a family member and a blood relative.

* * *

Fifty per cent of the picture houses of the country have no competition. Many of these are in rural points where competition couldn't exist; and many are in towns where competition needn't exist because the theatre is fair to the public on the one hand and on the other to those who supply it with its stock in trade — its picture.

But there are many, far too many theatres in big and small towns, which have closed out competition and which are greedily, shortsightedly using this opportunity to bilk the public and to milk the industry.

Milking the industry is a general occupation not confined to those closed town theatres. We'll say, as you say, that the producers and distributors are doing it. But, granted that, it must be a logical deduction that some exhibitors are milked by producers because the latter in turn are milked by some exhibitors.

* * *

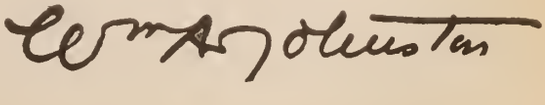
It is my firm opinion, Mr. Forrest, that your greater trade enemy is not the producer but rather your brother exhibitor who needn't pay and so doesn't pay his fair share of film rentals. If one fellow shifts the burden another has got to carry it and generally it goes to shoulders already overburdened. If, for instance, a big house shaves down the film rental one thousand dollars, some two hundred small houses will be importuned to make it up, or one hundred larger ones or fifty still larger — and for these houses that means exorbitant rentals. A quota is laid on every picture. Maybe it's high, maybe it's low. But the sales manager has to get it — from someone.

I don't mean to make a sweeping indictment of closed towns. I know the tactics of film salesmen and how they use the heavy hand when THEY have it. Many a town has closed up in self defense. It had to. And many a closed town has better run theatres today than when it had more theatres and was an open town. But the closed town whose exhibitor says to the producer: "That's my price; take it or leave it," is not merely a menace to the producer; he is also and still more a menace to the exhibitor who can't say that and who in all probability makes up the producer's loss.

That exhibitor is a menace to himself, too, if he only knew it. The public has got something to say in this matter. They want good pictures and once it is realized that good pictures are arbitrarily held back through an exhibitor's greed — well, the public, readily accessible by mail or newspaper advertising, is going to rise up and have its say.

* * *

But greed is a very human attribute and appeals to reason won't change matters one bit. Somebody will come along, sooner or later, with a practical business solution of this rental problem, this thing that breeds closed towns on the one hand and on the other flying wedges of salesmen with clubs in their hands, this weird selling system that makes enmity, hate and industrial disorder. The flat rental has done more harm to this business than any other one factor. Percentage playing, now in force to a considerable extent, is our idea of the solution. Maybe someone will improve upon it. But some change will come, that's certain — some change that will put this business on the solid basis that others enjoy where goods are sold by value and not by poker methods.



PICTURES AND PEOPLE

THE political pot boils at Washington. Representative Frear of Wisconsin, in supporting the La Follette-Frear tax plan, conceives the ingenuous idea that because the Mellon plan includes the removal of the admissions tax the picture theatre screens are back of a tremendous campaign of propaganda now deluging Congress in favor of the Mellon plan. All of which, of course, is pure demagogy.

Whatever appeal is made for the Mellon plan is made by citizens of the country regardless of business or political affiliations. Whatever appeal is made for the admissions tax repeal is made by exhibitors who regard it as an unfair and uneconomic measure. The item of $70,000,000, of course, applies to all admissions; little more than half of this tax removal applies to picture theatres. But then politicians rarely bother with figures.

The two favorite terms of the political debater, when the odds turn against him are "predatory interests" and "propaganda." Both are mysterious. They make good scarecrows. They make a ready appeal to ignorance. And the plain truth is that neither exist in this country.

* * *

SOMETHING awful has happened to the New York newspapers this week. They are bulky, hard to handle, hard to read; real news matter is overshadowed by masses of type, type, type. Oh, yes! The Automobile Show is on. This bank upon bank of type matter comprises the usual annual statements of the executives. After racing hurriedly—very hurriedly, over several miles of it, we gather that "the automobile industry is settling down to a solid basis; the outlook was never brighter; and especially so for the X. Y. Z. Company, the President of which has the following to say: etc. etc. etc."

Did any film executive wander through this jungle? Did he read any of it at all? Or did he swear in disgust like the other fellow? We wonder; and in particular we wonder if it didn't occur to him that the exhibitor is just as pained over the exactly similar avalanche of "stuff" often issued from the New York film offices.

The genial and able Charles M. Schwab at an automobile dinner the other night said that the great trouble with the automobile industry was the high cost of distribution which topped forty per cent and that selling and physical handling would have to be combined, etc. etc.

Move that Mr. Schawb be asked to deliver the same speech at a film dinner without a change of a word except from motors to motion pictures.

* * *

OUR idea of a snappy title — "Hell Bent For Heaven" — which adorns a current Broadway play.

* * *

THE star of the picture is heavily advertised; so is the featured player, the director, the producer. But little emphasis is given to the important person who created the play itself. If, as we all admit, "the story is the thing," why not feature the writer?

That is the contention of William Dudley Pelley, a prolific and successful writer of current photoplays; five of his are now in course of production. Furthermore, says Mr. Pelley, the exhibitor wants pictures with exploitation possibilities; and this being true, it is not merely the writer's duty to add them to the story but also to exploit them to the exhibitor so that he in turn may exploit them to the public.

So, stepping courageously out from the writer's proverbial cloister of modesty, Mr. Pelley has surrounded his creative genius with an up-to-date and hustling sales and exploitation force. He is advertising his wares not merely to the exhibitor but with the exhibitor to the exhibitor's public. And it certainly seems a happy, sane and constructive piece of work.

Mr. Pelley is not afraid of losing dignity. The writer, he believes, leans too much to aloofness. Better work can be done by the man who sits right in the whirl of picture plans and values so that he may think in pictures, footage, action, exploitation values and the practical things of the art industry. At any rate his lively campaign will be watched with much interest.

* * *

THE death of Forrest Robinson, one of the grand old men of stage and screen, will come as a shock to those who have revered his personality and talent. Of late years he has confined his work to film productions — usually being cast in the role of a benevolent father or priest. Generosity and sincerity were always registered on his mobile countenance — and they came from a soul in sympathy with mankind. No actor could put more feeling in a role than Mr. Robinson ideally cast as the good padre or curé. He was sixty-five years old.

* * *

IT is possible that the identity of the person who wrote the Bok Peace Plan may be found in one of our sub-title writers — or in one of the argumentative Ananias, who substantiates his remarks with figures on the Astor table-cloth. The suspense is terrible. Out with the secret!

* * *

ATTENTION — you director of stories which have to do with elemental conflict in the frozen space of the North! If you are in the East prepare to place your camera in the vicinity of Elizabethtown, New York — the heart of the Adirondacks — for the wolves are back after an absence of sixty years. They are howling in pack in the woods at the head of Lincoln Pond. Hunters and settlers have seen their tracks following the trail of deer. Not since January, 1861, have the animals been known to visit this region. No dweller of the North Woods has caught either a long shot or a close-up of them—although it is possible that a little girl returning to her cabin might have mistaken one for her grandmother — and shouted: "Oh Grandma, What Great Big Eyes You Have!" Here is some information which is not generally known. Wolves were common in New York in Colonial Days. They are still common today, though they are attired in the clothing of the sheep.

* * *

BABY Peggy considers her face just as valuable as Paderewski does his fingers. She has had it insured for $250,000. Lloyds Insurance Company, Ltd., of London, issued the policy to this amount covering any facial disfigurement to the starlet that would prevent her appearing in the movies in a starring capacity. It is the only policy of its kind in the history of Lloyds. It is also one of the biggest policies ever issued a child. The policy is for a year period, but it is agreed that each year application will be made for the "facial insurance." A feature is the low rate upon which it was written — due to the fact that Baby Peggy is guarded from danger of all kinds every moment of the day and night.

* * *

WILLIAM FAIT, Jr., manager of the Eastman Theatre, Rochester, N. Y., was in New York this week. In the course of an interesting commentary on pictures he states that the Eastman Theatre had played last year over 75 per cent of the pictures listed in Motion Picture News' Honor Roll as the best fifty-two of 1923.

PATHE News is showing real initiative in advancing the prestige of the screen as a mirror of public opinion. By arrangemnets entered into between Edward W. Bok, donor of the $100,000 American Peace Award, and Emanuel Cohen, editor of Pathe News, the latter is conducting a national referendum, designed to register the reaction of the millions of picture patrons throughout the nation towards the peace plan. A visualization of the peace plan is being presented on the screen — and balloting conducted to ascertain public sentiment with regards to the prize-winning plan. This national referendum conducted in co-operation with the theatres of the country will promote the influence of the individual exhibitor as a leader of thought and action in his community. It cannot but redound to the lasting benefit of the picture theatre.

* * *

"Best Moving Pictures of 1922-1923" (Small, Maynard & Company) has been submitted by his publishers and we pass it along. He is twenty-seven. And Harvard 1918. There he wrote the Hasty Pudding Show, "Barnum Was Right." Thus he showed dramatic interest early. Then he joined Canadian Black Watch. Was twice wounded in France. And honorably discharged. Later became dramatic editor of Vanity Fair. Then started Silent Drama page of Life. Also movie editor of New York Herald. Contributor to Colliers, Photoplay, Screenland, Ladies' Home Journal, MOTION PICTURE NEWS, and New York newspapers. His article on motion pictures is in the International Enclycopedia. He titled and edited "Hunchback of Notre Dame." Writes short stories, book reviews, verse and essays. Is generally considered foremost critic on motion pictures.

* * *

EVERY picture in which Doug Fairbanks appears must bear his approval from every angle. Like D. W. Griffith, he also has considerable to say regarding the musical score. Although these scores are written in New York, Doug has a method of passing on them in his studio — and he doesn't use the radio. It is much simpler than that. Mortimer Wilson who is doing the score for "The Thief of Bagdad," has a phonograph record made and sends this "canned" music to Hollywood for Fairbanks' approval. Thus the star is enabled to carry out his supervision of detail beyond the things that have to do only with production.

* * *

FROM all accounts Robert J. Flaherty has another "Nanook of the North" in the making. The producer of the Eskimo epic has been in Samoa for several months filming the everyday life story of the South Sea native along the general lines which he followed in "Nanook." In that classic of the far North, Mr. Flaherty photographed the habits and customs of the Eskimoes, bringing forth a rich story interest as well as a series of unusually interesting pictures of their pursuits and pastimes. The feature served in introducing a little known people to the masses of civilization. While we have had several pictures of South Sea life, told mostly in terms of screen drama, it is safe to predict that Flaherty will come back to the States with something absolutely new and novel. He is not only a skillful photographer — but a discerning student of human nature. He will give us real insight into their mode of living. The explorer working under difficulties — especially in the development of his prints. And it was no easy task winning the friendship and confidence of the natives — since he had to contend with considerable rivalry between those who would appear in the picture. It will be seven or eight months before Flaherty completes his work. Meanwhile we must wait with the highest expectations of seeing a different kind of "Nanook."

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SPEAKING of the Adirondacks — they are rich in all the elements which go into the composition of vigorous stories of the white, open spaces. Time was when they were used exclusively for the making of snow pictures. And the spectator never imagined but what he was seeing a story of Alaska or the upper reaches of Quebec. Once most of these films were developed on the Coast, the upper Sierras, Truckee — and the vast timber-lands of British Columbia are furnishing the background and atmosphere.

* * *

REGISTERED at the Plaza from Los Angeles is Irene Rich — who is also registering enjoyment over New York streets, shops, theatres and the snap that is in the air. While she has nothing to say regarding Manhattan men, she has not neglected the women, whom she finds well-dressed and attractive. It is Miss Rich's first visit to Gotham since early childhood and she intends devoting at least a week to "seeing the sights."

* * *

THE Meusel brothers — Bob of the Yankees, "Irish" of the Giants — paid their respects to Hal Roach the other day, the ball-players driving over in their big town cars — bought with World Series' earnings — to renew acquaintances with their companion of early days. Their visit was an occasion for Will Rogers to cut up some didoes. He tipped off Al Ochs and Jack McKenna to don their old Giant and Yankee uniforms in which they used to do their turn for Ziegfield and "mingle with the boys to make them feel at home." The Meusels are upstanding young fellows who should make good screen heroes when their playing days are over. But if Hal Roach is searching for comedians we recommend the two clowns of the national pastime— Nick Altrock and Casey Stengel.

* * *

JACK Pickford and his wife, Marilyn Miller, will travel the open road this year in a Lincoln two-passenger sedan — Jack being exploited by the Lincoln people through a photograph of himself standing by the running board as perfectly satisfied with his selection. Henry Ford makes the Lincoln, but you never think of flivvers in whispering its name. We will continue this free advertisement further. The Lincoln is mentioned in the same breath with the Rolls-Royce.

* * *

TWO asterisks are doled out by the National Board of Review for the week ending January the fifth. Universal receives one for its "Sporting Youth," starring Reginald Denny — and First National receives the other with "The Love Master," starring Strongheart.

* * *

ELAINE Hammerstein — her vacation days over in New York — left for the Coast Monday to resume her work before the Truart camera.

Standard Contract for Independents

New Organization Plans Workable Form for Various Aims and Purposes

AT a general meeting of the I. M. P. D. A. held at the Hotel Astor in New York, Thursday, Jan. 3rd reports were received from the Executive Committee and several standing committees which have been in session during the past week, with a view to drafting into workable form some of the various aims and purposes for which the association was organized.

The Executive Committee's report was accompanied by an approved form of contract with the Hoy Reporting Service, and which was unanimously adopted by the meeting. Charles B. Hoy, the Executive Secretary of the association will have general direction of all the business relations of the members under this contract through the Hoy headquarters in New York.

A discussion of the tentative draft of the proposed standard uniform contract as presented by Chairman John Lowell Russell occupied the undivided attention of the members and careful consideration was given regarding the essential features to be incorporated in the final draft. Various suggestions and recommendations were offered for the guidance of the committee. Chairman Russell announced that he expected to have a completed draft of the contract ready to present at the next meeting of the association on January 17th.

Chairman Jack Cohn of the Membership Committee reported that several companies had expressed their intention of joining the organization among them Principal Pictures Inc., Art Class Productions, Grand-Asher and Independent Pictures Corp. The application of the Pyramid Pictures Corp., presented by Arthur N. Smallwood, President of the corporation was formally voted upon increasing the membership to fifteen companies.

It was decided to hold semi-monthly meetings of the association with occasional gatherings at luncheon to be open to the trade in general, with open forum to prevail. President I. E. Chadwick welcomed this suggestion from Chairman W. E. Shallenberger of the Executive Committee with whom he will discuss the names of several prominent individuals who are in sympathy with the aims of the organization and who should be invited to address the Association upon the occasion of the informal luncheons.

President Chadwick complimented the committee members upon their good work involving a great sacrifice of their time, and also the members for their attendance at the meetings. With a single exception all of the companies were represented.

Picture Theatre Organist Passes Away

Val C. Scannell, Washington motion-picture theatre organist died at Sibley Hospital, there, Monday, after an illness of one week. He was engaged by E. J. Stutz as organist at the opening of the new Chevy Chase Theatre last February. Since his graduation from Business High School several years ago this 35-year-old artist had been organist at the Columbia, Palace, Chevy Chase and other local theatres and had spent a year in California theatres. Masons of Harmony Lodge, F. and A. M., conducted the service Tuesday afternoon.

Cleveland Ideal Suffers Fire Damage

The Ideal Theatre of Cleveland suffered fire damage during the week to the amount of $2,600. The theatre was one of several buildings damaged. Bolislav Ungerman is the owner of the house, which was unprotected by insurance.

Schad Re-elected Head of Eastern Penn.

H. J. SCHAD of Reading was unanimously re-elected president of the M. P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware at the December meeting of the organization. Other officers elected were Charles Segall, vice president, Philadelphia; C. Floyd Hopkins, Harrisburg, second vice president; and Boyd Chamberlain, Shamokin, third vice president; treasurer, M. Lessy, and secretary, George P. Aarons. The members of the board of managers will be Charles Rappoport, Lewen Pizor, and C. H. Goodwin to serve for three years, and Sam Steifel for two years, and Arthur B. Allen of Salem, N. J., to serve for one year.

The organization passed a resolution calling upon the Arbitration Board to reopen the case of the Film Board of Trade vs. Dave Morris because of new evidence not submitted at the hearing. A resolution was also passed for a big testimonial dinner to the president, "Doc" Schad.

Tax Repeal Fight Interest Lacking Says Steffes

Al Steffes, President of the Minnesota Motion Picture Theatre Owners, stopped off in Chicago Monday, en route from Minneapolis to New York and Washington. While in the east he will confer with other leaders in the fight to have the admission tax repealed. Mr. Steffes is concerned over the lack of interest in this fight being displayed by many exhibitors who he says, have mistakenly gotten the idea that the removal of this tax is assured.

Mr. Steffes said this condition was to be deplored as the fight was by no means won and that unless the exhibitors showed more interest there was a strong possibility of the tax remaining on the books.

Exhibitors Association of Chicago Building Fast

The recently formed Exhibitors' Association of Chicago is continuing to build up its membership and, according to Business Manager Jack Miller, the roster now represents 90 per cent. of the seats of Chicago theatres.

Co-operating with President Glenn Reynolds, of the Illinois Motion Picture Theatre Owners, the local men have secured representative exhibitors in all nine of the Chicago congressional districts, to work with Mr. Reynolds, a member of the Hays Committee to secure the repeal of the admission tax. This means that the state is now 100 per cent. organized and that the fight for the repeal of the tax will be pushed in earnest.

American Releasing Files Bankruptcy Schedule

A bankruptcy schedule filed by the American Releasing Corporation lists the liabilities of the concern at $334,000, with assets of $75,462. The principal creditors named are: A. S. Kinografen, Denmark, $5,000; A. B. Le Mats Filmbrya, Stockholm, Sweden, $5,000; Quality Features Ltd., N. Sydney, Australia, $9,380; Wardour Films, Ltd., London, $57,500; Walker Pictures, London, $5,592; Rosette and Deutch, New York, $2,750; Standard Engraving, New York, $7,908.

Descendant of "Covered Wagon" Character Asks $1,000,000 in Libel Suit

WHAT is believed to be the first suit, charging libel as a result of the exhibition of a motion picture, was filed in the Wyandotte District court in Kansas City, Kas., this week, by Mrs. Virginia Bridger Hahn, Kansas City, Kas., and is for $1,000,000 damages as a result of the showing of "The Covered Wagon" in Kansas City, Mo., recently. The suit names the Famous Players-Lasky Corporation and the Paramount Pictures Corporation.

The petition alleges that the film has damaged Mrs. Hahn and her family in public mind. She is a daughter of and sole survivor of James Bridger, who, the picture shows, was a merry old soul. According to Mrs. Hahn he is depicted as a drunkard and as having lived with two Indian squaws. When the picture opened at the Shubert theatre last fall, Mrs. Hahn sat on the stage as the sole survivor of Bridger, discoverer of Great Salt Lake, famous scout and explorer of the Yellowstone region.

Thus, declared Mrs. Hahn in her petition, her parentage is brought into question by the film and her name is disgraced. She asserted her father was an honorable and upright man and never was known to drink to excess. The following scene in the picture is acted as evidence:

Bridger (to another character)—Here's my home and there come my squaws. (Two Indian squaws enter the scene).

Bridger—I call that one "Blast Your Hide" and this one "Dang Your Eyes."

Her mother, Mrs. Hahn says, was a fullblooded Ute Indian who was married to James Bridger by a Catholic priest in Wyoming. There were five children. The picture was shown in Kansas City September 2 to 15. T. Forest Railsback, member of the law firm of Brady & Railsback, is representing Mrs. Hahn.

A mass of evidence has been obtained by Railsback to substantiate the claims of his client that her father was a temperate man who led a legitimate, upright life, it is said. Many clippings of Kansas City newspapers have been obtained, telling of Bridger's deeds, accomplishments and explorations. Bridger is buried in Mt. Washington cemetery in Kansas City, Mo., and his grave is marked by a monument erected by General G. M. Dodge, the engineer of the Union Pacific railroad whom the scout helped to locate the present right of way of the road.

F.P.-L. Introduces Defense Testimony

Government Hearing Is Resumed

IF the Federal Trade Commission issues an order to Famous Players-Lasky to cease block-booking, Famous Players will take action seeking to force the Commission to issue similar orders to every distributor in the industry.

This possibility of a revolution in booking methods came to light as a result of the hearings conducted at Jacksonville, Fla., this week, on the Government charges against the Famous Players-Lasky group. It was here that Famous Players began presentation of defense testimony, and the Paramonnt counsel made it clear that if the Commission should issue such an order and if it should then be sustained by the Federal Courts, Famous would seek to have it made to apply to the whole industry.

In its defense testimony, introduced at Jacksonville, Famous maintained that block-booking is not an unfair business method or an attempt at monopoly, but a common trade practice used by all important film companies. It was admitted that universal application of an order to desist from block-booking would revolutionize the industry by doing away with the ability of the distributor to sell a sufficient number of pictures at one time to warrant the expense incident to the sale.

See Increased Admissions

Such a condition, it was stated, would practically place the producers at the mercy of the individual exhibitor who could arbitrarily book one or two pictures at a comparatively low cost, according to present rentals, and refuse the remainder of the films produced with it during a given space of time.

This condition, it was stated, would also result in probable increase admission prices, as the producer or distributor would be compelled to raise rentals in order to make single bookings pay, or exhibit such pictures in theatres controlled by themselves. In either case, the ultimate result, it was claimed by the defense, would increase the cost to the public.

While such a condition generally in the picture field is not sought, it was stated, there is a determined intention on the part of Famous Players-Lasky that flesh shall not be made of it and fowl of another and if it is required to desist from "block-booking" it will endeavor to see that the rule is made to apply to all of its competitors.

Bruce Bromley, of the counsel for the defense, epitomized the situation as viewed by his concern by stating as an illustration that often a salesman has to travel several hundred miles with its incidental expenses to sell the films to a theatre.

"In small towns where the price per night on a single film would be so small as to be ridiculous," he said, "the company could not get its expenses out of such a sale, for the salesman alone. Recently, a salesman had to travel several hundred miles in Florida to see a prospect. The trip cost him over a hundred dollars in expense money. The sales of one of the films for a single showing, which is all the average small town can stand, would have amounted to approximately $7.50. In order to make anything out of it the company had to either sell him a number of films or charge him a price for the one picture that would have been prohibitive to him. What would be the results of such a condition? He would be unable to purchase first class films because the company could not stand the expense of giving them to him at a reasonable price. Therefore he would have to use the cheapest kinds of films for his theatre and the motion picture public of his town would suffer. By his taking a block, say of thirteen or more pictures, one item of expense covers the whole thing, he is enabled to buy good pictures at a reasonable price and the people of his town would get a high grade of pictures at a reasonable admission. That is the way the matter works out and all other companies are pursuing the same practice, which is the only way for the small town man to get high grade pictures for his patrons."

In its original complaint, the Government charged that the defendants' "block booking" of pictures tended to monopoly by requiring the exhibitor to buy so many pictures from the defendant as .to practically monopolize all of his showing time, thereby practically prohibiting him from purchasing from competitors of the defendant company.

Decision In About Year

Final decision in the case is not expected for about a year. There are a number of cities yet in which hearings are to be held, after which the testimony taken in all of them must be transcribed and considered by the Federal Trade Commission. If its decision is adverse to the defendant, an appeal will be taken to the United States Circuit Court of Appeals and perhaps from there to the United States Supreme Court if the Court of Appeals sustains the Commission. If the Commission sustains the defendants contention, of course that will end the matter, otherwise it will probably be several years before the matter is finally adjudicated.

The hearings in Jacksonville ended Jan. 7, and Commissioner Alvord and Government and defense counsel left last night for New Orleans where additional hearings will be opned next Monday.

Commissioner Alvord denied the defense the privilege of introducing motion picture patrons from various towns in Florida for the purpose of showing that theatre and picture conditions in such towns had improved since the entrance there by the defendants.

A appeal will be made to the Federal Trade Commission en banc to allow this character of testimony, the defense announced, to rebut charges by the Government that the defendants entered these fields for the purpose of coercing theatre owners into purchasing its pictures. The defense contends that Famous only built or leased theatres in towns where conditions were bad in respect to the theatres themselves, management of the theatres, or an inferior class of films being exhibited and not for the purpose of threatening or coercing theatre managers into purchasing its films.

Re-issue Ruling Upheld by U. S. Circuit Court

THE United States Circuit Court of Appeals in New York has upheld the ruling of the Federal Trade Commission directing the Fox Film Corporation to desist from alleged unfair methods of competition in the matter of re-issues.

The Commission's order was made as a result of a complaint that in 1916 and 1917 three pictures were released as new when, as a matter of fact, they were re-issues.

The opinion of the Circuit Court, written by Judge Henry Wade Rogers, said in part: "There is no objection to the use of a former photoplay if the name be not changed and no deception practised in its release to exhibitors."

M. P. T. O. A. Directors Will Meet in N. Y.

A meeting of the Directors of the Motion Picture Theatre Owners of America will be held at the National Headquarters, 132-136 West 43rd Street, New York City, on Tuesday and Wednesday, January 15th and 16th.

National President Sydney S. Cohen called the meeting for the purpose of submitting reports of the activities of the organization during the year 1923, making plans for the present year and also arranging in a preliminary way for the next National Convention.

The time and place for this gathering may be set at the directors' meeting. Reports will also be submitted on National Motion Picture Day as well as on legislative matters at Washington.

Midnight Closing Edict in Seattle

All Seattle picture theatres must close at midnight, beginning January 1, 1924, according to an edict issued recently by Chief of Police William Severyns. The order came as a result of an exposure by one of the Seattle newspapers of a motion picture show in the lower part of the city where burlesque shows, including questionable stories and suggestive dances, were part of the regular performances after certain times at night.

A number of Seattle houses have been running until early morning, and one or two have been operated as all night shows.

Mohawk, N. Y., Votes for Sunday Pictures

The village of Mohawk, N. Y. voted in favor of Sunday movies last week, the proposition being carried by a majority of 58 with about 1,000 persons voting. There is one theatre in the village.

Construction Starts Soon On New Saenger House

Construction work will start February 1 on the new Saenger house at Pensacola, Florida. It is centrally located and will be ready for occupancy in the Fall.

Hays "Not Interested" in Coast Case

Ban on Normand Films Starts

THAT Will H. Hays did not go to Hollywood in connection with the recent Normand occurrence was made clear by Mr. Hays himself in an interview given to the West Coast correspondent of Motion Picture News on January 7.

At the Hollywood offices of the M. P. P. D. A., Mr. Hays declared with emphasis that he was not interested in the affair. It was obvious that Mr. Hays does not intend to stretch out the affair by granting interviews and talking on the subject with newspaper men. There has been no statement issued from his coast office other than news on future production activity.

When asked if his trip to the Coast was influenced by the publicity given the Normand story he said: "This is not a Normand story and I am not interested. It is a civic case concerning individual's outside of the picture business. My trip was made here at this time because I come here each year. I haven't been here in over a year. I am leaving for New York in about ten days."

A statement issued from the offices of the Hays organization in New York said: "Mr. Hays has left for one of his regular visits to the Coast. While in Los Angeles he will particularly discuss with the local producers' association their activities for the coming year."

A number of city and state authorities have taken action with regard to the showing of pictures starring Mabel Normand and Edna Purviance in their respective communities. Others have merely expressed opinions.

No Ban in New York State

Films in which these stars appear will not be banned in New York State by the censor board. No action has been considered against these pictures, according to Mrs. Eli T. Hosmer, of Buffalo, a member of the board. Mrs. Hosmer declared there was not good reason to bar the pictures.

It was pointed out in some quarters that under the New York state censorship law, the board is authorized to pass upon material which is actually incorporated in pictures, and not to censor the personal conduct of players.

Attorney General C. C. Crabbe, of Ohio, on January 4, sent the following communication to Vernon Riegel, censor head in that state: "I urgently request that all films in which appears Mabel Normand be barred from the State of Ohio. This film star has been too closely connected with disgraceful shooting affairs and her name brought into such disrepute as to warrant this suggestion. There are plenty of pictures more conductive to the moral welfare of the youth of Ohio, and the barring of these films will be to the best interest of society and the legitimate film industry."

Riegel, in his reply, cited the fact that the Jack Johnson and the Arbuckle pictures had been barred from exhibition in the state by the censorship board and that "there will be no deviation from our present policy of dealing with such pictures." Riegel also stated that there were no Normand pictures now before the board and none reported on their way to be passed on.

Harding Fund Gets $10,000 From Industry Leaders

LEADERS of the motion picture industry contributed $10,000 toward the Harding Memorial Fund at a luncheon given during the week at the Ritz by Adolph Zukor, President of the Famous Players-Lasky Corporation, for Charles M. Schwab, who is head of the campaign to raise money for the Memorial.

The luncheon was presided over by Courtland Smith, executive secretary of the Motion Picture Producers and Distributors of America, Inc., and short talks were given by Mr. Schwab, Mr. Zukor and Arthur Brisbane.

Among others present were Marcus Loew, David Bernstein, Carl Laemmle, John P. Chalmers, John Spargo, Joseph Dannenberg, John Kunsky, Eugene Crystal, George Kleine, George Blaisdell, Saul Rogers, Nathan Burkan, E. E. Shauer, R. A. Kohn, S. R. Kent, Eugene Zukor, H. B. Franklin, Felix Kahn, Gabriel Hess, H. O. Schwalbe, W. E. Atkinson, R. H. Cochrane, Paul Lazarus, John Quinn, S. L. Rothapfel, Hugo Riesenfeld, W. A. Johnston, Thomas Hanley, John C. Flinn, J. D. Williams, Abe Warner Arthur S. Friend, Harry Reichenbach, A. H. Ward, Charles E. McCarthy and Robert T. Kane.

Hartford, Conn., exhibitors have entered an agreement not to show pictures in which Miss Normand appears, declaring it is for the good of the industry to bar them.

An official of the Motion Picture Theatre Owners of New Hampshire also gave a statement to the press, asserting that Normand pictures would not be shown in his state.

Several houses in the Albany section cancelled bookings of pictures in which the star appears, following the recent Hollywood episode.

Announcement was made at Ottawa, the Canadian Capital, on January 4 that the Canadian Women's Federation, having jurisdiction over the Women's Canadian Clubs throughout Canada, was appealing to the Governments of each of the Canadian Provinces for a ban on all pictures in which Mabel Normand or Edna Purviance had been starred. The opinion was expressed that the best possible manner for the termination of "incidents" at Hollywood was to prohibit the showing of any picture anywhere in Canada in which a leading player had become the subject of alleged scandal in real life.

Agitation in Canada

"We have not considered it at all," declared Chairman Hamilton of the Ontario Board of Moving Picture Censors when he was asked on January 5 if the Ontario Provincial censors intended to take action with regard to the banning of Mabel Normand features in Ontario.

The Canadian Federal Government has no jurisdiction in the matter of censoring or prohibiting ordinary moving picture releases except in war time when the Federal authorities exercise the right of censorship of pictures for military reasons. Therefore if any action is taken in Canada along the line suggested by the Federal on it will be done by Provinces.

John M. Dean, chairman of the Memphis, Tenn., board of motion picture censors, stated on January 4, that all films starring Mabel Normand will be barred permanently from screens there.

The ban, Chairman Dean said, will be ordered at the next regular meeting of the board. Mr. Dean said he had conferred with other members of the board and that they all agreed that the Normand films would "have a disastrous effect on the youth of the community."

Exhibition of films in which Edna Purviance appears will be suspended until the Dines case is "cleared up," it was also stated.

The Baltimore Sun of Sunday, January 6, carried a story on the status of Normand films in Baltimore first run theatres. Several Baltimore theatre managers announced Saturday that they had denied their screens to all of Miss Normand's releases. Charles E. Whitehurst, President of the chain operating the Century, and Roof, New and Gerden theatres, declared "We have not shown one of Miss Normand's pictures for a long time. I don't suppose we will show one for a long time to come. Without referring to this one instance, I may say that we make it a point, never to show any picture with which anything morbid, or any scandal is connected."

Guy L. Wonders, manager of the Rivoli, and first National exhibitor in Baltimore, remarket: "We think this second mistake sufficient grounds to bar Miss Normand's pictures permanently. Following as it does the William Desmond Taylor case it is quite enough to warrant such a decision. Miss Edna Purviance's pictures will be suspended temporarily. If it is proved that she was free of blame in this case, her pictures will be accepted."

Miss Marie W. Presstman, member of the Maryland Board of Motion Picture Censors, said no action would be taken for the present by the censor body. "If one of Miss Normand's pictures comes before the board in the near future it will be passed or rejected on its merits, at the discretion of the board, as heretofore." Such action means virtual suspension of such pictures in Baltimore first-run film theatres.

Following the action of H. C. Quinby in banning Normand films in his three theatres at Ft. Wayne, Ind., other downtown and suburban houses have followed suit.

Fait to Quit as Manager of Eastman Theatre

William Fait Jr., has decided to resign as manager of the Eastman theatre in Rochester, according to news reaching Buffalo's Film Row. Mr. Fait has received an offer from Sir Oswald Stoll, the British theatre owner, to go to London and manage one of the Stoll houses. Mr. Fait expects to leave Rochester in a few weeks, but it is not announced whether or not he will accept the Stoll offer.

Kunsky Strong For Two-A-Day Theatres

Says They Will Come To Stay

JOHN KUNSKY of Detroit, original First National Franchise holder, is in New York serving a two-weeks' term as member of the Rotating Committee. This happens to be the first time since the Rotating Committee was established that Mr. Kunsky has found it convenient to leave the Kunsky interests even for so brief a period.

He is a showman who believes in sticking close to the job while others do the traveling and, perhaps the talking. His ideas about motion pictures and their development, at least from the exhibitor's angle, are the result of experience—the experience gained through building up one of the most successful theatrical enterprises in the Middle West. And ideas born of experience are likely to be sound.

MOTION PICTURE NEWS could think of no one better qualified to discuss a question that is assuming increasing importance in the motion picture business, the question of two-a-day showings. It affects exhibitors, distributors, and producers alike.

Demand and Supply

With a downrightness that left no room for doubt about the sincerity of his convictions, Mr. Kunsky told a representative of the NEWS that in his opinion two-a-day theatres are needed and therefore they will come to stay. The demand always has and always will create the supply, whether it be a supply of pictures or suitable theatres in which to show them.

"I have three downtown houses in Detroit," said Mr. Kunsky, "but I wish I had another which I might devote to a two-a-day policy. I do not want to change any of my theatres for the sufficient reason that they are all prospering along present lines; nevertheless I feel certain that there is oom for a theatre to handle big productions that do not fit into program presentations."

"What effect do you think such a policy would have on existing methods of showmanship?" Mr. Kunsky was asked.

"None at all," he replied. "There is ample room for both. It is merely a common sense way of meeting a need. We know as a matter of cold figures that the public wants big pictures and that it is a physical impossibility to cut some of these productions to program length. Also, we know that there is ample patronage for shows built around a six or seven reel feature. It is merely a question of displaying films of all lengths to the best advantage.

"It may be accepted as a basic principle of showmanship that pictures are not made to fit the policy of a theatre, rather the theatre must meet the requirements of the entertainment offered. In a sense, the theatre may be compared to the merchant's show window. When ordering goods, the merchant does not first consider whether or not they are going to please his window dresser. His problem is first to get something that the public wants and then to display it to the best advantage. Likewise, the problem of the exhibitor is first to get what the public wants and then to show it properly. How shortsighted it would be to limit the more ambitious efforts of producers because there was no appropriate place to present their wares.

"Consider the growth of this industry from the old store show days. We have had a series of evolutions not revolutions, although from the first there have been those who hailed each departure from precedent as revolutionary. The General Film Company, that Gibraltar of conservatism, fell before progress. The picture business grew and prospered in spite of the efforts of traditional standpatters who are apt to forget one very important fact, namely: that above all things the show business must be flexible. The strength of an organization is not found in a rigid adherence to fixed policies, but in its ability to adjust itself to new needs.

"This is precisely what progressive exhibitors have done in the past and they will do it again. The feature picture brought the feature theatre, with its dignified structure, its good music and its general atmosphere of refinement and taste. I can see no possibility of the patronage declining in such houses; but now there has arisen a need for something more, another show window, so to speak.

Producer and Long Runs

"There will be other pictures like 'The Covered Wagon,' and the question facing both the producer and the exhibitor is what to do with them. No one can blame the producer for wishing to get as long runs as the public demand justifies. Under the existing system of one and two week showings he cannot get a fair break in the established picture houses, even if the length of the picture permits its use. Naturally, he has turned to legitimate theatres, but there again results are far from satisfactory.

"In the first place, the large majority of legitimate houses are antiquated and poorly adapted to screen presentations. In the second place, runs of a picture are likely to be prematurely ended to make room for other bookings. What is the answer? There can be only one cities such as Detroit, and I am am not attempting to speak for localities with which I am less familiar. The answer is more theatres, modern in construction and primarily devoted to the presentation of pictures that through sheer merit rise into the class of extraordinary attractions."

Here the question of an adequate supply for theatres such as Mr. Kunsky has in mind was introduced.

In answer to the question, "Do you figure that there will be enough really big pictures to keep the two-a-day house open the year around?" Mr. Kunsky replied: "That is, of course, where the uncertainty lies; but the indications are that there will be. As producers find a better outlet for their expensive pictures they must be encouraged to aim higher and higher and no one who has followed the picture business can believe they will fail.

"The main point is that the public has shown its liking for such productions and it usually gets what it wants."

"Birth of Nation" Row in Kansas Settled

A decision handed down by Judge John C. Pollock in the Uniited States District court in Kansas City, Kan., last week put an end to the heated controversy over the picture "The Birth of a Nation," which has caused nothing short of a riot of protest in Kansas the last month. The city of Wichita, Kas., passed a special ordinance barring the picture, which was passed by the Kansas Board of Censorship. Regardless of the ordinance the picture was shown in Wichita. Then came Judge Pollock's decision in a case brought by C. W. Stater, owner of the Kansas rights of the picture, who has deposited $2,500 bond which will be forfeited if any race riots or disorder result from the showing of the picture, which heretofore has been barred in Kansas.

Judge Pollock's decision: "The people of Kansas are as intelligent as the people of any other state and are not going to be excited by a picture, the scenes of which are supposed to take place shortly after the Civil War. The negro of today has the same rights as any other American citizen and does not need special acts to protect him."

T. O. C. C. Planning Fourth Annual Ball

The Fourth Annual Dinner and Ball given by the Theatre Owners Chamber of Commerce will take place at the Astor Hotel on the evening of Thursday, January 24th.

William Brandt, President of the Motion Picture Theatre Owners of New York State, has been prevailed upon to assume the Chairmanship of the Committee and his first action was to establish a tieup with the New York American, whereby that paper will run a contest to establish the most popular male and female star.

The readers will be asked to send in a vote in the form of a ballot and the stars receiving the most ballots will be crowned the King and Queen of Movie Stars at the ball, by the Theatre Owners of New York City.

Music will be supplied by Al. Jockers Jass Orchestra and the California Ramblers, two noted dance orchestras.

Exposition Planned by Kansas Exhibitors

The M. P. T. O. Kansas is planning to have a convention that not only will be "different" from gatherings of the past, but one that partially will pay for itself. The meeting, which may be in either Topeka or Emporia, is scheduled tentatively for the middle of April and may be a four-day affair, as an exposition in conjunction with the convention is contemplated.

The Auditorium at Topeka or a similar large building at Emporia, depending upon where the convention is held, will be divided into spaces for booths for motion picture exhibits, while the center of the arena floor will be reserved for dancing from 1 o'clock in the afternoon until midnight. A charge of about ten cents admission to the building and an additional charge of ten cents for dancing is being planned to defray expenses of the convention.

Annual Saenger Meeting Held in N. O.

Problems in management, exploitation, presentation, public relations, education, extension and service were the salient points discussed at the sixth annual convention of Saenger Amusement Company, which owns and operates theaters in principal cities of the states of Arkansas, Texas, Louisana, Mississippi and Florida.

The convention was held in executive offices of the company at its administration building, New Orleans.

E. M. Clarke, secretary of the company, and in charge of theater operations presided, other officials attending were Julian H. Saenger, president, E. V. Richards, vice president and general manager and W. H. Gueringer, assistant general-manager.

Julian Saenger was host at a midnight party at the Little Club, and the Elks were hosts at a supper dansant at the Louisiana, to visiting managers together with the St. Charles Theater Players who were observing their first anniversary. This latter is also a Saenger enterprise.

Sterling Theatres Acquire Allen At Windsor

Max Allen, managing director of Sterling Theatres, L't'd, announces this week, the taking over of the Allen Theatre, Windsor, Ont., Canada.

The Allen was formerly included in the chain of theatres controlled by the Allen interests of Toronto, Ont., and was one of the houses not absorbed by the Famous-Lasky Canadian Corporation.

This is the second theatre in this district to be operated by Sterling Theatres, L't'd, which also controls the Walkerville theatre, in Walkerville, a city adjoining Windsor. The latter has a combination motion picture and vaudeville policy.

Charged With Showing Unlicensed Films

A traveling motion picture individual who gave the name of George W. Ripley, and his address as "wherever he hung his hat," was arrested at Pulaski, N. Y., last week at the instigation of A. W. Brown, of the New York State Motion Picture Commission. It is claimed that Ripley has been showing unlicensed films.

The man waived examination and has been held for the grand jury. The film was confiscated by Mr. Brown and a touring car and trailer owned by Ripley, is now being held by the sheriff as security pending the action of the grand jury.

Baltimore Asks Light On Sunday Pictures

HOWARD Bryant, President of the Baltimore City Council has sent a questionnaire to the mayors of a number of large cities asking their reaction on Sunday motion pictures. This is the result of a Sunday evening party held at the home of Mr. Bryant. A game of cards was suggested to the guests. This developed an argument as to cards and movies on Sunday. Various opinions were given and the questionnaire was determined upon.

Mr. Bryant advocates the passage of a Maryland bill giving the cities home rule in the matter of Sunday moving pictures.

IN AND OUT OF TOWN

ELMER R. PEARSON of Pathe is at Palm Beach for a short vacation. So are E. W. Hammons, President of Educational, and Jack Noble, the director.

L. K. BRIN, President of Kwality Pictures, Inc., of Seattle, Portland, Denver and Butte, last week paid his semi-annual visit to the Warner home offices.

BEN BLUMENTHAL, of Export and Import, is sailing for Europe on the George Washington, January 12.

BERNARD McCONVILLE, production supervisor at Universal City, has arrived from the Coast.

GLENN G. GREGORY, of the Chicago sales staff of Selznick, was a Broadway visitor recently.

MARC LACHMANN, who made a great record exploiting "The Hunchback" in London, arrived January 8 from the other side.

AMONG the film notables sailing on the Majestic on Jan. 12 are Abe Warner, who is going abroad to arrange a permenent outlet for Warner product here, and John D. Tippett.

IT is understood William Fox will leave for the Coast about Feb. 1 Edmund Goulding is also planning a visit to Hollywood.

RICHARD A. ROWLAND, accompanied by Mrs. Rowland, left for the Coast Jan. 7 He was joined in Chicago by Sam Katz.

DAVID R. BLYTH, Director of Sales and Distribution for the Selznick Distributing Corporation was called to Detroit early this week because of the death of his mother.

TOM GERAGHTY, who wrote the scenario and has been assisting in the editing of Thomas Meighan's recently completed Paramount picture, "Pied Piper Malone," by Booth Tarkington, has returned to Hollywood where he has a special assignment at the Lasky studio.

GEORGE BLAIR, of the Eastman Kodak Company, Rochester, was a visitor this week.

E. J. SMITH, formerly sales manager of Universal, has joined F. B. O. in an executive capacity.

JAMES HOOD MACFARLAND leaves for the Coast Tuesday to become associated with the Theda Bara Productions. Heretofore, Mr. Macfarland has been publicity representative of Famous Players-Lasky Eastern studios, for Irene Castle and Enrico Guazzoni the Italian director. He will assume duties in the production end.

AL LICHTMAN, general manager of exchanges for Universal, was confied to his home for several days last week with a severe attack of grippe. He had recovered sufficiently to get back to the office by Monday, although he was far from well. He was considerably worried for a while over his illness, fearing it would upset his plans for a general Universal sales convention in Chicago this week-end.

Yeggs Blow Safe of Buffalo Theatre

Safe crackers early one morning last week blew the strong box in the office of the Capitol theatre, Buffalo, N. Y., and got away with several hundred dollars. The yeggs were unable to reach an inner steel compartment containing $500 in war tax money. Sixty-five dollars in small change was also left strewn on the floor.

The robbers entered by way of a coal shute and then pried open several doors to reach the main floor and the manager's office. They made a wire connection with the theatre switchboard to ignite their explosive charge. The robbers were scared away when the janitor's wife entered the house.

First National Gets New Damage Suit Trial

A verdict in the amount of $17,500 for the Alhambra Amusement Company against Associated First National for alleged breach of contract has been set aside by the Appelate court at Rochester and a new trial granted the defending company.

The complaint alleges that the plaintiff purchased twenty-two shares of stock for $2,220 which gave them the right to use films produced by First National for twenty-five years. The Alhambra claimed breach of contract and asked $40,000 damages.

Exhibitors' Wife Killed in Auto Collision

The entire industry of the South was shocked Sunday before Christmas to hear of the automobile collision in Greenville, S. C., in which Mrs. "Turk" McBee, wife of the owner of the Bijou theatre of that city lost her life, dying almost instantly.

Mr. McBee, who was driving the car, also suffered painful and critical injuries from which, however, he will recover. The accident occurred in the downtown section of Greenville, December 23, the three children who were riding with them escaping almost unhurt. The car was a total wreck.

N. Y. Village to Vote on Sunday Shows

The Sunday motion picture show referendum in Geneva, N. Y., will be held Tuesday, January 22 when the voters will decide whether or not they want film exhibitions on Sunday. It is expected that an unusually large vote will be cast, as no question in the history of the city has aroused more interest. The common council at their first meeting following the referendum will act in the manner in which the vote indicates popular sentiment swings.

Fire Damages Universal Property $250,000

FIRE of unknown origin swept through sets of the big back ranch of Universal coast studios Thursday, causing damage estimated at $250,000 to stages, properties and equipment. It was discovered by a night watchman who sounded an alarm.

Five large sets, including those for Reginald Denny's new picture, "Love Insurance" were destroyed. Denny was scheduled to start shooting the following day. The property lost was entirely covered by insurance.

Paramount Coast Studio Resumes Work

AFTER several weeks of inactivity, Paramount's West Coast studio was officially reopened Monday. The first company to go to work was the George Melford unit which started production of "The Dawn of a Tomorrow." This story by Frances Hodgson Burnett in play form furnished Eleanor Robson (Mrs. August Belmont) with the greatest success of her stellar career and marked her final appearance on the stage prior to her marriage and retirement fourteen years ago.

The leading feminine role, that of Glad, a London slavey, is being played by Jacqueline Logan. Also featured in the picture are David Torrence and Ray Griffith, while others in the cast are Roland Bottomley, Harris Gordon, Guy Oliver, Temple Piggott Mabel Van Buren, Marguerite Clayton, Alma Bennett, Stanhope Wheatcroft and Warren Rodgers.

Cecil B. DeMille was scheduled to start his new production, "Triumph," on Wednesday and James Cruze to return from location at Natche, Miss., and start filming the interiors for "Magnolia" on Thursday.

Maryland Measure Permits Sunday Pictures

City authorities of Baltimore said Monday that "Moving pictures and sacred concerts in Baltimore, after 2.30 p. m. on Sunday, will be authorized in a bill to be sent to the Maryland Legislature," now in session at Annapolis.

It is contemplated to exempt the city from the provisions of Maryland's traditional "Blue Laws," in so far as concerts and movies are concerned. Leaders in sponsoring the radical departure, will not ask for any Statewide Sunday movie bill, it is learned. Howard Bryant, President of Baltimore City Council has received letters from the Mayors of 13 cities having Sunday movies. These replies were unanimous in declaring "Such opening of Sunday movies has never proved objectionable." Most of the Mayors said the local law was popular.

To Aid Exhibitors in Flood Sections of Kansas

At a meeting of the board of directors of the M. P. T. O. of Kansas in Kansas City, January 15, the question of extending aid to exhibitors in the flood sections and oil fields of Kansas probably will be taken up.

A request has been made through the Kansas organization to the Kansas City Film Board of Trade that lower film rental be extended to exhibitors in these sections during the temporary period of depression, as theatre owners in many instances are in strained circumstances, due to crop failures and depressed conditions in oil fields, which reflects in patronage of theatres.

Buffalo Ordinance Permits Midnight Shows

On recommendation of Mayor Schwab of Buffalo the City Council has amended the ordinance which prohibited the showing of motion pictures after midnight. The former ordinance carried with it a fine of $250 for violation.

Action stills from the Universal Production, "Hook & Ladder"

Censor Repeal Bill Up In Albany

Measure Introduced in Assembly that Would Put End to Evil on July 1st

THE first bill calling for the repeal of the law under which the present New York State Censorship Commission exists and works was introduced in the Assembly at Albany, N. Y., on Monday night, January 7, by Assemblyman Frederick L. Hackenburg, of New York City, a lawyer and a Democrat politically. Mr. Hackenburg's bill was included among scores which were placed in a box on the opening day of the session, but which were not withdrawn and officially introduced until Monday night. It is believed that there will be speedy action on the censorship measures this year and that a companion bill to the one of Mr. Hackenburg's will be introduced immediately in the Senate, where it will be passed.

Mr. Hackenburg's bill which repeals the present law on censorship in New York State, is as follows:

"All records, books, papers and documents of the Motion Picture Commission, on and before June 30, 1924, shall be transferred to the office of the Comptroller, who is hereby charged with the duty of winding up the business and affairs of the Commission existing on and after July 1. This act shall not affect any suit or proceeding pending at the time it takes effect, in which the Commission is an interested party, but the same shall be prosecuted or defended, as the case may be, in the name of the State Comptroller by the Attorney-General, with the same force and effect as if chapter 715, of the laws of 1921 had not been repealed."

Assemblyman Hackenburg's bill, if passed and signed by the Governor, would wipe censorship of motion pictures from the statute books of New York state on July 1, next

It now looks as though there would be a strong lobby at Albany this year, seeking to put over a bill to censor books. Encouraged by the defeat of the censorship repeal bill last year, a crowd of so-called reformers have taken this as an entering wedge on which to extend the operations of censorship, much as was predicted by those who opposed censorship in the fights before the legislature prior to the bill's passage.

Film Transportation Bill in N. Y. Legislature

A bill relating to the transportation of motion picture films in cities or villages of New York state has been introduced in the New York State Legislature by Assemblyman Ansley Borkowski, of Buffalo.

The bill would add a new section to the penal law of the state, making it a misdemeanor to carry motion picture films through streets, or on vehicles for transporting passengers, in a city or village in quantity or manner prohibited by law or ordinance.

Suit Charges Urban with Contract Breach

Action filed in Westchester County by Paul H. Berger in the amount of $25,000 against Urban M. P. Industries has been transferred to New York County. Breach of contract is alleged.

Berger alleges he was engaged as a mechanical engineer at $200 weekly and that in violation of the contract he was discharged last December.

Movie Ball to Be Held in Dallas

Final arrangements have been made with Otto Herold, manager of Stoneleigh Court, Dallas, for the first annual picture ball, which will be held in the ballroom of the hotel the night of Feb. 12.

Many of the most famous film stars will be impersonated at the ball by Dallas people and a grand prize will be given for the best interpretation.

Warners Announce Production Plans

Will Produce Twenty Features at West Coast Studio During Present Year

HARRY M. WARNER announced this week that the Warner organization would produce twenty big pictures during 1924-25.

"We said we would have a wonderful production this last year with our eighteen," Mr. Warner says, "and we made good our boast. The plans entered into enable me to say with equal confidence that our 1924-25 schedule for twenty pictures will go even further. The West coast studios present the delightful spectacle of a big united family. Scenarists directors and actors are given each other splendid co-operation. They have magnificent material with which to work."

"The twenty Warner features will be available to every theatre, regardless of size. There will be no gouging for big prices, and each single picture will be offered exhibitors strictly on its merits and marketing possibilities."

Those of this season's eighteen pictures already released are enjoying a vogue satisfactory to exhibitors and producers alike it is claimed.

Pictures of this group not yet released include "Beau Brummel" starring John Barrymore, from the play by Clyde Fitch; the Ernst Lubitsch production, "The Marriage Circle. Monte Blue and Marie Prevost co-star in "The Marriage Circle," and a cast made up of Florence Vidor, Harry Myers, Adolphe Menjou and Creighton Hale. "Daddies," a Belasco production from the play by John L. Hobble; "Broadway After Dark," a Harry Rapf production directed by Monta Bell, from Owen Davis' melodrama; "How to Educate a Wife," by Elinor Glyn; "The Yoke" a Harry Rapf production, from the novel of Hubert Wales; "Being Respectable" by Grace Flandrau; "The Tenth Woman" by Harriet M. Comstock; "Babbitt" from the novel by Sinclair Lewis; "The Age of Innocence," by Edith Wharton; "Lover's Lane," another Clyde Fitch play adaption; "George Washington, Jr.," from the George M. Cohan stage play, starring Wesley Barry.

The twenty features which will include famous plays, books and original scenarios by special staff writers will be announced shortly. It represents the most ambitious schedule ever announced by the Warner Brothers organization.

Champion Wrestler in Hodkinson Feature

Nat Pendleton, world's champion amateur heavyweight wrestler and a former actor returns to the screen in "The Hoosier Schoolmaster," the screen version of Edward Eggleston's novel, soon to be released through the W. W. Hodkinson Corporation. Mr. Pendleton won the world wrestling championship at the Olympic Games. His movie career dates back to the time he played juvenile leads for Lubin and was assistant director with Arthur Johnson.

Hodkinson to Release Two During January

Two pictures from stories by well-known authors comprise the Hodkinson January releases. The first "Grit," is an original by F. Scott Fitzgerald, and features Glenn Hunter and Clara Bow. "The Hoosier Schoolmaster," the screen version of Edward Eggleston's widely-read novel will be ready for distribution January 28th.

The above scenes are taken from "The Humming Bird" in which Gloria Swanson is featured. A Paramount Release.

"Hoosier Schoolmaster" in Washington Preview

"THE Hoosier Schoolmaster" the Whitman Bennett-Hodkinson production was given a premier presentation at the New Willard Hotel in Washington, D. C., this week to an audience composed almost wholly of Senators, Congressmen and high government officials. Jane Thomas who shares the starring honors with Henry Hull in the picture acted as hostess and officers and members of the Indiana Society were in attendance.

The musical score of the picture and an especially arranged program of supplemental music was played by Washington Herald Band.

Miss Thomas who arrived in Washington several days ago was received by President Coolidge and Postmaster Gengeneral Harry S. New to whom she presented an autographed copy of the book from which the picture was produced.

Big Exhibitor Attendance for Goldwyn Showing

Indications now are that there will be a 100 per cent attendance of exhibitors from the New York territory at Goldwyn's special showing of its first Victor Seastrom picture. "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," to be given at the Capitol Theatre on Tuesday morning. January 15th, at 10:15 o'clock.

In addition to exhibitors from the New York territory, many prominent individuals connected with the film industry in New York, dramatic and picture editors and critics of the daily press, and representatives of the fan and motion picture trade journals have been invited to attend the showing. It will be given with a typical S. L. Rothafel presentation.

"Welcome Stranger" Ready for Screening

Aaron Hoffman's "Welcome Stranger" has been completed by Edward Belasco of Belasco Productions Inc. The story is interpreted by such screen luminaries as Florence Vidor, Virginia Brown Faire, Noah Berry, Dore Davidson, Otis Harlan, Robert Edeson, Lloyd Hughes, William V. Mong and Fred Butler. As a play "Welcome Stranger" was considered among the big hits of Broadway, holding down the boards in New York for well over a year, and later duplicating in Chicago its New York success.

Willard Mack and James Young made the screen version. The direction was also entrusted to James Young.

"Black Oxen" Inspiration for Two Songs

Two songs, a ballad and a fox trot, have been inspired by Frank Lloyd's production of "Black Oxen," featuring Corinne Griffith and Conway Tearle. Both have been written by members of the producing company while the play was being filmed.

Sam Messenheimer, Ned Freeman and J. L. Johnston, are the composers of "When Romance Wakes," a ballad to be used as a love theme for "Black Oxen," and Bill Bailey and Donn Hayes are the writers of "Pleading Eyes," a fox trot dedicated to Clara Bow, the flapper in the Lloyd-First National production. Both numbers are in the hands of publishers and will reach the public soon.

Clarke Off to Orient for First National

IN the interest of spreading the gospel of the American in the Orient, Horace T. Clarke, far-eastern representative for the Associated First National Pictures, Inc., departed aboard the Aquitania last Saturday to reach his post by way of Europe. On the day before his departure he was the guest of honor at a farewell luncheon by the officials and business associaes of the First National at which the problems of his work were discussed. He gave an interesting outline of his purpose across the sea.

Mr. Clarke will have under his charge virtually all the First Naional business in Asia. He will handle distribution in India, Burma, Siam, Ceylon, China, Japan, the Philippines and the Islands off the south-eastern district including the Dutch East Indies and the Strait Settlements region. Practically every branch of the Asiatic races will have a chance to see First National pictures put out under his direction.

"Yankee Consul" Has Many Test Showings

The review of Douglas MacLean's "The Yankee Consul" before the Writers Club of Hollywood a few weeks ago, at which stars, directors and writers were present, was the seventh of a series of showings arranged by Bogart Rogers for Associated Exhibitors to "try out" audiences.

These showings were in different California localities to test the reaction on various audiences, and all the time the film, much longer in the beginning than it is to be on release day, was being shortened.

Judge Morrow in Picture on Universal Lot

Judge W. W. Morrow, of the United States Appellate Bench, former congressman, and one of the most noted jurists in America, has decided on many cases involving picture stars and picture corporations, but posed for motion pictures for the first time in his career this week, when he visited Universal City as the guest of Julius Bernheim, general manager of the studio, and an old friend.

Scenes from "The Love Master," a First National picture starring Strongheart

These scenes are taken from "On Time," a Carlos production featuring Richard Talmadge; distributed by Truart Film Corp.

Pelley to Publicize His Own Stories

Author Starts Novel Campaign of Advertising and Nation-Wide Publicity

WILLIAM DUDLEY PELLEY, the author, has formed his own organization to conduct an extensive campaign for publicizing his stories to the industry and the public.

The announcement of this new idea in the industry, made this week, declares that Pelley will make every effort to contribute to the success of directors of his pictures. Fifty-two pages of trade paper advertising will be used in 1924 to present the directors' achievements to the trade.

"The Screen Showman," published every other week, will carry publicity on Pelley stories to all the exhibitors and photoplay editors.

"Thus for the director. What will Pelley do for the producer who buys his scripts? Pelley is going to sell the exhibitor of this country on his story plots. He is going to win the exhibitor by furnishing him with plots for stories which have big public exploitation values, stories which lend themselves to advertising stunts, which create fan interest and which will pull people into the theatre purely on the strength of the features of the story," said the announcement.

"Pelley will sell the plot to the exhibitor first eliminating all element of gamble on the part of producers. In order to accomplish this 15,000 exhibitors will be circularized. They will be shown the value of Pelley Plots, they will be introduced to the story itself and all of its salient features.

"A press book, known as a 'shooting book,' will be sent to all of these exhibitors as well as producers and directors. This book carries every step in the production of a Pelley story from the thought as created in the author's brain to the finished prologue in the theatre. Furthermore it will carry every angle of exploitation.

"Pelley will continue to help producers who have bought his productions in the past by featuring the advertising and publicity features in his Screen Showman, thus helping the producers to increase sales on old Pelley Plots and at the same time keeping forcibly before the minds of the exhibitor the advantages of a Pelley story."

Helene Chadwick Released From Goldwyn Contract

Helene Chadwick has been released from her contract with Goldwyn and is now a free agent. An agreement was signed recently in Los Angeles by which both parties to the five-year contract are freed from all liability.

Miss Chadwick will arrive in New York soon for a short vacation, after which she will return to the Coast to resume picture work.

Europe Wants Mrs. Reid for Narcotic Fight

England and France, through official and semi-official channels, have asked Mrs. Wallace Reid to lead a tremendous anti-narcotic crusade in Europe, according to the F. B. O. officers.

This was learned when Mrs. Reid returned from an extended tour through Canada in conjunction with her film "Human Wreckage."

Mrs. Reid said she hoped to accept the invitation some time in 1924.

"Her Man" Is Now Metro Feature Title

Reginald Barker's latest for the Metro-Louis B. Mayer forces, which has been in production under the tentative title of "Women Who Wait" will be released as "Her Man" according to a decision reached at the Metro offices. "Her Man" is taken from the New England classic, "Cape Cod Folks" written by Sally Pratt McLean Green.

Waldemar Young, has been selected as title editor for this production. He joins the group of other noted figures who have associated themselves with Mr. Barker in the production of "Her Man."

"U" Sales Convention in Chicago

Executives from All Exchanges Gather to Discuss Laemmle Month Plans

THE first country-wide sales convention ever held in the history of Universal will be assembled at the Hotel Congress in Chicago Friday when Universal sales executives from all parts of the United States will gather to discuss the sales campaign scheduled for Laemmle Month (February) the releasing arrangements for "The Hunchback of Notre Dame" and other important policies affecting Universal's 1924 product. The meetings will continue through Sunday.

The session was called by Al Lichtman, general manager of exchanges for Universal, at the instance of Carl Laemmle, President of the film corporation. Laemmle, himself, will attend the convention, as well as R. H. Cochrane, Universal's Vice-President. Other home office executives also will be present.

Perhaps the most important question to come before the sales managers is the marketing of "The Hunchback of Notre Dame."

Whether or not the sales conference will result in any change in the handling of "The Hunchback" remains to be seen, but it is very probable that steps will be taken to make the production available to more exhibitors in each territory as soon as possible. It is understood to be Mr. Laemmle's desire that booking arrangements for "The Hunchback" be so regulated that it can go onto the screens of the country immediately.

Paul Gulick, director of publicity for Universal, will be in Chicago and will instruct the assembled exchangemen concerning Laemmle Month, the anniversary month to be celebrated by the entire Universal organization in commemoration of Carl Laemmle's arrival in the United States forty years ago.

In addition to other projected plans for Laemmle Month, the sales organization is staging a sales contest. At the Chicago convention, Al Lichtman will discuss this contest and issue final instructions to the competing managers.

The Universal sales executives and exchange heads to attend the Chicago conference are E. W. Kramer of Buffalo, D. W. Frazer of Butte, Mont.; E. F. Dardine of Charlotte, N. C.; L. W. Alexander and H. P. Wolfberg of Chicago, J. Holden of Cincinnati, H. S. Brown and H. M. Herbel of Cleveland, E. Gerbase and Fred Gage of Denver, Herman Stern and I. Von Ronkel of Des Moines, Joe Friedman of Detroit, Lew Thompson of Indianapolis, Morris Joseph of Kansas City, Mo.; C. Theuerkauf of Los Angeles, George Levine of Milwaukee, M. A. Chase of Minneapolis, S. S. Liggett and H. E. Elder of New Haven, W. P. Moran of Oklahoma City, H. F. Lefholtz of Omaha, E. L. Rife of Pittsburgh, L. Hess of Portland, Ore.; B. Rosenthal and Gerald Akers of St. Louis, Milton Cohen of Salt Lake City, C. A. Nathan and Edw. Armstrong of San Francisco, L. J. Schlaifer and Melvin Weinstock of Seattle, Samuel Henley of Spokane, Wash.; C. Hague of Toronto, F. C. Hopkins of Albany, R. B. Williams of Atlanta, N. E. Depinet and R. McIlheran of Dallas, G. L. Woods of El Paso, Tex.; J. R. Barton of Jacksonville, Fla.; W. E. Sipe of Memphis, W. Richardson of New Orleans, Jules Levy of Philadelphia, J. C. Osserman of Washington, D. C., and W. C. Herrman of New York City.

Two Warner Productions Started on Coast

This week marked the start of Warner Brothers production schedule for the new year, according to an announcement from the home office which reports "Babbitt" and "Broadway After Dark" in work.

"Babbitt," is the adaption of the Sinclair Lewis story. "Broadway After Dark," a Harry Rapf production which Monta Bell will direct, is from the Owen Davis melodrama:

Mr. Bell, recently associated with Charles Chaplin in the direction of "A Woman of Paris, is now preparing the screen script, in addition to planning the direction.

Mary Philbin in scenes from "Fool's Highway," a new offering of Universal.

Paramount Managers Are Called for Session

S. R. KENT has called the quarterly convention of the Paramount branch and district managers for January 17 and 18, to be held at the home office in New York.

Discussions of coming productions and policy will occupy the day sessions of the convention. On Thursday evening, January 17, the delegates will attend a performance of Cecil B. DeMille's "The Ten Commandments" at the George M. Cohan Theatre and on the evening of 18th there will be a dinner at the Commodore.

Odd Fellows as Tieup for "Shepherd King"

In New York State and the surrounding territory served by the Fox New York exchange exhibitors playing "The Shepherd King" can arrange to have a Fox representative call on the Odd Fellows lodges in their vicinity to arrange a tie-up with the showing of the picture.

The reason is that the Odd Fellow ritual is based on the story of Jonathan and David as presented in the production.

With this fact as a basis the Fox Film Corporation has circularized every Lodge in New York State and will soon have the entire country covered. Special attention is called to the Jonathan and David sequence and the Odd Fellows are said to have already signified their interest and willingness to cooperate.

Moritz Joins Preferred Selling Staff

Henry Ginsberg, sales manager for Preferred Pictures Corporation has announced that Allan Moritz has been added to the selling staff a special representative. Mr. Moritz has had a wide acquaintance among picture people since his affiliations with Paramount and more recently with the Bond Photoplay Corporation in Buffalo and Albany.

Berman Receives Watch From Associates

Harry M. Berman, general manager of exchanges for the Film Booking Offices, was presented with a diamond studded platinum watch and chain last week in token of the affection and esteem in which the entire sales force holds him The presentation was made to Mr. Berman in his home by a delegation representing the varions exchanges throughout the country

Pathe to Distribute New Nigh One-Reeler

Pathe has acquired distribution rights to the first of Will Nigh's new one reelers titled "Among the Missing." The picture was included in a recent New York Rialto program.

"Under Red Robe" to Open at N. Y. Capitol

Cosmopolitan's picturization of Stanley Weyman's romance, "Under the Red Robe," which has just closed a successful engagement of eight weeks at the Cosmopolitan theatre, will be shown for the first time in New York at popular prices at the Capitol theatre, beginning Sunday, January 13.

First National To Divide Production

Rowland Goes to Coast to Decide About Splitting Activity Between East and West

RICHARD A. ROWLAND, manager of production for First National Pictures, who left for the Coast studios January 7, will take action there with regard to dividing production between the East and the West.

He would say nothing definite about the time such a move might be expected or what studio arrangements First National contemplates making in the East, but it is well-known that Mr. Rowland advocates a decentralization of production as one of the ways in which excessive negative cost may be lowered. He maintains that a more equal division of production between the East and the West would make more actors available, thereby placing salaries on an equitable basis.

Mr. Rowland intends remaining on the Coast a month, during which time he will assist in carrying out production plans that up to the present have been disclosed to the trade only in part.

"First National," said Mr. Rowland, "is going to promote four new stars this year. Barbara La Marr, Corinne Griffith, Colleen Moore, and Ben Alexander.

"The Earl Hudson unit is now cooperating with Corinne Griffith Pictures on the production of 'Lilies of the Field' in which I expect to see Miss Griffith surpass even her performance in 'Black Oxen.'

"The Perfect Flapper" has been selected as the next vehicle for Colleen Moore to follow her success in 'Flaming Youth' and her equally clever performance in 'Painted People,' a picture of a quite different type. As soon as Barbara La Marr completes work in a new Maurice Tourneur production, 'The White Moth,' she will start in another First National picture under her starring contract. I expect to see the completion of 'Sundown,' a drama that deals with one of the most romantic and interesting phases of American history, the passing of the cattle kings of the west. The cattle scenes in this film are without a parallel on the screen."

"Just at this time I am very much interested in two pictures that promise to be outstanding features of the 1924 program, Frank Lloyd's production of Sabatini's great novel, 'The Sea Hawk' and Richard Walton Tully's picturization of his most famous play, 'The Bird of Paradise.' I will be on the Coast to see Lloyd make his big scenes for which a fleet of ships was constructed. Mr. Tully is preparing to take his company to Hawaii for the filming of 'The Bird of Paradise.'

"Four pictures of widely contrasting theme that promise big things for coming weeks are, Ince's 'The Galloping Fish,' Carewe's 'Son of Sahara,' Tully's 'Flowing Gold' and Larry Trimble's 'The Love Master'."

"Discontented Husbands" Cast Completed

Four players to support the leads in "Discontented Husbands," are announced this week by Harry Cohn, producer of the newest Columbia Picture production, which C. B. C. Film Sales Corporation will distribute.

Vernon Steele has been cast in the role of one of the discontented husbands.

Arthur Rankin has the role of a young lover. Opposite him, Carmelita Geraghty has been cast. "Baby" Muriel MacCormack has been engaged for the child role. Others already announced include James Kirkwood, Cleo Madison, and Grace Darmond.

Edward J. LeSaint, is the director of "Discontented Husbands."

Special Photoplay Edition on "Shadow of East"

The A. L. Burt Publishing Co., of New York, has just issued a special photoplay edition of "The Shadow of the East," which Fox has made into a special production from E. M. Hull's novel.

The photoplay edition is copiously illustrated with scenes taken from the production and will be placed on sale all over the country.

Action stills from the latest Metro release "Half-A-Dollar Bill" which was produced by Max Graf.

"America" Will Open in N. Y. Feb. 21

ON the eve of Washington's Birthday, February 21st, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth street theatre, New York city.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Mr. Griffith to film a drama which would include the leading battles of this nation's struggle for independence. The story was written by Robert W. Chambers, and Mr. Griffith and a large force of players, technicians, and historical experts have been at work on the forthcoming production for months.

Cosmopolitan Pictures in Four Broadway Houses

The Cosmopolitan Corporation will have four pictures showing simultaneously on Broadway, beginning next Monday, January 14.

They are; "The Great White Way," with its long list of Broadway celebrities, which will be starting the third week of its engagment at the Cosmopolitan Theatre; "Through the Dark," the picturization of a "Boston Blackie" story by Jack Boyle, in which Colleen Moore is featured, starting its second week at the Cameo Theatre; "Under the Red Robe," featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, which opens at the Capitol on Sunday for its first popular price engagement on Broadway following a run of eight weeks at the Cosmopolitan; and, Marion Davies in "Little Old New York," which returns to Broadway on Monday when it opens at Loew's State Theatre.

'Unknown Purple' To Open At Chicago Randolph

"The Unknown Purple," the Truart special production, adapted from the stage play by Roland West and Carlyle Moore, is scheduled to play an extended engagement at the Randolph Theatre, Chicago. It will open late in January.

Arthur Hoerl, director of advertising and publicity for Truart will go to Chicago within the next two days to take charge of the special exploitation campaign which is being planned in conjunction with this showing.

"Between Friends" Under Way for Vitagraph

J. Stuart Blackton started production upon "Between Friends," by Robert W. Chambers, upon his arrival in Hollywood last week. Lou Tellegen will have the leading role. Mr. Blackton has engaged Alice Calhoun to play the leading feminine role.

"Souvenir" Release Date Set for March 9

J. S. Woody, General Manager of Associated Exhibitors, announced this week that March 9th has been selected as the release date for "Souvenir," the second of the Halperin productions to be distributed by Associated. Agnes Ayres and Percy Marmont head the cast.

Roland West to Produce for Truart

Author-Director Signs Six-Year Agreement to Make Two Specials a Year

M. H. HOFFMAN, vice president, on behalf of Truart Film Corporation, this week signed an agreement in Los Angeles with Roland West, author and director, for the term of six years, whereby West will produce two special productions each year during that period, for Truart release.

For the purpose of presenting these super pictures the Roland West Productions has been formed in which the author-director has an interest. Only stage successes and well-known novels will be produced by this unit, it is announced, and at no time during the term of the agreement will more than the allotted two pictures per year be made, as the type and calibre of productions planned will require at least six months in preparation and actual shooting.

This is another step in the plans of the Truart Film Corporation, which were inaugurated with the signing of Elaine Hammerstein and carried on through the acquisition of Richard Talmadge and Larry Semon.

Roland West, for many years appeared upon the stage. When only 18 years old he wrote and for eight years starred in "The Criminal," which played on the Keith Circuit. He has five acts still running on "big time," while forty-eight acts, which make him the author of fifty-three, had five years' runs when they were popular all over the country and "When Women Rule" is still running in England.

With the exception of "De Luxe Annie," which he directed for Norma Talmadge, Mr. West is author of everything that he has put on the stage, screen or in vaudeville.

His greatest play to date is "The Unknown Purple" which opened on Broadway in 1918. Arrangements are under way for the production of another of his plays in New York this year, "April Fool." The latest production he has made for the screen is "The Unknown Purple," produced by Truart by the Carlos Productions. It opens next week for an extended engagement at the Randolph Theatre, Chicago. Early in February it will be seen at the Capitol Theatre, New York.

First National Announces Foreign Sales

Associated First National Pictures, Inc., announces the following sales of its pictures in foreign countries: "Bob Hampton of Placer," and "The Scoffer" to M. de Lange of Brussels for Belgium; six Buster Keaton comedies to the Societe des Etablissements Gaumont, for Egypt, Syria and Palestine; "Smudge" to Leon Gaumont of Barcelona for the Spanish territory; "Kick in High Life," "Wet and Warmer," "Game Lady," and "Punch of the Irish" to Robert Mueller of Vienna, for Germany, Austria, Hungary, Jugo-Slavia and Poland.

"Judgment of Storm" for Grauman's Mission

"Judgment of the Storm," the first F. B. O. release in the New Year, has been booked by Sid Grauman for a four week run at the Mission theatre, Los Angeles. An intensive exploitation campaign has been planned and will be started at once.

"Judgment of the Storm" has already been booked by the entire Keith Circuit which embraces the Moss and Proctor houses in New York City.

Action stills from "The Hoosier Schoolmaster," which is being distributed by The W. W. Hodkinson Corporation

Chaplin to Start Comedy for United Artists

SIGNS of actual production activities are appearing at the Charles Chaplin studios, Los Angeles, where sets are being built for the comedian's first comedy film to .be released through United Artists Corporation.

Since Chaplin's return from New York to the Coast, where he supervised the presentation of his dramatic photoplay, "A Woman of Paris," his first production for United Artists, he has been much secluded in his home in Beverly Hills, concocting ideas and fundamentals to inject into the necessary continuiy for his next comedy.

While no title for the picture has as yet been definitely decided upon, the story will revolve around the days of the 'Forty-niners and serve as a comedy presentation of the "Gold Rush" and the early Klondike days.

Carol Dempster Injured When Horse Falls

Miss Carol Dempster, leading woman of "America," the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located.

Her mount slipped in the mud, throwing Miss Dempster a considerable distance.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle.

Anna Q. Nilsson Assigned "Fire Patrol" Role

Anna Q. Nilsson, was this week signed by Producer Hunt Stromberg for a leading role in "The Fire Patrol," the first of a series of melodramatic specials that are being produced on the West Coast for Chadwick Pictures Corporation. The acquisition of Miss Nilsson strengthens the cast headed by Madge Bellamy. Others assigned leading roles include Helen Jerome Eddy, Johnny Harron, Frances Ross, Jack Richardson, Spottiswoode Aitken, Charley Murray, Bull Montana, Gale Henry, Billy Franey, Charles Conklin, Hank Mann and Texas Kid.

English Child Screen Star Coming To America

Vivian Surtees, England's beautiful child screen star, has just been placed under the management and direction of M. H. Karper, prominent author and former head of the Karper Productions, who will personally manage the thirteen-year-old screen actress's work in America. Miss Surtees is not expected in New York before the end of next month.

Marian Nixon in Cast of "Just Off Broadway"

Marion Nixon, whose work as leading woman for Charles Jones in several Fox productions, earned her a place as one of the thirteen "baby stars" selected by the "Wampas" for 1924, plays the leading feminine role in John Gilbert's newest picture, "Just Off Broadway."

New John Gilbert Feature Heads Fox Releases

FOX Film Corporation announces a new John Gilbert production to head their list of releases for the week of January 13th. The title of the picture is "Just Off Broadway" and it was made from a story and scenario written by Frederick and Fanny Hatton.

"Just Off Broadway" is of the crook melodrama type of story, dealing with a band of international counterfeiters. Marian Nixon, one of the thirteen "baby stars" recently selected by the Western Association of Motion Picture Advertisers as giving promise for stellar honors, plays the leading female part opposite Gilbert.

Two comedy releases are also announced for that week. One is "School Pals," an Imperial Comedy starring the three monkey actors. "The Weakling," a Sunshine Comedy is the other to be released.

Civic Associations Lend Aid to "Magnolia"

The Chamber of Commerce of historic Natchez on the Mississippi river has joined with James Cruze in making "Magnolia," his newest production for Paramount, a faithful motion picture record of Southern life in the days before the Civil War.

From the time that James Cruze selected Natchez and its picturesque vicinity as the location for the production of "Magnolia," the Chamber of Commerce and other local bodies brought all their powers to the assistance of the director. Scouts with cameras scoured the neighborhood preparing data concerning the most suitable places for filming scenes for the picture.

Delaware Concern Changes Corporate Name

Very few charters were issued in Delaware the past ten days. Only one name change was noted, being the corporate name of James J. Dilks, Jr., Inc., changed from that style, to Reinforced Film Corporation, Inc., and the capital increased from $300,000 to $5,000,000.

Associated First National offers "Torment," from which these scenes were taken.

321 New Companies in New York Last Year

SIX less motion picture companies were incorporated in New York state last year than in 1922, according to a statement from the secretary of state's office at Albany. In 1922 the 327 motion picture companies incorporated in New York state had a capitalization of $19,421,900. In 1923, there were 321 companies incorporated with a combined capitalization of $13,342,700. These figures show a loss of $6,070,200 in the capitalization of the companies formed in New York state during the past year.

Frank Borzage Signed for New Metro Series

Marcus Loew, during his recent visit to the Metro studios in Hollywood, signed Frank Borzage to a long term contract under which he will direct a special series of Frank Borzage Productions for Metro for the 1924-1925 season.

According to the plans outlined by Mr. Loew the first of the Borzage productions will get under way at the Metro Hollywood studios sometime this month. Several stories are now being given consideration and when one is finally selected casting will begin and the actual filming started.

Scenes from "Let No Man Asunder," a Vitagraph Offering.

Carewe Will Complete Picture in Paris

Edwin Carewe will film the interiors of First National's "A Son of the Sahara" in the Eclair Studio in Paris. This means that the Carewe company will be located in the French capital for at least a month after its return from Biskra, Algeria, where the exteriors are now being taken.

Mr. Carewe's company includes Claire Windsor, Rosemary Theby, Bert Lytell, Montagne Love and Paul Panzer. They sailed from New York early in November.

Louise Gerard, the English authoress, who wrote "A Son of the Sahara," has gone from England to Biskra to assist with the screen interpretation.

Lansing Exhibitor Slain By Holdup Men

PETER HALL, manager of the Plaza at Lansing, Michigan, was slain by holdup men in the office of the theatre during the week when he refused to turn over to them the evening receipts at the conclusion of the night's show.

Associated Exhibitors to Handle "Lone Wolf"

S. E. V. TAYLOR, producer and director, representing S. E. V. Pictures, Inc., closed a contract this week with J. S. Woody, General Manager of Associated Exhibitors, for the distribution by the latter organization of "The Lone Wolf," which Mr. Taylor is now producing.

The picture is an adaptation of Louis Joseph Vance's novel of the same name and will star Dorothy Dalton and Jack Holt. The Tilford studio at 344 West Forty-Fourth street, New York City, was procured by Mr. Taylor and his associates and production work is now well under way, the delivery of the first print being promised on or before March 1. John McKeon is president of S. E. V. Pictures, Inc.

The two stars will be surrounded by a supporting cast which will include Tyrone Power, Milton Lackaye, Charlotte Walker, Gustav von Seyfertitz, Alphonse Ethier, Paul McAllister and Maclyn Arbuckle. The adaptation was made and the scenario prepared by Mr. Taylor and Julie Herne.

S. E. V. Taylor, director of "The Lone Wolf" for Associated Exhibitors

Fineman Appointed F. B. O. Studio Manager

J. I. Schnitzer, vice-president of Film Booking Offices, announces the appointment of B. P. Fineman as general manager of the F. B. O. studios in Hollywood.

"Bernie" Fineman has long been identified as of the younger group of film producers for whom the future held much of promise. Following a brief association with Paramount in New York and a brilliant record of accomplishment as publicity man, he went to Hollywood to be associated with the Katherine MacDonald organization as general manager.

Fineman also will represent F. B. O. in its contract with the independent producers on the West Coast. He is the husband of Evelyn Brent, film star.

Sixteen Salesmen Added to Selznick Force

David R. Blyth, Director of Sales and Distribution of the Selznick Distributing Corporation, announces the addition of sixteen new salesmen to his force during the past week. Increased activity for the new year, with the addition of important product, is given as the reason for the augmentation of the organization.

"This increase in our selling force is directly in line with our policy of guaranteeing thoroughly substantial returns to our producers," said Mr. Blyth, in making public the increase. "Naturally, this result is accomplished only through intensive selling and early play-dates."

Elaine Hammerstein Star of "Driftwood"

Elaine Hammerstein will be the star in "Driftwood," according to announcement from Truart. Willard Mack and Roland West have already put the former's play into continuity form.

Mary and Doug Complete Shooting on Features

Production activities at the Pickford-Fairbanks studios were completed with the ending of the year 1923.

Actual filming of Mary Pickford's new screen offering, "Dorothy Vernon of Haddon Hall," was finished on December 31, and Marshal Neilan, director, and the editorial staff are now in the midst of cutting and editing the feature.

While no release date has yet been arranged for "Dorothy Vernon of Haddon Hall" it will be distributed through United Artists Corporation and probably will reach the public some time in March.

Douglas Fairbanks' forthcoming screen fantasy, "The Thief of Bagdad," was completed almost simultaneously with Miss Pickford's film.

"The Thief of Bagdad" will be given the usual Fairbanks presentation in New York at one of the legitimate theatres, with possible showings in other key cities to follow. Plans for the general distribution will be held in abeyance, to be announced following the New York premier which probably will take place during the month of March.

Exhibitors Use "Flaming Passion" Title

Bookings of the Warner Brothers screen version of Kathleen Norris' "Lucretia Lombard," recently released under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully seventy-five per cent of exhibitors preferred to use "Flaming Passion," for the releasing title.

One thing brought out as that the advocates of "Flaming Passion" were not in the smaller towns or theatres, as had been anticipated. For instance, the Stanley Theater of Philadelphia used the title "Flaming Passion," while the Straud of New York City preferred the original name of the novel.

Irene Rich and Monte Blue co-star in this Harry Rapf production which Jack Conway directed.

Marc Lachmann Welcomed Back from London

Marc Lachmann, special Universal exploiteer, who put "The Hunchback of Notre Dame" across in London in a way that opened the eyes of the British film world, arrived back in the United States Thursday aboard the Majestic, after a rough trip. Lachmann was welcomed at the pier by many of his co-workers in the Universal home office.

Viola Dana in a number of scenes from "The Good Bad Girl" which will be presented by Metro Pictures Corporation

Robertson-Cole Studios Now Called F. B. O.

J. I. Schnitzer, vice-president fo Film Booking Offices, announces that the name of Robertson-Cole, by which the Holleywood production plant has been known since the inception of the R-C corporation, has been dropped.

In the future the studios at Mclrose Avenue and Gower Street will be known as the studios of the Film Booking Offices. There will be no further changes iin the management of the studios, it is announced by Mr. Schnitzer. B. P. Fineman has been appointed general manager in charge of production and will work under the direct supervision of Mr. Schnitzer and Major H. C. S. Thomson, now managing director of F. B. O. in New York.

Thomas Meighan Company Off to Florida

Thomas Meighan and the company which will support him in "Write Your Own Ticket," his forthcoming Paramount picture, left New York Tuesday for Palatka, Fla. where the exterior scenes for the picture will be made.

In the party, which includes Victor Heerman, director; William J. Scully, assistant director; Henry Cronjager, cameraman, and Paul Sloane, who wrote the adaptation from the story, "Quicksands," by L. Y. Erskine, are Virginia Valli, who will play the leading feminine role; Laurence Wheat, Charles Dow Clark, David Higgins and James Lapsley. The company will be in the South about three weeks.

New Fox Schedule Shifts Release Dates

A shift in the release dates of several Fox productions changes "Just Off Broadway," with John Gilbert, from January 13th to January 20th, and "The Wolf Man," another Gilbert picture, from February 10th to February 17th.

The Charles Jones picture, "Not A Drum Was Heard" has been moved back from January 20th to January 27th.

Charles Jones in scenes from the Fox production, "Not a Drum Was Heard"

Scenes from the Goldwyn-Cosmopolitan picture of divorce, appropriately titled, "Reno"

Selznick Co. Pays $1,000,000 Debts

Statement of Corporation's Financial Affairs Since Reorganization Made by President Doolittle

AN important statement of the financial affairs of the Selznick Distributing Corporation since its reorganization last spring, has just been made public by W. C. J. Doolittle, president of the company. The statement shows that almost a million dollars in debts which had stood as prior liens against films and accessories of the company at the time of the reorganization, or in the shape of advanced payments from exhibitors for service to be rendered later, have been paid up to December 31, from the earnings of the company. This does not include the amount due to holders of two year notes, but to obligations of prior standing.

The exact amount of indebtedness which has been written off the books of the reorganized corporation in the eleven months is $958,278.14, of which $700,336.64 represents payments to lien holders, and $257,941.50 the liquidation of advance payment from exhibitors, the statement said.

This means that the outstanding obligations have been reduced in average monthly payments of $87,000. This is considered all the more remarkable by officials of the company, because the reorganization took place just before the summer, when business generally is at its lowest ebb, and furthermore because the new Selznick organization was compelled to start out with little new material, for a time selling only revivals of some of its earlier releases.

Despite these handicaps, according to Mr. Doolittle, the policy of the new company, immediately put into practice by its entering executives, of running the business of distribution on a basis of strict economy and efficiency, brought recognition from the start, in exhibitor confidence and volume of business. As new and important productions were added to the releasing schedule, the acceleration of business became more marked, the statement added.

"There is hardly need to say that this record, is unique in the industry," said Mr. Doolittle, in his statement. "Now that such an auspicious start has been made, and plans for the future look even more optimistic, a word of what has been accomplished would not be amiss.

"When the affairs of the old Selznick company were taken over, it was found that practically every asset of the company which would be needed to keep it on the map as a going concern, was tied up. The exchanges were in bad financial straits, and the negatives and prints, the advertising and exploitation accessories—the life-blood of the operation of the company—had liens on them, held mainly by laboratories, lithographers, etc., for work done.

"With the cooperation of the lien-holders, the negatives, prints and posters were released, for it was made apparent to them that only in active business would there be a chance of making order out of chaos. Overhead and other costs of distribution were cut down to a minimum, and on this basis, distribution started.

'The more reasonable expenditures of distribution were passed on to exhibitors in more reasonable rentals and the response was instantaneous and definite. Even during the summer slack season, business was far above expectations.

"Our policy towards producers has also figured largely in our success, as it was a new and welcome departure for them to find their investments guaranteed and their share of the revenue collected through the sale of their productions secured, through our Trust Fund plan."

Blaney Making "One Law for Woman"

Charles E. Blaney is on the West coast personally supervising the making of "One Law for the Woman" with Mildred Harris and Cecil Spooner in the leading roles. It will be a Vitagraph release.

In the supporting cast are Otis Harlan, Bertram Grassby, Joe Ray, George Kurra, Stanton Heck and William H. Turner.

Enid Bennett Is Selected for "Sea Hawk"

Emd Bennett, has been selected to play the part of Rosamond Godolphin in Frank Lloyd's production of "The Sea Hawk" a First National Picture.

Exhibitors Service Bureau

PARAMOUNT

Don't Call It Love—

In with strong bill the attendance for weeks was splendid. Criticisms of press and patrons divided. (Middle West).

Played to good houses during unusually cold weather. (Middle West).

To the Ladies—

Picture not remarkable, but a strong advertising campaign put it over in good shape. (West).

Big Brother—

A flawless film with Mickey Bennett in the limelight. (East).

Aroused considerable interest. Good receipts. (West).

The Covered Wagon—

Opened very big and seats selling weeks in advance. Educational institutions boosting it a lot. (Middle West).

The Call of the Canyon —

A good average picture which our audiences seemed to like. Business average. (Middle West).

Wild Bill Hickok—

Hart's return to the screen in this house did not mean much. Did not seem to appeal to the regular patronage. Is a good typical Hart picture with gun play uppermost throughout. (East).

FIRST NATIONAL

Boy of Mine—

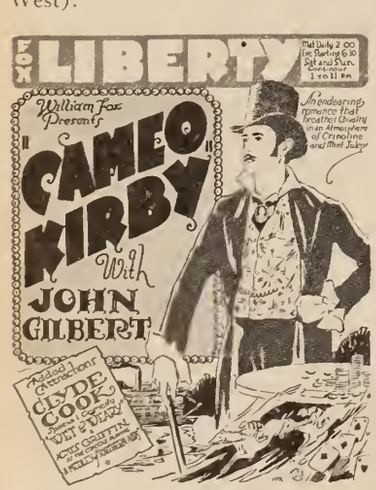
Very good feature which went over big. Hurt by cold weather. (Middle West).

The Fighting Blade—

This one made money and pleased patrons for a week. (Middle West).

Twenty-One—

Up to the Barthelmess standard. Good show all the way through, and business was very good. (Middle West).



The Fox Liberty theatre, St. Louis, used this art ad on "Cameo Kirby" (Fox).

Black Oxen—

Was well received and held up during week's run. (Middle West).

Excellent picture, well produced. It drew the crowds, as the picture was worthy, and the fact that the authoress is a local woman also helped. (West).

Forces the house to open daily an hour earlier. (East).

Her Temporary Husband—

Very good show, went remarkably well. (Middle West).

Pulled one of the best week's receipts house has enjoyed for some time. Pleased on all sides, and can be counted on to get across with honors to spare. (East).

A good laugh all the way through. Business was up to par. (Middle West).

Did well the first part of the week but extreme cold kept them away the latter part. (Middle West).

The Dangerous Maid—

Conditions were against it, and this one didn't break any records. (Middle West).

The Eternal City—

A good picture. Business fair. (Middle West).

GOLDWYN-COSMO.

Red Lights—

Excellent melodrama, but did only fair business. (Middle West).

Little Old New York—

Held up very well despite holidays and long run. (Middle West).

Slave of Desire—

As the first new attraction at this house in four weeks, this picture did a nice business. Good drama, well produced. (West).

METRO

Fashion Row—

Excellent picture. Business good, considering the weather. (Middle West).

Mae Murray always does well at this house, and netted a fine holiday business. Patrons and press liked the picture. It was well worth all that was said about it. (East.)

Long Live the King—

Jackie Coogan can always draw the crowds, and the patrons liked this one as much as any of the others. Business good. (West).

Fairly good business was recorded by this picture during a bad week. (Middle West).

Our Hospitality—

Went across in good shape. Has plenty of amusing incidents. (Middle West).

Buster Keaton is sure fire wherever and whenever played. Smashing business. Undoubtedly Keaton's best. (East).

Patrons thought this was too long as they had to wait for things to happen. Would have liked it better in four reels. Business good, but not up to previous standards. (West).

UNIVERSAL

White Tiger—

Good picture. Receipts excellent. (West).

Only a fair production. (Middle West).

Picture of the program variety that seemed to please moderatcly well. (Middle West).

Darling of New York—

Went over in very nice style, due to a good advertising, publicity and exploitation campaign, prologue, etc., and the picture itself. (West).

Thundering Dawn—

Fair picture. Business good. (Middle West).

FOX

Six Cylinder Love—

Not so very good. (Middle West).

North of Hudson Bay—

Very good show. Good box office receipts. (Middle West).

Cameo Kirby—

A sweet picture that went over big. (East).

The Exiles—

Seemed to please the audiences, and did a nice business. (West).

The Shepherd King—

A spectacle picture and should take well with those who like such. Business good. (Middle West).

WARNER BROS.

Tiger Rose—

A very fine picture which went over big. Holding for second week. (Middle West).

Didn't go over quite as big as was expected. Originally booked for two weeks, but taken off after the first seven days. Patrons thought it showed that the speaking stage was more advantageous to Belasco and Lenore Ulric. (West).

Where the North Begins—

Splendid dog picture with interesting scenes of the north. Very big week, especially the matinees. (Middle West).

Lucretia Lombard—

The title served as an attraction and the picture did a good week's business. (Middle West).

UNITED ARTISTS

Rosita—

Did pretty good business in its second week. (Miiddle West).

Crowding them in the second week. (East).

Mary Pickford did good work in this picture and was well liked by audiences. Business very good. (Middle West).

SELZNICK

Woman to Woman—

A good picture that needs exploitation. (East).

PREFERRED

The Virginian—

Quite a good show, nothing unusual however. (Middle West).

Did a good business all week, and made a strong appeal to critics and the public. Is a good production that should wear well and long. (East).

PATHE

Call of the Wild—

The name of the author and story put this one over. Was generally well liked, as patrons knew what they were getting when they went to see it. Business pretty fair. (West).

F. B. O.

The Fair Cheat—

Average business for a week with this one. (Middle West).

HODKINSON

The Drivin' Fool—

Good picture but too light entertainment for our house which usually plays the big thrillers. (Middle West).

STATE RIGHTS

The Daring Years—

A very pleasing picture. Patrons liked it. Receits average. (Middle West).

Bright Lights of Broadway—

Not strong enough to buck the cold weather. Poor business. (Middle West).

Wife In Name Only—

Seemed to be just what the transient patronage wanted, and pulled them in in satisfactory numbers. And pleased them too. Good melodrama. (East).

Sunday and All Week
TO THE PEOPLE OF CINCINNATI
THE CAPITOL THEATER AND ME WISH YOU ALL A HAPPY AND PROSPEROUS NEW YEAR
—JACKIE
HIS GREATEST TRIUMPH!
JACKIE COOGAN
in
"LONG LIVE THE KING"
by MAY ROBERTS ROWLAND
NO STAR YOUNG OR OLD HAS EVER BEEN SEEN IN A FINER PICTURE
Pathos, Comedy and Some Drama Cleverly Interwoven Into One of the Screen Treats of the Year
TO FATHERS
TO MOTHERS
CAPITOL
Starting Sunday Matinee Jan. 6th "West of the Water Tower"

The Capitol theatre's ad in Cincinnati on "Long Live the King" (Metro).

The Way to the Box-Office—

The Way of a Man

By **Emerson Hough**

Author of
"The Covered Wagon," "North of 36,"
etc. etc.

TWO VERSIONS

Pathéserial

AND

Pathépicture

"The sort of a picture that will go big." *Film Daily.* "Will stand any test. It is meaty, replete with excitement, wholesome humor, heart interest and pathos." *M.P. News.* "Fast action, constantly exciting, big outstanding thrills." *M.P. World.* "Far above the average. Plenty of thrills," *Morning Telegraph.*

POSITIVELY THE BIGGEST PRODUCTION FROM THE BIGGEST STORY WITH THE BIGGEST CAST OF ANY SERIAL EVER MADE

Produced by C. W. Patton. *Directed by Geo. B. Seitz*

Yale University Press

presents

The Frontier Woman

One of the Chronicles of America Series

3 Parts

THERE was a time, when the women of our country who lived in the outlying settlements, never knew when they went to sleep at night but what they would awake to the sound of the warwhoop and the crackling of flames; when, with all their fighting men away in Washington's armies, they were the prey of redskin and redcoat alike.

"The Frontier Woman" is an intense, true, graphic and dramatic picture of those dangerous times. That it is true, increases its superlative interest as a picture.

With First Run Theatres

NEW YORK

Capitol Theatre—
Film Numbers—Reno (Goldwyn), Aesops Fable (Pathe), Capitol Magazine (Selected).
Musical Program—"La Boheme" (Orchestra), "Mah Jong" (Specialty), "A Pan American Episode" (Singers and Dancers), "The Silhouettes" (Dance Solo), Capitol Organ.

Rivoli Theatre—
Film Numbers — Pleasure Mad (Metro), Rivoli Pictorial (Selected), A White Wing Monkey (Universal).
Musical Program — "Finlandia" (Overture), "Russian Impressions," including "Wedding Feast in Russia," "Oh, Frost, Frost," "The Fawn," "Chtotee-Chto-tee," "Loubki," and "Village Pastimes" (Russian Numbers), "Volga Boat Song" (Balalaika Orchestra).

Rialto Theatre—
Film Numbers — West of the Water Tower (Paramount), Felix Out of Luck (S. R.), Rialto Magazine (Selected).
Musical Program — "William Tell" (Overture), "Bambalina" (Classical Jazz), "Gypsy Dance" (Divertissement), "Farewell to Cucullain" and "Spanish Dance" (Violin Soli.)

Mark Strand Theatre—
Film Numbers — Black Oxen (First Nat'l), Mark Strand Topical Review, Odds and Ends (Selected).
Musical Program—"March Slav" (Overture), "Miniature Revue," including "A Porcelain Picture" (Dance), "The Maiden in Grey" (Vocal Duet), "Potpourri Russe" and "Troyka" (Balalaika Orchestra), Russian Folk Dance (Ballet), Recessional (Organ.

A Circle theatre art ad on "The Eternal City" (First Nat'l) in Indianapolis.

"The Virginian"
featuring
Kenneth Harlan
Florence Vidor
Now Playing
Strand
Direction of A.H. Blank
1000 Seats Not Reserved Plenty Of Room
YOU'LL HAVE THE TIME OF YOUR LIFE
AT THE STRAND THEATRE NEW YEAR'S EVE PARTY
Singing, Dancing, Jazz Music, Confetti, Serpentine, Balloons, Noise Makers and Novelties.
THIS WILL BE SOME SHOW
You can come in at 9:30 and stay till 1:30
1000 Seats Not Reserved Plenty Of Room

Five-column newspaper ad on "The Virginian" (Preferred) at the Strand theatre, Des Moines.

Cameo Theatre—
Film Numbers — Through the Dark (Cosmopolitan).

Central Theatre—
Film Numbers—The Courtship of Myles Standish (Associated Exhibitors), continued.

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), opening Thursday night.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

44th Street Theatre—
Film Numbers — Scaramouche (Metro), continued.

Lyric Theatre—
Film Numbers—The White Sister (Distinctive), continued.

Astor Theare—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—"Boy of Mine" (First National), Topical Review (Selected). "Mother's Joy" (Pathe).
Musical Program — "Waltz of Long Ago" and "March of the Siamese," (symphony orchestra and jazz band). Garland of Roses, specially staged and lighted, with fourteen singers and ballet of eight, including group of five "rose" songs and dances. (Specialty). Slections from "Martha" (Specialty), "Kammenoi" (Organ Solo).

LOS ANGELES

Loew's State Theatre—
Film Numbers—Flaming Youth (First Nat'l), Loew's Pictorial News (Selected).
Musical Program — Selections from "Sweethearts" (Overture), "Dance of Youth" (Ballet).

California Theatre—
Film Numbers—Lucretia Lombard (Warner Bros.), Dippy Doo Dad (Pathe).
Musical Program — Selections from Strauss (Overture).

Tally's Theatre—
Film Numbers—You Can't Get Away With It (Fox), Spring Fever (Fox), A Trip to the Equator (Scenic), Fox News.
Musical Program — Vaudeville acts.

Clune's Theatre—
Film Numbers—Defying Destiny (Selznick), The Soilers (Pathe).
Musical Program — Organ Selections.

Hill Street Theatre—
Film Numbers—The Age of Desire (First Nat'l), Snub Pollard comedy (Pathe), Aesop's Fables (Pathe), International News, Pathe Review.
Musical Program — Organ Recital, vaudeville acts.

Pantages Theatre—
Film Numbers—Broken Hearts of Broadway (S. R.).
Musical Program — Six acts of vaudeville.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Grauman's Million Dollar Theatre—
Film Numbers—Ashes of Vengeance (First Nat'l), continued.

Grauman's Rialto Theatre—
Film Numbers — Why Worry? (Pathe), continued.

Mission Theatre—
Film Numbers — The Virginian (Preferred), continued.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Grauman's Metropolitan Theatre—
Film Numbers—Woman to Woman (Selznick), Out of the Inkwell (S. R.).
Musical Program — "Echoes from Italy" (Overture), Three Little Maids (Dance).

CHICAGO

Woodlawn Theatre—
Film Numbers—The Country Kid (Warner Brothers), News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), July Days (Pathe).
Musical Program—Wesley Barry in person.

Stratford Theatre—
Film Numbers — The Country Kid (Warner Brothers), Here and There With The Stratford Camera Man (News Weeklies), July Days (Pathe).
Musical Program — "Poet and Peasant" (Overture), "Dinorah" (Vocal Solo), "Nevinesque" (Specialty), "The Barefoot Boy" introducing Wesley Barry in person, (Specialty).

Randolph Theatre—
Film Numbers — Tiger Rose (Warner Brothers), International News (Universal), Own A Home (Universal).

McVicker's Theatre—
Film Numbers—To The Ladies (Paramount), Around The World In The Speejacks (Paramount), News Weekly (Pathe).
Musical Program — "Faust" (Overture), "Sittin' In A Corner," (Specialty), A scene from "Othello" (Specialty), "In A Nobleman's Garden" (Specialty).

Chicago Theatre—
Film Numbers — Black Oxen (First National), Literary Digest, Film Crazy (S. R.).
Musical Program—"Italian Caprice," (Overture), "Song of Love," Organ Solo), "The Frost Maiden" (Specialty).

PALACE
THE SHOW PLACE OF TEXAS
Now NORMAN KERRY and CLAIRE WINDSOR
"The Acquittal"
Don't tell your friends how it turns out They'll never Guess!
Don Albert's SYMPHONY ORCHESTRA
IT'S DIFFERENT

Striking ad on "The Acquittal" (Universal) at the Palace theatre, Dallas, Texas.

Tivoli Theatre—
Film Numbers—Anna Christie, (First National), Weekly (Universal), Under Cover (Educational), Fun From the Press (Hodkinson).
Musical Program—"Light Cavalry" (Overture), "The Concert" (Specialty), Favorite Airs from Fitz Kreisler (Organ Solo), Land Of Cotton Blues (Specialty).

Riviera Theatre—
Film Numbers—Anna Christie (First National), Weekly, Under Cover (Educational).
Musical Program—"The Soloist" (Overture), "The Golden Horse" (Specialty).

Roosevent Theatre—
Film Numbers—The Eternal City (First National).

OMAHA

Strand Theatre—
Film Numbers — The Meanest Man in the World (First National), Flying Finance (Educational), Current Events (Fox News).
Musical Program — "George Washiington, Jr." (Overture).

Rialto Theatre—
Film Numbers — Black Oxen (First National), Ride Em' Cowboy (Educational), Current Events (Educational).
Musical Program—Procession of the "Sardar" (Overture), "Reve - Angelique" (Organ solo), "Rakoczy" (Exit March), Love Song from "Suite Melodique" and "Oh Gee, Oh Gosh, Oh Golly, I'm in Love," (Music theme for feature).

World Theatre—
Film Numbers—Michael O'Halloran (Hodkinson), Holy Smoke (S. R.), Collegiate Stuff (Educational).
Musical Program — "Wonderful Girl of Today" (Organ Solo), Seven acts of vaudeville.

Sun Theatre—
Film Numbers—Six Days (Goldwyn), Miles of Smiles (Universal), Current Events (International News).

Unusual ad on "Fashion Row" (Metro) by the Colonial, Indianapolis.

KANSAS CITY

Newman Theatre—
Film Numbers — Tiger Rose (Warner Bros.) Pathe Comedy, Newman News and Views (Pathe and Kinograms).
Musical Program—"Bruno Granichstaedten" (Overture), "Out Where the Blue Begins" (Atmospheric Prologue) Novelty Singing Orchestra, Erik Bye (Baritone), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—A Woman of Paris (United Artists), Hustlin' Hank (Pathe), International News.
Musical Program—"The Fortune Teller" (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—The Call Of the Canyon (Paramount), Fool Proof (Educational), Royal Screen Magazine (Pathe and Educational).
Musical Program—Special Selections (Overture), Miss Audrey McVay (Vocal Numbers), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers — The Meanest Man In the World (First National), Pathe News.
Musical Program — Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers — The Last Moment (Goldwyn), Fox News.
Musical Program — Selections (Overture), Recessional (Organ Solos).

SALT LAKE CITY

American Theatre—
Film Numbers—Flaming Youth (First Nat'l), Fox News, Fun from the Press (Hodkinson).

Kinema Theatre—
Film Numbers—The Thrill Chaser (Universal), Own a Lot (Universal), International News, Topics of the Day (Pathe).

Orpheum Theatre—
Film Numbers — Refuge (First Nat'l), A Close Shave (S. R.), Movie Chats (Hodkinson).

Pantages Theatre—
Film Numbers—Cause for Divorce (Metro).
Musical Program—Five acts of vaudeville

Paramount-Empress Theatre—
Film Numbers — To the Ladies (Paramount), Fighting Blood (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers — The Acquittal (Universal), Tire Trouble (Pathe), Universal News.
Musical Program—"The Sneak," "Wildflower," "Tell Her at Twilight," "Somebody's Wrong," "Mamma Loves Papa" (Orchestra).

California Theatre
MAIN at 8TH
YOU'LL ENJOY EVERY MINUTE OF THIS SPECIAL CHRISTMAS WEEK ATTRACTION!
Marshall Neilan's
TRIUMPH OF TRIUMPHS
A Great and Powerful Drama Packed With Surprises
The RENDEZVOUS
A Goldwyn Picture
Big Moments!
And then some!
Featuring this splendid cast—
CONRAD NAGEL
SYDNEY CHAPLIN
LUCILLE RICKSEN
Kathleen Key, Elmo Lincoln, Kate Lester, Richard Travers, Lucien Littlefield, Cecil Holland, Emmett Corrigan.
FIRST SHOW AT 11 A. M. TODAY
ELINOR'S BRILLIANT CONCERT ORCHESTRA

The California theatre's ad in Los Angeles for "The Rendezvous" (Goldwyn).

NEWARK

The Branford Theatre—
Film Numbers—Black Oxen (First Nat'l), Branford Review of Events (Selected), Topics of the Day (Pathe), My Friend (Educational).
Musical Program—"The Rosary" (Overture), "Mamma Goes Where Papa Goes or Papa Don't Go Out Tonight" (Organ Solo), "Smilin' Through" and "Mother in Ireland" (Tenor Solos).

SAN FRANCISCO

Granada Theatre—
Film Numbers—Lucretia Lombard (Warner Bros.), The Goat Getter (Educational), Fox News.
Musical Program—Selections from "The Merry Widow" (Overture), "Covered Wagon Days" (Cornet Solo), "Dirty Hands, Dirty Face" (Quartette), "Rigoletto" (Violin Solo).

California Theatre—
Film Numbers—The Light That Failed (Paramount), Asleep at The Switch (Pathe), Fox News.
Musical Program—Melodies from "Sally," "Last Night on the Back Porch," "A Smile Will Go a Long, Long Way" (Vocal) "When Night Time Comes" (Melophone Special), "William Tell" (Overture).

Strand Theatre—
Film Numbers — The Midnight Alarm (Vitagraph), Southbound Limited (S. R.), Kinograms (Educational).
Musical Program—Orchestra.

Cameo Theatre—
Film Numbers—White Tiger (Universal).

Warfield Theatre—
Film Numbers—Black Oxen (First National) continued.

Imperial Theatre—
Film Numbers—Under the Red Robe (Cosmo) continued.

Capitol Theatre—
Film Numbers—The White Sister (Metro) continued.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Reno (Goldwyn), The Tailor (Comedy), The Best Man Wins (Comedy), Fox News.
Musical Program—"Wolverine Blues" (Overture), "I Cried Myself to Sleep Over You" (Organ), "Ten Thousand Years Ago" (Vocal).

Coliseum Theatre—
Film Numbers — Age of Desire (First National), Fun From the Press (Hodkinson), My Friend (Educational), Kinograms (Educational), Pathe News.
Musical Program — "Serenade" (Overture), "Going South" (Vocal), "Mouse In Trap" (Specialty).

Columbia Theatre—
Film Numbers—White Tiger (Universal), The Kid From Madrid, Mich. (Universal), News Weekly.
Musical Program—"1923" (Song Revue), "Carrissima," "My Lindy Lou" (Vocal).

Heilig Theatre—
Film Numbers—The Mailman (F. B. O.), Topics of The Day (Pathe), Pathe Review, International News.
Musical Program "Poet and Peasant" (Overture), "Road to Mandalay" (Vocal Prologue).

Liberty Theatre—
Film Numbers — Flaming Youth (First National), Pathe Review, Trapped (Comedy), International and Liberty News.
Musical Program—"Just A Little Longer" (Overture).

Strand Theatre—
Film Numbers — Rosita (United Artists), Simple Sadie (Educational), Kinograms (Educational).
Musical Program—Selections from "Rhais" (Overture), "Rosita" (Vocal Prologue).

Winter Garden Theatre—
Film Numbers—The Miracle Maker (Asso. Exhib.). Colonel Heeza Liar — Detective (Hodkinson), Fox News.

Phil Gleichman of the Broadway-Strand, Detroit, used this one on "Reno" (Goldwyn).

"The Darling of New York" (Universal) was advertised in this manner by the Sun theatre, Omaha.

ST. LOUIS

Missouri Theatre—
Film Numbers — West of the Water Tower (Paramount), Missouri Magazine. Fun from the Press (Hodkinson).
Musical Program — Overture, "Rosamunde." (Orchestra), "Little Old St. Louis." (Organ Solo) Eileen Van Biene (Soprano).

Pershing Theatre—
Film Numbers—"The Hunchback of Notre Dame (Universal).
Musical Program—Special music score.

Delmonte Theatre—
Film Numbers—Pleasure Mad (Metro), Comedy, International News. Fun from the Press (Hodkinson).
Musical Program—Graves Brothers Musical Company in "Margie." Orchestral and organ numbers.

William Fox Liberty Theatre—
Film Numbers—This Freedom Fox), Highly Recommended (Fox), Fox News and Educational.
Musical Program — "Maggie." (Orchestra). Organ accompaniments.

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—The Eternal City. (First Nat'l), Comedy. Pathe News. Topics of the Day. (Pathe).
Musical Program — Orchestral and organ numbers. At Grand Central only dedication of new $50,000 Kilgen organ with concert of classic and popular numbers by Alfred Robyn. Syncopations by Arthur Lee Utt.

William Goldman's Kings Theatre—
Film Numbers—Thru the Dark. (Cosmopolitan), Highly Recommended (Fox), International News. Felix Cat Cartoon (S. N).
Musical Program—"A Kiss in the Dark," and "Marchate." (Vocal Solo).

ROCHESTER

Eastman Theatre—
Film Numbers—Ponjola (First National), Hustlin' Hank (Pathe). Eastman Theatre Current Events (Selected).
Musical Program—"The Lohengrin Preludes" (Overture), "Love, My Heart Is Calling You" and "The Road That Brought You To Me" (Vocal Solo), "The Spirit of the Fountain" (Specialty) Organ Exit.

CINCINNATI

Walnut Theatre—
Film Numbers—Black Oxen (First National), Pathe News, Topics of The Day (Pathe).
Musical Program—Orchestra.

Capitol Theatre—
Film Numbers — Rosita (United Artists) continued. Fun From The Press (Hodkinson).

Gifts Theatre—
Film Numbers—The Broken Wing (Preferred), Pathe News, Fool Proof (Educational).

Lyric Theatre—
Film Numbers — Cameo Kirby (Fox), International News (Universal), Aesops Fables (Pathe).

PHILADELPHIA

Stanley Theatre—
Film Numbers — Fashion Row (Metro), The Lone Indian (Educational), Kidding Kapt Kid (S. R.), Pathe News and Topics of the Day (Pathe).
Musical Program—"Solennelle 1812" (Overture), Dance Russian Humoresque, and Prologue with special scenic effect.

Fox Theatre—
Film Numbers—Six Cylinder Love (Fox), Roaring Lions (Fox), Fox Theatre Magazine.
Musical Program—"Second Hungarian Rhapsody," Ballet "Babes in Toyland," "Road to Mandalay," "Oley Speaks," and Organ Solo.

Regent Theatre—
Film Numbers — Her Accidental Husband (Warner Bros.), Exit Caesar (S. R.).

Karlton Theatre—
Film Numbers—Wild Bill Hickok (Paramount), Kinograms (Educational), Flip Flops (Pathe), Girls and Records (Pathe), and Close Harmony (Educational).

Palace Theatre—
Film Numbers—Our Hospitality (Metro), Hansel and Gretel (Universal), Scrooge (S. R.), Pathe News and Topics of the Day (Pathe).

Victoria Theatre—
Film Numbers—Wife in Name Only (S. N.), Pathe News, Uncle Sam Educational), Girls and Records (Pathe).

Capitol Theatre—
The Virginian (Preferred), Kinograms (Educational), Felix the Coat Getter (S. R.).

CLEVELAND

Stillman Theatre—
Film Numbers—Covered Wagon (Paramount) continued.
Musical Program—Special score for Covered Wagon.

Allen Theatre—
Film Numbers—Our Hospitality (Metro), Two Wagons—Both Covered (Pathe), Dare Devil (Pathe), Pathe News.
Musical Program—"The Evolution of Jazz" (Overture), Jazz Prologue, Aileen Stanley, (vocalist).

State Theatre—
Film Numbers—Fashion Row (Metro), Fun from the Press (Hodkinison), International News (Universal).
Musical Progam—"In a Spanish Courtyard" (Prologue), introducing "Lady of the Evening," "Barcellona Waves," "Love Sends a Little Gift of Roses," and "Blue Son," "Rosita," "I Love You" and "Marquita" (Orchestra).

Park Theatre—
Film Numbers—The Eagle's Feathers (Metro), Romance of a Lemon (S. R.), Fun from the Press (Hodkinson), Kinograms (International).
Musical Program — "Southern Rhapsody", (Overture: "Tin Roof Blues," "Linger Awhile," and "Remember Me" (Jazz).

Reade's Hippodrome—
Film Numbers—The Little Church Around the Corner (Warner), Fighting Blood (F. B. O.), Pathe Review.
Musical Program—"The March of the Wooden Soldiers" (overture) and seven acts of vaudeville.

Standard Hippodrome
Film Numbers—The Leavenworth Case (Vitagraph), The Rich Pup (Universal), International News.

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Eternal City (First National) Call The Wagon (Educatioinal), International News
Musical Program—"Waltz of the Flowers," (Orchestra).

Apollo Theatre—
Film Numbers—Thundering Dawn (Universal) Stage Fright, (Pathe), Fox News Weekly.
Musical Program—"That's a Lot of Bunk."

Colonial Theatre—
Film Numbers—Fashion Row (Metro) The Good Old Days (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette, playing popular selections.

DETROIT

Adams Theatre—
Film Numbers—Pleasure Mad (Metro), Current Events (Pathe).
Musical Program—Taylor, Parsons and Hawks (Vocalists).

Broadway Strand Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Current Events (Educational).
Musical Program—Lester Burns and Cook (Vocalists).

Capitol Theatre—
Film Numbers—The Song of Love (First National), Current Events (Pathe and Dt. News).
Musical Program—Mortensend (piano act), Walter Bates & Co. Vocalists).

THE ROMANCE OF AN AMERICAN MASQUERADING AS A CHINESE LORD.
TODAY & DAYS ONLY
RIALTO
TODAY & DAYS ONLY
An outcast in an Oriental city, ruined by his sweetheart at home—
Fate plucked him from the pit of a Gambling Hell.
Clad him in silks and jewels.
Made him the great Lord of Thundergate with palace and riches untold.
Gave him power of life and death.
Gave him a harem of dusky beauties.
And for good measure threw in a beautiful white bride.
Here's Excitement for You!
OWEN MOORE
VIRGINIA BROWN FAIRE
TULLY MARSHALL
and ROBT. MOLGIM in
"THUNDERGATE."
HAROLD LLOYD
NEVER WEAKEN
Rialto Symphony Orchestra
"SLEEP"
Extra Attraction
BORAH MINEVITCH

This "Thundergate" (First Nat'l) ad was employed by the Rialto theatre in Omaha recently

Fox Washington—
Film Numbers—This Freedom (Fox), Current Events (Fox News).

Madison Theatre—
Film Numbers—Don't Call It Love (Paramount), Current Events (International).
Musical Program—Jerry and Her Piano Girls.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Flaming Youth (First Nat'l), Metropolitan World Review (Pathe) Hodge Podge (Educational).
Musical Program — "A Modern Flapper's Romance," including "Bebe," "Darling," "I Love You," "Last Night on the Back Porch," "Sitting in a Corner," "You Simply Got Me Cuckoo," "Dearest," "Just One More Kiss," "Till We Meet Again," "In the Little Church Around the Corner." (Novelty Overture).

Palace Theatre—
Film Numbers — The Man Life Passed By (Metro), Inbad, the Sailor (Pathe), Current Events Pathe).
Musical Program—"Gems from the Opera Mirror" (Overture).

Rialto Theatre—
Film Numbers—The Rendezvous (Goldwyn), No Noise (Pathe), Current Events (Fox).
Musical Program — "Slavische Rhapsodie" (Overture).

Columbia Theatre—
Film Numbers — Fashion Row (Metro), continued.

ST. PAUL

Capitol Theatre—
Film Numbers—Little Old New York (Cosmopolitan), Capitol Digest (Selected), Capitol Snickers (Selected).
Musical Program — "Aida" (Orchestra), Atmospheric Prologue to Feature, and Organ Recessional.

THE YEAR'S ACE

Hunt Stromberg's
"THE FIRE PATROL"

AN INDEPENDENT

GREAT STORY PRODUCTION MONEY-GETTER

SUPER MARVEL

WITH AN
ALL-STAR CAST
INCLUDING
MADGE BELLAMY
ANNA Q. NILSSON
HELEN JEROME EDDY
JOHNNY HARRON
FRANCES ROSS
JACK RICHARDSON
SPOTTISWOODE AITKEN
CHARLEY MURRAY
BULL MONTANA
GALE HENRY
BILLY FRANEY
CHARLES CONKLIN
HANK MANN

ACT IMMEDIATELY

INQUIRE NOW
Chadwick Pictures Corp.
729 SEVENTH AVE.,
New York City, N. Y.

Watch For Our Big Six

Newspapers Co-operate on Campaign

Newsboys' Matinee for "Long Live the King" in Three Ohio Cities

M. A. MALANEY, publicity manager for Loew's Ohio theatres, and C. C. Deardourff, local Metro publicity man, arranged one of the most complete campaigns in connection with the engagement at the Allen theatre of "Long Live the King," that Cleveland has experienced. In the first place, "Long Live the King" played first run engagements simultaneously in Cleveland, Akron and Toledo.

Malaney and Deardourff arranged with the Scripps-Howard newspapers of these three cities, including the Cleveland Press, the Akron Press and the Toledo News Bee, to give a free newsboys morning matinee at nine o'clock on Friday, Nov. 30. This tie-up gave the picture stories with art contributions for seven days prior to its opening. That was pretty good, but it wasn't nearly all.

Twenty-four display windows of the Marshall Drug Stores in Cleveland, were devoted to Jackie Coogan Salted Peanuts. The May Company, claiming to be the largest department store in Ohio, used one entire window for the exhibition of Jackie Coogan clothes. The Stearn Company, outfitters to the ladies, and children, displayed Jackie Coogan dolls in one of their Euclid Avenue windows. Two other prominent Euclid Avenue stores selling men's and boys' furnishings, gave over their window display space to Jackie Coogan caps.

And the best of it all was the free advertising the picture got through the banners attached to every truck owned by the newspapers of the Scripps-Howard syndicate, and the special window cards shown at all news stands all over the city.

Novel Ballyhoo For "Three Ages"

Varied Exploitation Stunts When Picture Is Shown at Crown Theatre, Mobile

"THREE AGES" played recently at the Crown theatre in Mobile, Ala., and several novel exploitation stunts were tried out with great effectt here by C. D. Haug, Metro's exploitation representative in that territory.

Notable among his stunts was the manner in which Mr. Haug took advantage of a local football match which came off just before the engagement of "Three Ages" at the Crown began. There were more than 3,000 spectators.

Mr. Haug arranged for the services of a tall boy, dressed him in a night shirt and long white stockings and set him to walking the important streets in Mobile in a barrel. This aroused immediate comment and the boy always had several hundred people following him about wondering if all the clothes he seemed to wear were really all. Of course there was the proper imprint on the barrel so that the tie-up between the stunt and the "Three Ages" was nowhere in doubt.

Then Huag sent the boy and barrel, night shirt and all on to the football ground. It was a riot. Three thousand throats were raised in greeting this strange sight and excitement was rife all through the game. And when the game was over nearly all of the three thousand spectators followed the barrel-boy in a long parade into the town.

DRESSING UP A 24-SHEET IN THE LOBBY FOR "PIONEER TRAILS"
This effective interior lobby displaywasarranged by Manager Len S. Brown of the New Astor theatre, St. Paul, for "Pioneer Trails." (Vitagraph).

Good Stunt Used on "Scaramouche"

Pershing Theatre, St. Louis, Grabs Big Space in St. Louis "Times"

GETTING up a complete newspaper, especially for "Scaramouche" at the new Pershing theatre in St. Louis, was one of the interesting and effective phases of the exploitation campaign that was executed by J. L. Morrissey, Metro's exploitation representative. Here's how Morrissey did it.

Working with the advertising department of the St. Louis Times, Morrissey solicited advertising among St. Louis merchants, enough to pay for the cost of printing. Then he wrote and laid out four pages, the first of which was made up in the most approved fashion with glaring headlines and streamers running down half the page. The paper was profusely illustrated with cuts of stars and scenes of "Scaramouche" and it carried a large number of interesting accounts of the production. The inside pages carried the advertising which was also tied up with "Scaramouche."

The paper was called The Sunday Tribune, a name that died only after more than 60,000 copies had been distributed between Saturday night and Sunday morning, preceding the opening on Sunday. 30,000 were distributed by a score of newspaper boys on the streets of St. Louis Saturday night. The boys were loaned to Morrissey by the Times and their shouting "Extra, Extra, first free edition of the St. Louis Tribune" attracted thousands of people and the newspapers were rapidly exhausted. As most of the papers were carried home, their circulation was actually increased five-fold. The next morning 30,000 apartment house families found a Sunday "Scaramouche" Tribune on top of their morning papers — thus making 60,000 copies in all that were distributed in this effective way.

School Superintendent in "Penrod and Sam" Stunt

"Penrod and Sam" got off to a flying start at the Liberty theatre, Butte, Mont., largely through the influential aid of W. D. Sweerland, superintendent of schools, who urged attendance on the part of all school teachers and pupils.

The part of his circular that is worth perpetuating reads: "It is estimated that fifty million people attend some performance of a motion picture every week in the year. This number is staggering enough to suggest that we, as teachers, ought to use our influence in getting children to select only those things in the movie world that seem worth while."

Cut-out Novelty on Canopy Advertises "Trilby"

Having a small front to a theatre should be no drawback in making a display to attract attention. The Savoy theatre, Philadelphia, operated by the Stanley Company of America, is almost lost in the maze of business buildings which surround it, but when they have an attraction that warrants it they make a display that attracts.

When "Trilby" was presented at the Savoy cut-outs of beautiful feminine legs were hung from the canopy which extends over the pavement and in such a manner as to make them in motion at all times, the wind fanning them doing the trick.

ATMOSPHERIC LOBBY ART DESIGNED TO PUT OVER "THE DANCER OF THE NILE"

Manager Charles Creslein of the Rialto theatre, Augusta, Ga., was responsible for this pleasing lobby display on "The Dancer of the Nile." (F. B. O.)

MANAGER WELD'S COLLECTION OF CIRCUS STUNTS FOR "CIRCUS DAYS"

When "Circus Days" (First Nat'l) played the Strand theatre, Waterloo, Iowa, Manager Arthur E. Weld arranged this elaborate sideshow display in the lobby.

More Good Ideas on "Circus Days"

All Stunts Carry Out the Circus Atmosphere of the Picture

WHEN "Circus Days" played the Strand at Waterloo, Iowa, a special effort was put forth to create lobby atmosphere that would not only attract prospective patrons to the theatre but which would condition the customers for the proper reception of the play.

Arthur E. Weld, manager, designed an ingenius lobby to represent a side show. A tent, 17 x 28, top and all, was erected to cover the marble sides of the entrance, the ticket office was boxed in to represent a ticket wagon, clusters of lamps were run out to look like the real circus illuminating plant, and then a galaxy of side show freaks, animate and inanimate, were grouped about.

The king pin of the freaks was a live wild man who amused the kiddies while handcuffed and manacled. Parade wagons contained "ferocious" animals such as a Mexican Chinchilla (bowl of chili), Irish Red Bat (brick), Antedeluvian Cooties (rats), Egyptian Guzeeba so small as to be invisible to the naked eye (nothing), the Caucasian Whutizit that was almost human (mirror reflecting face of inquisitive customer), etc., etc. Ten frolicsome clowns added zest to the display.

Taking an idea from the armored tanks of the World War, Manager W. Griffith Mitchell of the Majestic theatre, Kalamazoo, Mich., devised a new novelty that scored a hundred per cent in his exploitation of "Circus Days." The best of it is that the stunt is still good and can be used constantly in the future on other pictures. Or it can be used for advance exploitation, too.

It has a touch of the walking book idea carried out to its logical conclusion. Manager Mitchell built a tin "coop" which can be stationary or moving. A man concealed inside it propels it around the streets when the "Forward March" instinct comes.

The front and sides are covered with paper on the attraction. In Kalamazoo it caused so much excitement that the local papers had to take it up as a news story. One of them humorously referred to the coop as "Uncle Tom's Cabin."

A tent covering, one story high, with painted signs and glued cutouts provide the atmospheric circus front for "Circus Days" above the entrance to the theatre.

A rostrum for a miniature circus right in front of his house was the way in which Manager Bolstridge of the Alexandra theatre, Coventry, England, exploited "Circus Days." At night the stand was lighted by 300 watt lamps.

"Comical Walker," a well known clown who has been connected with circus life for thirty-five years and consequently has an advertising value tagged to his name, displayed his tricks from the rostrum just before the beginning of each show. It always drew a crowd and it was noticeable that the adults were out in just as large numbers as the kids.

The theatre front was decorated with bunting, awning, flags and cutouts.

Appropriate Catchline Aids "The Primitive Lover"

Manager William Epstein of the Royal theatre, Laredo, Tex., obtained a tie-up by thinking up a good catch line when he played "The Primitive Lover."

The G. A. Stowers Furniture Company was putting in a window display of a brand new line of suitcases and Epstein came to them with the sign card: "These are not for 'The Primitive Lover.'" It gave the added information that the leather goods on display were for strictly up-to-date lovers but that the only primitive lover in Laredo was at the Royal theatre and that her name was Constance Talmadge.

Pencil Tie-Up Wins Parade of 1600

Novel Stunt Used for "Printer's Devil" at the Strand Theatre, Minneapolis

NEARLY sixteen hundred boys lined up in parade formation and marched to the Minneapolis Strand theatre, as part of a tie-up effected among the F & R Film Exchange, the Ingersoll Redipoint Co., and the Farnham Printing and Stationery Co., for the occasion of the first showing of "The Printer's Devil" at the Strand theatre.

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The boys, as a result of this tie-up, lined up bright and early, formed a parade four blocks long and marched through the heart of the city headed by a band and police escort, carrying banners exploiting the occasion and ending up with a special matinee. At this matinee, prizes were given for the five boys most resembling Wesley Barry, for the five handsomest, the five homeliest, the five fattest and the five skinniest kids, with the audience as judge.

The sixteen hundred were made eligible to admission by presenting ten pencil stubs at the door of the Farnham Printing and Stationery Co., whose window display showed Wesley Barry and the pencil.

The extra performance for boys only was held Saturday morning before the regular opening time of the theatre. This was outside of school time and did not interfere with the theatre's schedule. The dealer advertised the special performance for three days in advance, in a three column, twenty-inch deep cooperative ad with the Strand theatre.

Beside the newspaper announcements, handbills were pased out at the larger schools on the days preceding the event and the theatre threw a special slide on the screen at the end of each regular performance. Souvenirs and prize contests were also offered.

When the first announcement was made, business houses all over town began to call up Farnham's to find out what in the Sam Hill was being pulled that made the office kids scour desks for stubs of old pencils. Thus an opening for sales of the Ingersoll pencils in these offices was created.

Newspapers commented on the novel affair both in their amusements, school and juvenile columns, afterwards showing photographs of features of the affair, such as the fat boy prize winners, doubles of Wesley Barry, etc.

Boys and Girls Are Guests at "Grandma's Boy"

More than 1,000 boys and girls flocked to the Dyckman theatre in West 207th street, the Inwood section of New York City, as the guests of the Inwood News to what was termed "Free Kiddie Show," where they enjoyed a presentment of "Grandma's Boy."

While the movie event was under the auspices of the Inwood News and David Guiran, the new manager of the Dyckman theatre donated the theatre. Associated Exhibitors, via its general manager, John S. Woody, made it possible for the Inwood children to see the picture. The pre-holiday show was arranged to stimulate community spirit and give Guiran and his recent appointment as manager a rousing send-off in the neighborhood.

The Mothers' Club of Inwood acted as chaperons, its officers assisting the Inwood News in keeping the children in line. The Inwood Boy Scout troop (Harry Bickart, Scoutmaster), was there in uniform and rendered an inestimable service in helping preserve order. Special music was furnished under the supervision of Mrs. Robert S. Levy.

A CHOICE HOSIERY WINDOW DISPLAY WHICH EXPLOITED "THE FRENCH DOLL"

Utilizing the fashion angle in the picture, C. D. Haug of the Crown theatre, Mobile, obtained this striking mercantile tie-up for "The French Doll." (Metro).

"UNDER THE RED ROBE" WINDOW POSSESSING GREAT DISTINCTION AND TASTE

This display obtained by the Imperial theatre, San Francisco, on "Under the Red Robe" (Cosmopolitan) is illustrative of the constantly rising standards of exploitation.

Newspaper Stunts Aid "Extra Girl"

"Talking Ads" Feature Campaign At Mission Theatre in Los Angeles

AN extraordinary amount of publicity for "The Extra Girl," running at the Mission theatre, Los Angeles, has been gotten in Los Angeles newspapers. A novel stunt resulted from the tie-up with the Japanese relief committee, when a "Glad Morning Performance" was given to which cans of foodstuffs served as admission tickets.

Talking "ads" were a feature of the campaign. These were changed every day and had such leads as "Mabel: The whole town is laghing at you." Stories written by persons in all walks of life would follow. Two signed by "The Advertising Man" and "An Extra Girl" were particularly impressive.

The Evening Herald newsboys paraded down Broadway and marched to the Mission, where they were Miss Normand's guests. This project was duplicated by the Richenbacker Club, an organization composed of Examiner "newsies." To each of these events the papers devoted much space.

Ten Thousand half-sheet cards reading, "For Laughter, See—Mabel Normand in 'The Extra Girl'—Mission—Now," were posted on the principal streets of the city. Three dolls, exact representations of characters Mabel Normand depicts in the film play, figured as prizes in a "Rag Doll" contest conducted by the Los Angeles Express. They were called "Mabel Normand dolls" and the Express devoted a full age in three colors to them.

Every Monday night was personal appearance night. Miss Normand visited the theatre one evening, and Anna Hernandez and George Nichols, who play Pa and Ma Graham were guests on other evenings. Other special nights were exploited, with Pasadena, Glendale and Long Beach, Chamber of Commerce members, city officials and prominent business men caravaning by motor to the Mission to see "The Extra Girl." The Examiner published a full page article on "My First Day in the Movies," by Mabel Normand.

Police Chief Aids Theatre on "Under the Red Robe"

Police Chief Daniel O'Brien of San Francisco was induced to take a hand in the exploitation of "Under the Red Robe" when it opened at the Imperial theatre in San Francisco. He personally delivered the print to the theatre from the express station. Movie and still cameramen for the San Francisco newspapers were present and took photographs of the handing of the film to the manager of the theatre.

The front of the Imperial theatre was brightly illuminated for the showing of "Under the Red Robe" and the lights helped to attract attention to the theatre.

A big newspaper and bill-posting campaign preceded the opening of the film and unusually good window displays were obtained in many important downtown stores.

Airplane in Lobby Boosts "The Broken Wing"

Manager Joe Calla of the Strand theatre, Canton, Ohio, reports excellent success with a simple exploitation stunt recently used on "The Broken Wing."

He put an old airplane in the lobby, anchored it firmly, and set the motor running and the propeller revolving. The attention this attracted did much to combat the Christmas slump, he reports.

Stunts on "Little Old New York"

Campaign Is Unusually Complete

DESPITE the fact that he had but a very short time in which to prepare for the showing of "Little Old New York," Manager Oral D. Cloakey of the Regent theatre, Ottawa, put over a campaign on the picture which left no one in the city uninformed of the advent of the picture. His campaign, which included 51 separate and individual features, can only be described very briefly, as follows:

Private screening in advance by invitation to Mayor and other prominent Citizens; letter of endorsation from Mayor and other prominent people used for publicity purposes; newspaper critics covered screening, mentioning names of prominent people present.

Used trailer 10 days in advance of showing; special advance advertising in newspapers, playing up "scoop" of showing picture for first time at regular prices; secured model of old-fashioned steamboat for window display; window display, metal tank of water, with background of Hudson river in old days, and small cut-outs of people standing on bank and pier watching boat. Small window spot playing on boat and green lighting for moonlight effect; illuminated shadow box in opposite window draped with velours.

Two hundred and fifty four-colored compressed cards tacked in central locations; Freiman Ltd. donated full window, using wax figures in old-time costumes; tie-up with hair dressing parlors, using window display of white wigs, etc.; man dressed as Town Crier carrying illuminated shadow box lighted by battery carried in knap-sack with push button on handle, so that when button was pushed lights came on and rang bell at same time; ushers and directoress dressed in Colonial costumes.

Extra bill-boards used; special inside street car cards in colors used; secured first fire-fighting apparatus ever used in Ottawa through Fire Department and Museum, four firemen loaned by department to pull this hand-pump up to the theatre at noon daily, firemen dressed in old helmets, red shirts, etc.; twenty-five special hand-lettered window cards placed in downtown locations; arranged with drug stores to put on Marion Davies sundaes; used special ad in sport section of papers calling attention to the big bout in the Fire Station; tie-up with drug stores on powder puffs, etc., with window displays of wads of cotton and rice powder used in Colonial days, and the up-to-date toilet accessories of the present time.

Arranged with Fire Chief to turn out No. 2 station with the modern fire apparatus, headed by hand-pump drawn by members of the brigade; arranged for special Santa Claus show for the children on Saturday, A. M., opening day, and invited children of Fire and Police Departments as guests; arranged with local drug store to give away 1,700 lolly-pops to the children for the special morning show; special lobby display with cut-outs and large cut-out on marquee which was spotted at night; special invitations sent to the heads of the American Women's League, with notice posted in their headquarters.

Distributed 5,000 proclamation heralds in residential section; special spots pasted on bill-boards, calling attention to "Little Old New York" playing at regular prices; small model cannon secured for window display, also modern model of tank with cannons out of port holes; summoned to appear in Court for blocking traffic and ringing of fire-bell on hand-pump on Main street without permission; newspapers got story of arrest; case thrown out of Court; reproductions made of summons for publicity purposes with copy posted in outside lobby on one-sheet card.

Arranged with Fire Chief for photograph of hand-pump and the only two original volunteer firemen that used pump; used slide on screen advising patrons that historical picture would be taken at No. 2 fire hall on December 12th, when the two original volunteers would be photographed with the first fire-fighting apparatus in Ottawa; cut made from photograph for press; No. 2 Fire Department also posed for photograph; Inspector of Fire Department (only survivor on the present force that was original member of the old volunteer brigade) stationed outside theatre near apparatus giving history of fires fought.

Secured special permit from Police Department for parade; arranged with deparmental store for parade of miniature fire wagons (Xmas toys) pumped with pedals by children; scooped credit from editorial which appeared in newspaper regarding editor's answer to vaudeville artists' article re-movies.

Daily attendance bulletins posted on one-sheet cards on main corners giving number of people already witnessed "Little Old New York" at the Regent; large block-letter sign hung down on side of high building with searchlights playing on it at night.

Civic election campaign is on at present time, and arranged for two 24-sheet stands on main locations, reading "Vote for Marion Davies in 'Little Old New York'" as the best picture of the year now playing at the Regent.

Letter received from Chief Fire Inspector thanking management of Regent for private screening of picture for Fire Department members, also endorsing picture. Posted this letter on one sheet and set in window with display of private collection of photographs of Fire Department from the volunteer days up to the present date. Old helmets, bugles, belts, axes, etc., with cards giving dates when in use. Also display of latest appliances.

Secured window in photograph shop, where a small screen 22x28 is set in black shadow box, and portable protection machine running trailer of "Little Old New York" on screen.

EFFECTIVE ART WORK USED IN ST. PAUL LOBBY DISPLAY DURING THE SHOWING OF "OUR HOSPITALITY"

Len S. Brown, manager of the New Astor, St. Paul, decorated the lobby in this manner for "Our Hospitality" (Metro) at that house.

Memphis "Big Brother" Campaign

Waugh Stages Aggressive Drive with Aid of Mercantile and Civic Tie-ups

When Howard Waugh played "Big Brother" he put on a campaign for the picture that leaves one wondering if there is a single, solitary citizen of Memphis who didn't know that the picture was showing at the Palace.

Waugh tells the whole story very quickly. So we'll give it to you, the way he gave it to us:

"Tied up with Pigly Wiggly Chain grocery stores. Thousands of inserts packed in loaves of bread. Window trims in their 52 stores throughout Memphis. Special window in their down-town Variety Store. One hundred fifty inches advertising space in advance of picture. Eight large banners on their trucks. One hundred fifty painted one-sheet cards for use in windows and stores. All paid for by them.

"Special post-cards to ministers asking them to make announcement from pulpit. Followed up with personal telephone call. Most of them agreed. Most of them did it.

"Private screening for representatives from civic clubs, ministers and newspaper reporters. Pastor of Unitarian church gave special talk on picture at both Sunday services, and used 'Big Brother' trailer. He uses theatre for his services and packs them in.

"Got window in Florsheim Shoe Company store, likewise big window in Houck Piano Company store with song and picture plugged in the display.

"Hooked up with Navy Recruiting Office, and got three of the best locations in town for special one-sheet displays of Moore in sailor's uniform.

"Got Kingsmore to fix it with WMC broadcasting station to play 'Big Brother' song on Christmas Eve Concert. This was done.

"Had newsboys parade with brass-band and fireworks."

In actual expenditure, Waugh exceeded his usual budget to the extent of twenty-five extra inches of advertising space. The cut-outs on the canopy are part of his routine work on every picture, although there was a twenty-four sheet display in the lobby, it was inexpensive, but highly effective at night under a spot-light flood in colors.

Seattle Star Tie-Up Helps Bender

Attractive Campaign on "Darling of New York" Put Over at Seattle

A varied and attractive campaign designed to interest both children and adults was used to advantage recently at the Columbia theatre in Seattle by Manager Robert W. Bender, for "The Darling of New York."

Mr. Bender started his campaign off with a tie-up with the Seattle Star, by putting over a Baby Peggy Club, including as members the hundreds of children who had entered the Baby Peggy contest conducted by the Columbia through the same paper a number of months ago. Membership in the Club was open to any little girl who wished to join, provided she promised to live up to the rules set forth by Baby Peggy herself, including unselfishness, kindness, sweet disposition, etc. Each club member was given a Baby Peggy button to wear on her coat, and the paper also contained coupons entitling children under ten years of age to attend a free Baby Peggy Club matinee one morning at 10 o'clock.

A second plan used by Mr. Bender which brought much praise and a good amount of publicity was the show staged at the Children's Orthopedic Hospital the day before the regular showing began. A portable projection machine was rigged up at the Hospital, and the picture was screened before the scores of little crippled children, who were among the most enthusiastic members of the Baby Peggy Club. The fact that these kiddies had had an honest-to-goodness preview before anyone else in the city saw the picture was also responsible for newspaper publicity.

The presentation of the picture itself was also especially well worked out. As a prologue, Mr. Bender offered a style show of children's costumes of all kinds, modeled by five small girls who showed to perfection the creations loaned by one of the city's exclusive children's shops, for the publicity they received from the stunt. And as a further attraction, Baby Marie Lindgren, a Seattle youthful prodigy, rendered a selection on the piano, accompanied on the cello by one of the soloists from the Columbia orchestra. The young Miss, four years of age, was announced on the screen as "Mlle. Marguerite Lindgren," and the applause that greeted her as she came from the wings and climbed onto the piano stool showed the appreciation of the audiences for the stunt.

Further advertising and publicity was received by the Columbia throught the window displays and tie-ups with children's shops, department stores, schools and various children's organizations.

Auto Accessories Tied Up to "The Drivin' Fool"

When "The Drivin' Fool" recently ran at the Capitol theatre, Hartford, Conn., Manager J. C. Clancy with the aid of Sam Friedman of the Hodkinson office, put over a fine advertising tie-up with the automobile accessory dealers of the city.

A two-page spread of ads in the Hartford Daily Times called attention to the fact that the accessories mentioned would prevent those who use them from becoming "driving fools."

Short Subjects and Serials

A. J. Cooper of La Crosse Likes Jimmy Aubrey

The La Crosse Amusement Company owns the Butterfly theatre in Milwaukee and the Casino and Strand at La Crosse. A. J. Cooper, general manager, lauds Jimmy Aubrey comedies in the following communication to Motion Picture News:

"Just completed a week's run on 'The Hayseed,' the second of the Jimmy Aubrey series, which are now being released by The Selznick Distributing Corporation and want to say that it is a positive knockout. If the balance of the series are as good as this one, I know I shall have no cause for complaint.

"I have played the old Aubrey series, which were released by Vitagraph and I want to say that these are far superior. Any exhibitor who is not playing the new Jimmy Aubrey's, is passing up a big bet."

"Half Back of Notre Dame" New Sennett Comedy

The latest Mack Sennett comedy for Pathe is titled "The Half-Back of Notre Dame."

This subject makes the football field and its clash of muscle and brawn an occasion for some original comedy action and decidedly funny gags.

Harry Gribbon appears in the title role, and the supporting cast includes Jack Cooper, Madeline Hurlock, Louis Carver, Andy Clyde, Vernon Dent, and Kewpie Morgan.

"* Paris Lights" looks intriguing with Cliff Bowes and Sid Smith. An Educational-Cameo comedy

"Daniel Boone" is The Fourth in The Chronicles Of America Series Produced By Yale University Press and Released In Three Reels by Pathe.

Pathe News to Picturize Peace Plan

Will Ascertain Attitude of People Towards Plan Winning the Bok Award

THAT the prestige of the screen be advanced as a mirror of public opinion, and with the avowed intention of promoting the influence of the exhibitor as a leader of thought and action in his community, Pathe News announces that by arrangements entered into between Edward W. Bok, donor of the $100,000 American Peace Award, and Emanuel Cohen, Editor of Pathe News, the Pathe News will conduct a national referendum, designed to register the reaction of the millions of motion-picture theatre patrons throughout the nation towards the peace plan, adjudged winner of the Bok award.

Acting with the approval of Mr. Bok, and his committee, Pathe News will present a visualization of the peace plan on the screen and then conduct a ballot to ascertain public sentiment with regards to the prize-winning plan.

The activities of Mr. Bok in organizing the American Peace Award Committee and donating $100,000 for the best plan submitted to insure World Peace, have been commanding international interest for the past several months and have been made the subject of extensive news and editorial comment in over 6,500 newspapers throughout the United States and Canada as well as in the leading dailies of Europe and the Orient.

Consequently, as is pointed out in the statement issued this week, Pathe News in conducting this national referendum in cooperation with the theatres of the country is, for the first time in the history of the industry, allying the screen and its theatres with a movement of world-wide import.

The statement further emphasizes that the participation of the country's exhibitors in a movement, whose influence transcends national barriers and reaches to every corner of the civilized globe, cannot but redound to the lasting benefit of the motion picture theatre in the way of increased prestige both in its own community and beyond these boundaries.

Within the duration of the contest, which opened on July 2, and closed at midnight of November 15, 22,000 plans were submitted for the consideration and judgment of the Jury of Award. Simultaneously with the announcement of the winning plan Pathe News launched its nation-wide referendum.

Pathe News will carry a concise, graphic visualization of the prize-winning peace plan. Small, simply designed ballots, requesting the patron to record his or her opinion for or against the peace plan as visualized, will be handed to the patrons on their entry into the theatre.

On each ballot will appear a small box, marked "Yes"; and another, marked "No." The patron by simply marking an "X" within the enclosure can conveniently record his sentiment regarding the prize-winning plan.

In this way it is planned to ascertain definitely through the cooperation of the thousands of motion picture theatres throughout the country the actual response of millions of America's citizens to the prize-winning proposal for the achievement and maintenance of peace between nations.

Pathe Denies Non-Theatrical Distribution of America

IN an official statement of some length, issued this week, Pathe emphatically denies the rumors current in certain sections that arrangements are being effected for the distribution of the "Chronicles of America" pictures to non-theatrical accounts.

"There is absolutely no basis of truth in any such assertion," declares the Pathe statement.

Stirring action portrayed in "The Way of a Man," a ten-chapter serial version of Emerson Hough's novel, directed by George B. Seitz and released by Pathe

Peter the Police Dog Has Role as Comedian

"Peter The Great" the police dog that won the championship in the recent field trials in California for best trained police dogs, will share the stellar honors with Jimmie Adams in "Aggravating Papa," a Christie Comedy to be released by Educational in February.

The pictures in which Strongheart, Rin Tin Tin and other canine performers were featured had human interest appeal, and the dog stuff was largely incidental to the development of the plot, but in the new Christie Comedy, Peter is one of the principal comedians of the pictures.

Peter made his first motion picture appearance with Baby Peggy in the wolf role in "Little Red Riding Hood."

Tolhurst Completes Fourth Microscopic Film

Louis H. Tolhurst, producing the "Secrets Of Life" series for Principal Pictures Corporation which are released through Educational Film Exchanges, Inc., has just completed his fourth microscopic motion picture, "The Butterfly."

In this picture Tolhurst claims he has secured for the first time motion pictures of the metamorphosis of a caterpillar into the chrysalis stage of a butterfly. The ugly worm will be shown on the screen actually changing from a caterpillar to the chrysalis from which will develop the butterfly. The reel, Tolhurst claims, will throw light on many interesting facts of this miraculous phenomenon.

Rialto to Show "Let Not Man Put Asunder"

"Let Not Man Put Asunder" will be shown at the Rialto Theatre, New York City, beginning January 13. This drama of domestic discontent and the evils which lead to divorce brings Pauline Frederick and Lon Tellegen to Broadway on the screen for the first time in a year.

Pathe Names New Serial Representative

H. E. Hunter has been appointed special serial representative for Pathe, it is announced this week in a statement from the Pathe Home Office. He will first cover the Eastern territory, starting active work in Boston on January 7th.

Mr. Hunter for the past three years has been a Pathe salesman operating from the Washington branch office.

Screen Snapshots Number Nine Shows Comedians

A GOODLY amount of comedy has been included in Screen Snapshots of number nine, according to Louis Lewyn and Jack Cohn, producers of this single reel "fan magazine of the screen."

First is Harold Lloyd who climbed all the way to a high roof, and did some of his special stunts for the Screen Snapshots cameraman and let the stunts be photographed in slow motion.

Pauline Garon dreams she went to have her picture taken!

Eugene O'Brien, George Beban, Mildred Harris, Marjorie Daw, Catherine MacDonald, and Carter De Haven, also are portrayed in action.

Betty Blythe, gives a few hints on what the ladies should, would, and can wear, and Alma Rubens shows why kiddies at hospitals call her "Lady Santa Claus."

Many Titles Changed by Century Comedies

Several title changes of recently completed Century Comedies have been reported by Century Film Corporation, producers of these two-reel subjects being released by Universal.

"The Tourists," in which the Century Follies Girls and Harry Sweet appear, has been changed to "Own a Lot." This production was made by Noel Smith.

"Keep Moving," in which Jack Earle and Harry McCoyare co-starred, has been retitled to "Keep Going." Bob Kerr directed this subject.

"Next Please," which was written by Dave Bader, Century's press representative, has been changed to "You're Next." The director of this comedy is Al. Herman.

Buddy Messinger's latest opus, "Quit Kidding" was originally "Captain Applesauce."

Century Has Harry McCoy on Long Contract

Julius and Abe Stern announce, from their New York office, that a long term contract with Harry McCoy has been entered into by their west coast representatives.

McCoy has been appearing with Jack Earle in several of the giant's pictures, under a short term contract, but his work was considered of such a standard that Stern Brothers instituted long-distance telephonic negotiations with McCoy and several days later Century studio representatives reported contracts had been signed assuring McCoy's appearance in this organization's two reelers for some time to come.

McCoy will continue to appear as the "short" of the Earle-McCoy team for awhile, although plans for producing suitable Century Comedies with him as featured comedian are now taking form.

Julius Stern of Century to Hollywood

Julius Stern, president of Century Film Corporation, producers of the two reel Century Comedies, has left New York enroute to Hollywod and his studios.

State Right Sales of Current Week

Fred Thomson's Six Westerns

(Monogram Pictures Corporation)

Masterpiece Film Attractions	Philadelphia	E. Penn: So. Jersey, Del.
Specialty Film Company	Dallas	Tex., Okla., Ark.
Sociedad Gen. Cinematografica	Argentiine, Peru, Chile,	Equa., Para., Bol., Uruq.

Single Reel Subjects

(Hepworth Distributing Corporation)

John J. Iris	New York City	New York and No. New Jersey
Eastern Feat. Film Co.	Boston	Six New England States

"The Unknown Purple"

(Truart Film Corporation)

American Feature Film Co.	Philadelphia	E. Penn., So. Jersey, Delaware
All Star Distributors, Inc.	Los Angeles	California, Nevada, Arizona, Ha.

Three Richard Talmadges

(Truart Film Corporation)

American Feature Film Co.	Philadelphia	E. Penn., So. Jersey, Delaware
Universal Pictures Corp.	Tokio	Japan

"The Empty Cradle"

(Truart Film Corporation)

Rex Film Co.	Detroit	Michigan

Pathe Program Announced for January 20

A new Pathe serial, "The Way of a Man," is on the Pathe schedule for January 20th with the release of the first episode.

Other releases by Pathe on January 20th are "Smithy," a two-reel comedy starring Stan Laurel; and "The Bar-Fly,' one of Hal Roach's "Dippy-Doo-Dads" comedies with an all-animal cast.

The closing chapter of Ruth Roland's serial, "Ruth of the Range," a version of the old theme of "The Black Sheep" in "Aesop's Film Fable" and Pathe Review completes the program.

The highlights of Pathe Review are: "A Secret of Asia," showing the Sacred Twelve Hundred in the ancient Angkoe-Wat, Siam; "Where Life Has No Frills," a glimpse of life in the Blue Ridge Mountains; "Re-creatiing the Life of Five Million Years Ago," a popular science number; and a Pathecolor study of "The Mountain Stream."

Yale University Press at Vitagraph Studio

The Yale University Press has taken over extensive space at the Vitagraph Studios in Brooklyn N. Y., where much of the interiors for the remaining photoplays of the "Chronicles of America" series will be filmed.

The first three numbers of this series, "Columbus," "Jamestown" and "Vincennes," are now being shown throughout the country.

The fourth, titled "Daniel Boone," has just been released by Pathe.

Two subjects, "The Frontier Woman" and "Wolfe and Montcalm" were recently completed; and four others, including "The Gateway of the West" and "Peter Stuyvesant" are now in various stages of production.

Arresting scenes from "The Bar Fly," a one-reel Dippy Doo Dad comedy, produced by Hal Roach for release by Pathe

If you want excitement you will get it in this Two-Reel "Our Gang" Comedy, "Tire Trouble," which Hal Roach produced for Pathe.

Universal Completes "Big Boy Blue"

This is the Sixth and Last of Fourth Leather Pushers Series

FILMING of "Big Boy Blue," the sixth and last production of the "Fourth Leather Pushers" series has just been completed at Universal City. Billy Sullivan is the star, having succeeded Reginald Denny as the lead in these two reelers.

The pictures are all adaptations by Scott Darling from the magazine stories by H. C. Witwer. They were filmed under Edward Laemmle's direction.

Sullivan was chosen from a big field of prospective candidates for the role of Kid Robertson to succeed Denny. The various series of "Leather Pushers" not only made Denny a star but featured prize fighting to the screen.

Denny was removed from the fighting pictures to star in a Universal-Jewel feature of automobile racing. This picture, "Sporting Youth," soon to be released, is said to be greater than "The Abysmal Brute," in which Denny made his first bow as a star of multiple-reel productions.

Each of the new "Leather Pushers" is a complete story in itself, containing much comedy and a whirlwind scrap. Sullivan is a boxer and in each picture an opponent was chosen from the motion picture field's boxers. In the last one Sullivan had his adversary Phil Salvador, one of the Pacific coast's lightweights, who has been constantly with the screen star as his trainer since his advent into the fight pictures.

Edward Kennedy and Hayden Stevenson, who were in all of the Denny "Leather Pushers," also played in the Sullivan films.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Johnnie Fox Jr., Finishes Comedy "About Face"

Johnnie Fox, Jr., recently signed by Educational-Juvenile Comedies, has finished his work in his first picture for that company under the direction of Arvid Gillstrom. It is a Boy Scout comedy and is titled "About Face."

Johnnie will be remembered as the tobacco chewing kid in "The Covered Wagon." He has appeared in many pictures in support of well known stars.

Rogers' Satire on Little Theatre Movement

Will Rogers' next comedy for Pathe is to be a satire on "The Little Theatre Movement."

Rogers will play the role of a Russian actor who comes to this country and appears under the auspices of "The Warehouse Players."

Rogers' portrayal of the European "artist" with his futuristic ideas, professional temperament and mock air of repression is declared to be the funniest of the recent burlesque characterizations Rogers has enacted for the screen.

Governor Pays Tribute to "America" Series

Following a special showing of "Columbus" and "Jamestown," the first two releases of Pathe's "Chronicles of America" series of photoplays, at the Lyric Theatre in Richmond, Va., before a distinguished gathering of educators and state officials, including Governor E. Lee Trinkle of Virginia, these two pictures and the series of historical dramas of which they are a part were made the subject of an enthusiastic endorsement on the part of the state's executive.

Resume of Current News Weeklies

FOX NEWS, VOL. 5, NO. 27—New York City—Veterans of days of Greeley, Dana, Bennett, Pulitzer, gather at Newspaper Club. St. Petersburg—A cold winter in Dixie—with the North enjoying a mild season. New York City—U. S. sends two financial experts to help the Allies fix German capacity to pay. Waltham, Mass.—Playful chap of 77 claims he is champion string winder. Seattle, Wash.—Santa Claus forgot the bears in the city zoo. Berlin—Winter sports begin at the Potsdam Yacht Club—Sail skating. Washington, D. C.—Woodrow Wilson, at 67, receives automobile as birthday gift. Tokio—Japan's annual exhibit of finest chrysanthemums. Chicago, Ill.—Sandy James drives nails with hand. Astoria, Ore.—Salvage crew blows up derelict ship. Arizona—On the Coconino National Range is one of America's largest herds of sheep.

FOX NEWS, VOL. 5, NO. 28—Tokio—Torrential rain storms flood and add to suffering of stricken Japanese. Philadelphia, Pa.—Mummers, in gorgeous array of vari-colored costumes, celebrate with annual New Year parade. Brooklyn, N. Y.—U. S. S. Wyoming, flagship of the Atlantic Fleet, departing for Panama maneuvers. Los Angeles, Cal.—Sam Brown, 742-lb. pet bear, acting as watchdog. Culver City—Racing is resumed in southern California. Manchester, N. H.—Though covered with ice, the Old Swimmin' Hole lures hardy New Englanders for a plunge. Miami—Under palms of Dixie, William J. Bryan begins his winter Bible class with record attendance. Newburgh, N. Y.—America's Olympic team of skaters has a final workout before sailing to Europe.

PATHE NEWS, NO 1—Chamonix Switzerland—On snow-carpeted Alpine slopes, kiddies receive daily ski-lessons. Washington, D. C.—Sec'y of Agriculture Wallace and Senator Magnus Johnson in cow-milking contest. Miami, Fla.—William J. Bryan conducts outdoor "Sunday School." Washington, D. C.—Grounds of Executive Mansion are opened to public. Newburgh, N. Y.—American ice-champions prove their fitness in farewell trials before sailing abroad. Philadelphia, Pa.—Bizarre, extravagant, picturesque! Lavish and comic costumes mark Quaker City's annual pageant.

A NATIONAL REFERENDUM—The Bok Peace Plan was open to every citizen of the United States. The American Peace Award submits this plan to a nation-wide referendum—Pathe News presents a pictorial outline and asks members of the audience to vote their approval or rejection. Boston, Mass.—(Boston only) Boy Scouts interested in nautical operations. New Orleans, La.—(New Orleans only) Thousands of the city's little ones made happy during Yuletide festivities.

PATHE NEWS NO. 2: Athens, Greece.—Thousands join in monster demonstration confirming government's plea for the return of Venizelos. Pekin, Ill.—34 die in disastrous factory blaze. San Pedro, Cal.—Pacific fleet leaves for Panama. Miami Beach, Fla.—While North shivers, fortunate vacationists enjoy the Sunny Southland. Cleveland, Ohio—Passion Players find rest on snow-covered hills. Pittsfield, Mass.—Vacationists tobogan behind auto speeding at 30 miles an hour. Pasadena, Cal.—Beauteous blooms exhibited in annual Rose Tournament; In the Limelight. Anacostia, D. C.—Pathe News pictures of type of airplane that will accompany Shenondoah to Pole. Berlin, Germany.—French workers aid destitute Germans. New York City, N. Y.—Breitbart, European strong man bears 3,400-pound platform on chest. New Orleans, La. (That Territory Only)—Delante, with Lee Up Catches New Year's Day Handicap for prize of $5,000. Miami, Fla. (That Territory Only)—Picturesque floral floats mark Miami's Fruit and Flower Fete.

KINOGRAMS NO. 2317: Culver City, Cal.—Racing is revived in Southern California; Washington—Four thousand attend White House reception; Philadelphia—Mummers march in annual pageant; New York—Father C. M. De Heredia, authority on fake spirit mediums shows how some of their tricks are performed; Gizeh, Egypt—Great crowds attend annual carnival; New York—Old time autos sputter through streets in reliability run; Newburg, N. Y.—Olympic skaters in farewell tryouts before sailing for Europe.

KINOGRAMS NO. 2318: Pekin, Ill.—Plant where dust explosion occurred is left in ruins, rescuers search for bodies of forty believed dead; San Francisco—City welcomes bluejackets from French ship Jeanne d' Arc; Schenectady, N. Y.—Build

When an inventor tries to demonstrate, it is to laugh. Snub Pollard has "The Big Idea," a Pathe Comedy.

"The Call of the Game" is a one-reel Grantland Rice Sportlight picture, released by Pathe

world's greatest electric generator; New York—Sell rum boats seized by government; Norwalk, Conn.—Babe Ruth visits pottery shop and tries hand at work; Pasadena, Cal.—Great crowd watches annual tournament of roses; San Francisco—Widow of former President Theodore Roosevelt and son Kermit sail for China; New York—Go back to days of 1880 in dress to ride in horse drawn cabs; Pasadena, Cal.—Navy football team meets Washington state in first gridiron battle of year.

Century Comedies Secure Two New Performers

Frank Alexander, whose motion picture work dates back to the Keystone Cops days, has become a member of Century Film Corporation's stock company, and will play his first role in "Past and Present," now under way by Bob Kerr, the director.

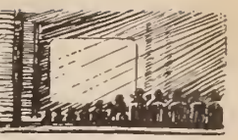
Betty Young, late from New York and Ziegfeld's "Follies" has joined Century Film Corporation. In the role of ingenue, Miss Young makes her bow to Century fans in Noel Smith's "Checking In," in which Pal, the dog-star plays the leading role.

Duane Thompson to Play Opposite Vernon

Miss Duane Thompson has been selected to play opposite Bobby Vernon in a Christie Comedy designed to shed light on some new comedy angles associated with the average struggles in the modern divorce court.

Al Christie is directing and the cast includes Bud Fine, Victor Rodman and Billy Bletcher.

Pre-release Reviews of Features



"The Love Master"

(First National—6779 Feet)

(Reviewed by Laurence Reid)

HIGH up in the vast open spaces — with a sweeping expense of snow — and fir trees and pines and rugged mountains forming a most fitting background, Laurence Trimble unfolds his latest dog story which he fashioned in collaboration with James Murfin. The picturesque atmosphere is as elemental as the tale. The vistas are positively awe-inspiring and against them is enacted a simple drama of dog devotion and romance to permit Strongheart an opportunity to show his love and friendship. The picture is chock-full of personality.

If the story concerning the human players is of little consequence and is somewhat jumpy in its development, there is a fulsome quota of interesting detail and incident which furnish a rousing kick. Strongheart gives further demonstration that he is one of the most capable actors on the screen. And Trimble provides him with a mate to help out the thrills and comedy. Comedy? There is plenty of it—not only in the captions—but in the canine expressions. The dog hero, through ardent courtship, wins Lady Jule away from the wolves. A delightful touch. He is also something of a psychic—because he howls away the spectre of death when it comes stalking in the human hero's cabin. He has seen the dread vision.

Trimble furnishes plenty of suspense and surprise. The young outcast of society is planted as dead for a moment—but Strongheart in his ministrations returns him the spark of life. The suspense is keen during the dog race—the outstanding highlight of the feature. While there are several entries carrying larger teams—the hero's entry of three dogs captures the stakes. And what a race! Over the white plains, around white embankments, up and down dizzy crags—these teams travel. There are innumerable spills and the action is stirring and compelling. A truly inspiring sight—photographed with long shots and close-ups.

The finish clears away the difficulties by presenting a he-man fight —a rescue of his mistress by Strongheart and a neat comedy flourish—as the Strongheart children are introduced. It's a "wow"—this picture—sure-fire in its appeal—and carrying physical action of a high order.

THEME. Melodrama of frozen North revolving around a dog's devotion to his mate and master. His pluck and perseverance bring romance and honor to his owner.

PRODUCTION HIGHLIGHTS. The marvelous backgrounds. The fine atmosphere. The thrilling dog-race. The scene when dog frightens away spectre of death. The good comedy. The titles. The capable work of cast.

DIRECTION. Makes an excellent elemental picture — which carries a most realistic punch. Gets fine results from animals and humans. Stages it amidst awe-inspiring settings. Brings out fine incident.

EXPLOITATION ANGLES. Play up Strongheart. Mention the marvelous backgrounds — and the dog race. Ballyhoo with police dog. Dress lobby.

DRAWING POWER. For any type of house, anywhere.

SUMMARY. An excellent elemental melodrama of frozen wastes — with dog star demonstrating his marvelous intelligence. Strong in thrills, action, suspense, incident and comedy. Capitally titled.

THE CAST

David.....Harold Austin
Sally.....Lillian Rich
Uncle Andy.....Walter Perry
Alex. McLeod.....Hal Wilson
The Ghost.....Joseph Barrell
Jean LeRoy.....John Richardson
..... Strongheart
Mrs. Strongheart.....Lady Jule

By Jane Murfin and Laurence Trimble. Directed by Laurence Trimble. Photographed by Charles B. Dreyer.

SYNOPSIS. Outcast from society finds refuge in small settlement of frozen North. He has a devoted friend in shepherd dog who is also the friend of the only girl of community. They have a love affair — which prompts the dog to find a mate. He returns with one and sets up housekeeping in vacant blacksmith shop. The dog wins a race for his master — and punishes the fur thieves who eventually attack the heroine.

"Flaming Barriers"

(George Melford—Paramount—Six Reels)

(Reviewed by Frank Elliott)

HERE'S another one of those entertaining Byron Morgan automobile stories which enjoyed such a vogue when Wallace Reid starred in them. This one, like some of Morgan's former efforts, deals with motor truck-fire fighting apparatus in particular. And it is by far the best plot this popular writer has worked out. Most folks today are automobile fans. Therefore, you have a sure-fire box office picture in this offering.

Perhaps the biggest selling argument the production has is the realistic forest fire depicted. It is one of the best ever staged for the camera and takes place in the heart of a beautiful mountain region. The blaze is sweeping down the sides of the mountain toward a party of several dozen tourists camping for the day. The only way of escape is via a wooden bridge toward which the flames are also spreading. The government aerial patrol landing in the camping site, is injured when struck by the propeller. Jacqueline Logan "hops off" to get aid. Then the action starts as Jacqueline drives her father's new fire truck up the mountain side and saves the bridge long enough for the tourists to drive to safety. This is but a brief sketch of the big moments of the film.

The opening scenes in a typical "Main Street" village are filled with comedy as well as dramatic situations. There is real humor in the local fire fighters arriving after the house burns to the ground and the village wise cracker tells the "chief" that he has been missing some good fires this season.

Jacqueline Logan is appealing in the leading feminine role, Antonio Moreno is a convincing hero and Robert McKim lives up to his reputation as one of the screen's best villains. Walter Hiers puts over several laughs, especially when he drives the horse-drawn fire truck up the mountain side—but forgets to bring along the hose. But after all is said and done, it is the forest fire that will put this picture over.

THEME. A comedy drama dealing with the big opportunity which comes to a manufacturer of fire fighting apparatus to demonstrate his newest motor truck and the efforts of an unscrupulous suitor for his daughter's hand to ruin that chance.

PRODUCTION HIGHLIGHTS. The forest fire. The airplane scenes. The driving of the fire truck up the mountain side. The staging of a fake fire. The fine acting. The camera work.

EXPLOITATION ANGLES. Borrow a fire truck and drive it about town with appropriate advertising. Play up that it was written by Byron Morgan. Hold a special firemen's night. Tie up with local truck makers, the forest-fire prevention folks, etc.

DRAWING POWER. This one is suitable for first run houses.

SUMMARY. These Byron Morgan stories are real entertainment because they deal with real folks. They have always been box office successes when put in screen form. This one will be no exception to this rule.

THE CAST

Jerry Malone.....Jacqueline Logan
Samuel Barton.....Antonio Moreno
Henry Van Scythe.....Walter Hiers
Patrick Malone.....Charles Ogle
Ed O'Halloran.....Luke Cosgrove
Joseph Pickens.....Robert McKim

By Byron Morgan. Directed by George Melford. Scenario by Harvey Thew. Photographed by Charles G. Clarke.

SYNOPSIS. Patrick Malone, manufacturer of fire fighting apparatus seeks an opportunity to demonstrate it but Pickens is doing all he can to wreck the concern, hoping thereby to come in at the psychological moment and win Pat's daughter. He even has an expert come from New York to aid him, but the expert falls in love with the daughter and when there is a big forest fire he assists the girl in getting the fire truck to the scene.

"Gentle Julia"

(Fox—5837 Feet)

(Reviewed by Laurence Reid)

ANOTHER of Booth Tarkington's whimsical studies of adolescence has been transplanted for the screen. Like "Seventeen," which featured a romantic youth, this story depicts the heart urgings of a member of the opposite sex. It is skillfully transplanted—and conquers easily and surely because of its accurate drawing of adolescent character. Nothing has been added to Tarkington's tale—and nothing has been taken away. The psychology of the youthful mind which he draws so faithfully is caught by the director who unfolds his scenes and presents his characters with sympathetic treatment.

Any analysis of the picture in terms of drama would spell disaster. We are not looking for tense dramatic scenes here. It merely tells a simple story of a young girl's awakening to the call of romance—and her effort to be sweet and kind to her admirers while indulging in flirtations.

The author's whim to make one of her suitors suffer the pangs of unrequited love is finely realized in this compelling little study. The country boy, not as matured as the object of his affection, extracts sympathy. He makes a mess of his courtship after the manner of every adolescent youth through his clumsy manœuvres. The customary childish tormentor is also very much in the picture. While this figure is usually represented by a mischievous brother, here it is sketched by an irrepressible niece—who sees to it that the admirers she doesn't approve of are eliminated.

She works in the interests of the clumsy boy—whose tragedy of feeling himself discarded prompts him to run away. But Julia returns from the city a sadder and wiser girl. The man of the world who had fascinated her proves to be a figure of clay. And so the two youngsters are brought together and all the torments are scattered through the faith they have in each other.

The picture is suggestive in its atmosphere—and its figures, seemingly, step from the book, particularly the figure of the childish teaser as played by Mary Arthur. She easily steals the acting honors. Indeed so adaptable is she in temperament and appearance that Tarkington might have had her in mind when he sketched her. Bessie Love and Harold Goodwin, as the romancers, are thoroughly in character.

THEME. Romantic drama of love-struck girl who raises havoc with masculine hearts. Her youthful admirer believes himself victim of unrequited love, but his loyalty and affection win back heroine's affection.

PRODUCTION HIGHLIGHTS. The exceptional acting by Mary Arthur as irrepressible child. The excellent atmosphere. The genuine feeling for their parts by Bessie Love and Harold Goodwin. The incidental romantic by-play.

DIRECTION. Has truly caught the Tarkington flavor, incorporating all the author's deft touches. Has handled plot well and builds clever incident. Gets fine results from players in general and Mary Arthur in particular.

EXPLOITATION ANGLES. Play up author's name. Tie up with book dealers on sale of book. Mention cast—and feature Mary Arthur. Put on a "kid" number for prologue. Bill it as clever picture of youthful romance.

DRAWING POWER. Good audience picture.

SUMMARY. A splendid picture of its type. Figures are real and so is atmosphere. It releases delightful humor and plenty of incident. Is finely acted.

THE CAST

Julia	Bessie Love
Noble Dill	Harold Goodwin
Randolph Crum	Frank Elliott
John Atwater	Charles K. French
Newland Sanders	Jack Rollins
George Plum	Bill Irving
Kitty Silver	Mlle. Sul-te-Wan
Herbert Atwater	William Lester
Mrs. Herbert Atwater	Gypsy Norman
Florence Atwater	Mary Arthur
Herbert Atwater, Jr	Richard Billings
Henry Rooter	Edwin Johnson

By Booth Tarkington. Scenario by Donald Lee. Directed by Rowland V. Lee.

SYNOPSIS. Young girl reaches adolescence and plunges into romantic adventures, unconscious of havoc she raises with masculine hearts. Her particularly devoted friend is bewildered over her willingness to forget him in her flirtations. She is attracted to city admirer much older than the boy—but she suffers disillusionment and returns to her erstwhile sweetheart.

"The Whispered Name"

(Universal—5196 Feet)

(Reviewed by Laurence Reid)

ONE may guess from this title that the story concerns divorce with all its attendant problems—the difficulty of keeping the proceedings suppressed, the blackmailing incident, the shame of the innocent parties in being given publicity—and what not. It isn't a smooth story and the scenes are not carefully dovetailed—and it develops several conveniences before it gets deep in its romance.

The heroine, a trusting girl from the country, runs away with a young scamp believing his matrimonial ambitions sincere. A bystander in a city hotel lobby overhears their conversation and intrudes—and remains to console the girl after the tempter beats a hasty retreat. He will see her safely home—but a scandal-sheet editor and a crooked lawyer employed by the rich bystander's wife plant a couple of witnesses in the heroine's room and they take a flashlight of a fatherly embrace. The convenient touch enters when the girl is next shown operating a typwriter as the editor of a sob-sister page. And she blossoms forth in clothes which would appear to be beyond her income. The editor, depicted as one of the fearless and honest type, falls in love with her.

The plot becomes involved here—but is easy to follow because the scenes are firmly planted. His managing editor is also the publisher of the scandal sheet—and he learns the identity of the fair co-respondent. He sends her to interview the rich bystander's wife—and the girl discovers the facts. She is blameless—but the flashlight photographs give her away. But the editor trusts her and all ends well. Meanwhile a reconciliation is effected between the rich couple—the trouble having been started by the blackmailers.

The picture becomes talky in its conflict of divorce—but it is fairly interesting. The newspaper setting is more of the studio than real—but otherwise the scenes are true to their atmosphere. It carries a plot which is recognizably real— and is competently acted. Some of the physical combat could be eliminated without spoiling the story.

THEME. Domestic drama revolving around divorce—showing the power of blackmail in bringing misunderstanding and distrust into happy wedded life.

PRODUCTION HIGHLIGHTS. The scene when rich married man is caught by flashlight photographers. Scene when girl interviews his wife. The good incident. The able acting by Charles Clary, Mary Mersch and Niles Welch. The sustained interest.

DIRECTION. Works out involved plot so that it is always intelligible. Atmosphere is fairly effective. Builds to climax in dramatic fashion. Might have dispensed with physical combat.

EXPLOITATION ANGLES. Mention that it is adaptation of play by well-known authors. Play up the divorce angle—showing that parties contemplating it are often inspired by outside influences such as blackmail. Use heralds and teasers.

DRAWING POWER. For program houses.

SUMMARY. A domestic drama developed along familiar lines—but which succeeds in carrying fair interest through dramatic scenes. Story highly involved but easy to follow. Doesn't carry much punch. Is capably treated.

THE CAST

Anne Gray	Ruth Clifford
Langdon Van Kreel	Charles Clary
Robert Gordon	William E. Lawrence
Marcia Van Kreel	May Mersch
Craig Stephenson	John Merkyl
John Manning	Niles Welch
Fred Galvin	Hayden Stevenson
The Office Boy	Buddy Messenger

By Rita Weiman and Alice Leal Pollack. Scenario by Raymond L. Schrock. Directed by King Baggot.

SYNOPSIS. Country girl is influenced to run away to city with a designing youth on the promise of matrimony. A guest in city hotel discovers the villainy and offers to protect her. This guest is a rich man whose wife is instituting divorce proceedings. A blackmailing editor of a scandal sheet, employs flashlight photographers to get evidence against him—evidence which implicates the innocent girl. She gets employment on newspaper and a romance is established with the editor. Her honor is vindicated and the quarrelsome rich couple are reconciled.

"The Wanters"

(Stahl—First National—6500 Feet)

(Reviewed by Laurence Reid)

A SYMPATHETIC treatment of the plot and characterization coupled with an effective melodramatic climax succeed in saving this story—and lifting it above the average program offering. The central idea is not new—having served in various guises since it was first introduced. It presents a natural craving for things we cannot have—a craving which affects even the most exclusive circles. Thus is found a reason for the title. While it follows familiar lines it offers moments of interest—having been adequately cast and striking home occasionally with its dramatic touches.

The central figure is a maid in a wealthy home who marries a member of the family and is given the luxury she craves. Though pretty clothes and a life of ease are her reward she also wants friendship and confidence. And these two priceless gifts are denied her by her husband's snobbish relatives. Feeling herself unwelcome in the house she becomes desperate and runs away. Which introduces the melodramatic climax. The scene carries a punch for she catches her foot in a railroad switch and nearly loses her life before her husband rescues her.

The director establishes his point—that happiness doesn't necessarily result from attaining luxuries. He has mounted the picture in a first rate manner—even though his atmosphere does not always harmonize with the real thing. And the boorish behavior of the relatives is often out of focus with life. The picture has backgrounds which register society and wealth—the estates and country clubs giving it a certain tone. And the photography is excellent and places these settings to advantage. The central figure extracts sympathy through the director's treatment—and the capable interpretation by Marie Prevost and a well-balanced cast.

THEME. Society drama revolving around youth marrying beneath his station — with the wife receiving the snubs of his relatives. Points out craving for luxuries which do not build happiness.

PRODUCTION HIGHLIGHTS. The excellent settings. The tone of the production. The capable performances by Marie Prevost, Robert Ellis, Norma Shearer and Gertrude Astor. The climax when husband rescues his despairing wife.

DIRECTION. Builds his story well and succeeds in maintaining interest despite obviousness of theme. Gives it sympathetic treatment. Doesn't suggest that he is offering a preachment.

EXPLOITATION ANGLES. Use the title in teasers to create interest in picture. Play up that luxuries do not measure up with craving for happiness. Play up cast.

DRAWING POWER. Good audience picture — which should attract feminine patrons.

SUMMARY. Here is an orthodox society drama — which doesn't present anything new in plot or characterization. The conclusion is anticipated far in advance. But it is well produced — and given good treatment. Capably acted.

THE CAST

Myra Hastings ..... Marie Prevost
Elliot Worthington ..... Robert Ellis
Marjorie ..... Norma Shearer
Mrs. Van Pelt ..... Gertrude Astor
Theodore Van Pelt ..... Huntley Gordon
Sonny ..... Richard Headrick
Mrs. Worthington ..... Lillian Langdon
Mary ..... Louise Fazenda
The Star Boarder ..... Hank Mann

By Leila Burton Wells. Scenario by J. G. Hawks and Paul Bern. Directed by John M. Stahl.

SYNOPSIS. Maid in home of wealthy society people craves luxuries denied her. Social liion surprises her donning one of her mistress' gowns and is attracted to her beauty and charm. She is discharged, but the youth proposes and is accepted. She is brought back to the house, but is snubbed by the relatives. Disillusioned by the sham of society she runs away. Her husband follows and saves her from being killed by a train.

"The Great White Way"

(Cosmopolitan—9800 Feet)

(Reviewed by Laurence Reid)

HAVING to do with the picturesque sporting life of Broadway; with the spirit of the bright lights as exemplified in its whirl of pleasure; with its background composed of the theatre, the dance-hall, the race-track and the bee-hive interior of a metropolitan newspaper; with resourceful men and women—representing brains and brawn, and presenting for good measure various celebrities of the Big Street which brought them fame and fortune, "The Great White Way" may be safely catalogued as a novel and interesting adventure in screenland.

The picture comes the closest of any of typifying the atmosphere of Broadway—and while its central idea is rather conventional, it is filled with so many entertaining highlights—incidental to the amusement world—that it is certain to score everywhere as a sparkling success. Its very title—and the depiction of the night life, will surely attract audiences. But once in their seats, the spectators will follow its rushing action and incident and catch the true character of the hum and whirl of Broadway.

H. C. Witwer's original yarn was known as "Cain and Mabel," and characteristic of most of his tales it concerns a pugilist who fights his way to the championship in order to play square with his sweetheart. That the both of them are pursued by a villain has nothing to do with the entertainment qualities. The villainy is written into the script—and it offers the necessary conflict. The noticeable feature is its compact movement of action—which must have been a task for E. Mason Hopper, the director. He had considerable threads to weave together—yet he has constructed a picture which is perfectly dovetailed in scene and incident—and he has not neglected in introducing sidelights which offer variety and give the picture much of its atmosphere.

An exceptionally graphic fire is depicted. The circus-like touches present life back stage with the Follies chorus rehearsing, a vivid steeplechase at Belmont Park, a realistic prize fight and innumerable scenes in keeping with the character of Broadway. It is peopled by screen and stage stars, editors, cartoonists, writers, and men from sporting circles. In all a capital sure-fire box-office picture. It is well titled, expertly directed and played with dash and authority.

THEME. Comedy-drama of a pugilist popularized by sharp press-agent — who seizes opportunity to match him romantically with famous dancer.

PRODUCTION HIGHLIGHTS. The many celebrities in cast. The fine work by cast in general and Anita Stewart, T. Roy Barnes and Oscar Shaw in particular. The detail. The fight. The fire. The atmosphere.

DIRECTION. Has done a praiseworthy work in fashioning such a kaleidoscopic picture. Holds interest through rushing action and varied incident. Carries out real atmosphere. Gets fine results from cast.

EXPLOITATION ANGLES. The names in the cast. Use them. Use the title. Play up all the highlights. Bill it as true replica of Broadway. Go the limit.

DRAWING POWER. Should sell out everywhere.

SUMMARY. A fast-moving, often exciting, always amusing picture of Broadway life — the life of the white lights — with scenes accurately drawn. Carries rich atmosphere and a varied assortment of scenes.

THE CAST

Mabel Vandergrift ..... Anita Stewart
Jack Murray ..... T. Roy Barnes
Jos Cain ..... Oscar Shaw
Duke Sullivan ..... Tom Lewis
City Editor ..... Harry Watson
Brock Morton ..... Hal Forde
Adolph Lutz ..... Dore Davidson

And Olin Howland, Arthur Brisbane, Tex Richard, Ned Weyburn, Irvin Cobb, H. C. Witwer, Pete Hartley, and twenty others from newspaper, pugilistic and race-track circles. Also the entire Ziegfeld "Follies" Chorus.

By H C. Witwer. Adapted by Luther Reed. Directed by E. Mason Hopper.

SYNOPSIS. Press agent is employed by American welter-weight champion to put him over with public. He links the "champ" up with prominent dancer, gets their names on the front pages — with the result that both become extremely famous. Discarded suitor of heroine embarrasses them, but the pugilist saves his reputation and wins girl's love by defeating British champion.

Opinions on Current Short Subjects

"He Loops to Conquer"
(Universal—Two Reels)

THIS one is Number 2 in Series Number 4 of the Leather Pushers. Bill Sullivan, Hayden Stevenson and Ruth Dwyer are the principals and they all acquit themselves nicely. The quality of this series is enhanced by this release and it should prove an excellent part of any program.

Joe Murphy, having lost Kid Roberts, takes under his managerial wing a new protege and "find," Kid Robertson, whom he matches against the Amazon Panther. The Kid and Ptomaine Tommy, his trainer, are doing some roadwork when they meet a motion-picture unit. The Kid falls for the star and accepts her invitation to appear in her picture. Too many close-ups under the glaring Klieg lights injure the Kid's eyes, which the ingenue tries to heal, she having fallen in love with the Kid. The night of the fight arrives, but no Kid Robertson. Joe learns he has been asked to make some scenes in a plane, and he and the girl rush to the flying field and see the pilot "stunting" in order to make the Kid dizzy, and the whole movie stunt being framed to keep the Kid from winning his battle. They rush the Kid to the ring where he gets the worst of it the first few rounds, finally managing to win by a lucky punch.—TOMHAM.

"A White Wing Monkey"
(Universal—One Reel)

JOE MARTIN shines in this comedy as "Joe the Monk," a street cleaner. He recovers money which a thieving organ grinder has stolen, and restores the currency to its original owner who is most grateful. He again shows himself as a hero when he rescues a child away from a dangerous escaped lion. Here we have thrills, cleverness and comedy. This one will register with the grown-ups and should please the children mightily.—TOMHAM.

Pathe Review No. 3

VERY interesting, entertaining and instructive are these Reviews generally and this is no exception. It contains "A Secret of Asia," showing the Sacred Twelve Hundred in the ancient Angkoe-Wat, Siam; "Where Life Has No Frills," a pictorial exposition of some of the crude contraptions still employed in certain Blue Ridge sections; "Re-creating the Life of Five Million Years Ago," one of the Popular Science Series of the screen; and a Pathecolor study of "The Mountain Stream."

"Lest We Forget"
(Educational—One Reel)

A modernized revival of the songs you used to sing, is the way the press agent describes this picturization, into which is woven a number of the old song stand-byes. Following each few feet of film is the chorus of some popular song of the past, such as "Tenting Tonight On The Old Camp Ground," "Mother Machree," and others.

In each instance as the words are flashed on the screen the audience is persuaded to sing. Thus the house patrons are allowed to entertain themselves, an always-popular form of entertainment.—CHESTER J. SMITH.

Stan Laurel in "Smithy," a two-reel comedy produced by Hal Roach for Pathe, isa s busy a civilian as he is a soldier

"The Bar-Fly"
(Pathe—One Reel)

THESE monkeys certainly portray drunken persons in a realistic manner and manage to get a great deal of comedy out of this one. One makes his own home brew and the two who drink too much of it finally manage to stagger home. One finds his wife waiting for him with a rolling pin while the "baby" is hitting up another kind of a bottle in his crib. The "police" raid the bootlegger's place in regular modern fashion. These "Dippy Doo Dad" comedies are always funny and a distinct novelty. This one is equal to any of its predecessors.—TOMHAM.

"The Black Sheep"
(Pathe—One Reel)

THE old classic theme of "The Black Sheep" is nicely portrayed in the current Aesop Fable series of cartoons. Only this time the black sheep is a dog. And the artist manages to provide a great deal of comedy through the "mugging" of his subjects. When the black sheep comes home dizzy after smoking his first pipe he is driven from home. He manages to rescue a chicken from a hawk and is given a Carnegie Medal for bravery which finally brings him home with the bacon. Novelty and comedy enough for any kind of audience as a sure fire filler.—TOMHAM.

"Smithy"
(Pathe—Two Reels)

STAN LAUREL is cast as a "Buck" private in the army and welcomes a return to civil life to escape the tyranny of an officious sergeant, portrayed by Jim Finlayson. After an almost vain search for a job, and arrayed in a misfit suit from the commissary department of the army camp, the comedian finally secures a position with a construction company and by a fluke is made superintendent. When the head of the company learns of his mistake he visits the scene and discharges his temporary foreman. Then the comedian leans carelessly against the house he had built and it crashes to the ground. During his brief career as foreman he enjoys the opportunity of discharging his former sergeant who had also returned to civilian life. When the comedian re-enlists in the army he encounters his former sergeant in the service and another milestone is chased away to a fadeout. This will provide enough comedy for any program and the actions of the comedian when he is entangled with tar and shingles upon a roof should arouse the most lethargic to hearty laughter.—TOMHAM.

"Stay Single"
Christie-Educational—Two Reels

A GOOD story well told is this comedy with Dorothy Devore in the leading role. It reeks with fast action and humorous situations. Some of the stuff may be old but it is nevertheless effective.

It is the tale of a discontented youth who is advised by a newly married young lady that the best way to get a raise in wages is to tell the boss that he has taken unto himself a wife, even though the statement is without truth.

The deed is accomplished and the boss insists upon coming out to the house that night to meet the wife. The newly married couple lives next door and in the emergency she is persuaded also to serve for the occasion as the wife of the youth.

Things go fairly smoothly until the boss of the young married man also decides to call that night. As they emerge from their respective calls each insists that the other return with him to meet the wife of his employee. There follows some exceptionally fast work on the part of Miss Devore, who is kept busy jumping fences between the houses to fulfill her dual wifely role. It's a picture that is bound to be pleasing to almost any audience.—CHESTER J. SMITH.

"The Caddy"
(Universal—Two Reels)

THIS Century Comedy features Buddy Messinger and produces laughs in a great many places. Buddy, a homeless orphan, is the life of the old orphanage where Sadie and Ella are both in love with him. Ella tries her best to take Buddy away from Sadie. The time comes when Buddy leaves the orphanage and the two brokenhearted girls are left behind. While Buddy is making his way through life as a very fine caddy on the neighboring golf links, Ella and Sadie are adopted by respectable families. It is while Buddy is in the act of stealing a pie that he again meets Ella, but fate is kind to him and he once more finds Sadie, who wins over her foster-mother to adopt Buddy also.—TOMHAM.

Regional News from Correspondents

Kansas City

THE Kansas City Division of the M. P. T. O. A. last week established headquarters at 120 West Eighteenth street, Kansas City, in the new Educational building. An office manager and details of management have not yet been arranged.

The following changes in management and ownership of houses in the Kansas City territory were announced last week:

Electric theatre, Caldwell, Kas., purchased by H. Watson from C. Marshall; Strand theatre, Osage City, Kas., purchased by W. L. Sloop from Harry McClure; Best theatre, Independence, Kas., purchased by W. D. Fite and brother from the Beldorf Amusement Company; Tourney Theatre, McPherson, Kas., purchased by W. J. Gable.

It was a wild scene at the F. B. O. branch in Kansas City last week when word was received that the office had won the $1,000 prize in the sales contest that was conducted nationally. Roy Churchill, branch manager, is still walking up and down "movie row" shaking the hands of exhibitor friends, thanking them for their co-operation.

Here's a real hero in the embryo. Jackie Myron, of Kansas City, who won the Jackie Coogan contest conducted last week by the Pantages theatre, no sooner had received his prize, a 100-pound sack of flour, than he called Mercy hospital, a charitable hospital for children, and turned over his prize to the institution. And Jackie, the theatre and the hospital came in for their share of newspaper publicity.

A novel one-reel film, "Home, Sweet Home," was shown at the Liberty theatre, Kansas City, Monday night under the auspices of the Women's City Club. The picture, produced by the General Federation of Women's Clubs, features the last public appearance of the late President Harding in Washington when he dedicated the "Home, Sweet Home" house. The structure was erected by club women in commemoration of the one hundredth anniversary of the writing of the song by John Howard Payne.

T. J. Johnson, Chicago lawyer, who recently was elected chairman of the Showmen's Legislative Committee of America, addressed the Heart of America Showmen's Club at the Coates House, Kansas City, at a banquet New Year's Eve. The legislative committee was organized last month at the annual meeting of circus and carnival owners to weed out objectionable features of traveling shows.

More than twenty invitations were issued by Frank L. Newman, owner of the Newman and Royal theatres, Kansas City, to the annual New Year's dinner given in honor of employees of the theatres at the Hotel Meuhlebach. The arrangement of the program for the evening was in charge of the employees.

From the number of congratulations that have been in order, a casual observer would think that George Hinton of Kansas City won the Hodkinson sales contest in a walk. But George merely finished second in the southern division, although he is as well satisfied as though he had finished at the top of the heap.

William Levy, former Universal and Fox sales representaive in Kansas City, has forsaken the film business and now is "his own boss." "Bill" is the proprietor of the Owl Florists, a down town floral shop of Kansas City.

After years of hard and diligent toil, "Dad' Meade" of the Meade theatre, Kingman, Kas., will take a well earned vacation. He is planning to spend a few weeks in California while his son, Frank, looks after the theatre.

R. A. White, general sales manager for Fox, spent last week in Kansas City, assisting and lining up the program for the new year and meeting Kansas City exhibitors.

I. J. Barsky, a former Kansas City boy, of Sunset Productions of Hollywood, producers of J. B. Warner and Kenneth McDonald productions, spent the holidays with friends in Kansas City.

Santa didn't overlook the stockings of any branch manager in Kansas City. E. C. Rhoden of First National received some golfing equipment, while Roy Churchill of F. B. O. was given a Gladstone bag. The employees of the respective exchanges were Santa's representatives.

Stanley Mayer, former Goldwyn salesman in the Kansas City territory, now is representing Fox in the Wichita territory, while George West of Arrow Pictures is busy calling on State Righters.

Cecil Vaughn, Pathe manager at Kansas City, and Sam Miller, new Educational manager, have left on trips through the Kansas territory.

Packed houses aplenty greeted the efforts of Dee Filizola of the Empress theatre, Fort Scott, Kas., during the holidays. A photoplay, written, directed, produced and enacted by local talent was the offering. The picture, "When East Meets West," was financed by Mr. Filizola.

Washington

PEEKINGS at First National Washington exchange show the after-holiday leap in film patronage. Generally speaking, holiday and New Year's Eve and New Year showings were well attended. While only a few midnight shows were given in Washington film theatres, attendance was fair to good.

Samuel H. Boyd, private secretary to Harry M. Crandall and a recent Georgetown Law graduate, plans to enter the practice of his profession at an early date. He has been a Crandall amanuensis the last four years.

Barnett Breeskin, son of Conductor Daniel Breeskin, music department Crandall Theaters, was the juvenile artist, who last Wednesday evening broadcasted a cycle of violin solos from the WRC station of the Radio Corporation at Washington. The juvenile maestre played a nocturne by Chopin, and "Etincelles" by Moskowski. His accompanist, Miss Henrietta Hallam, also put two piano solos in the ether, that night.

P. C. Ramsdell, was a Saturday caller at the office of Robert Smeltzer, First National manager. Ramsdell, is assisting his brother, H. K. Ramsdell of Gaithersburgh, Maryland, in operating the three or four film shows a week, now conducted by the Messrs. Ramsdell in Masonic Hall.

Walter Price and staff, including such Goldwynners as Phil Bobys, Arthur Levey, Nat Sauber, and Sam Galanty, are all set for the latest sales drive and are eager to secure the prize dangled before them. J. L. Callard, traveling auditor from the Goldwyn home office spent the past week in the Washington office.

W. E. Smith, district manager for Famous Players-Lasky, visited the offices of Exchange Manager Harry Hunter of Paramount Pictures. Following the visit of Mr. Smith it was learned that Hunter is to attend the convention-conference of Exchange managers at the home office in New York, January 17.

Henry Lego of the Paramount force, spent the holidays at his home in Ames, Iowa.

Miss Anne Christie, for four years in the service of the Washington exchange of Universal, is to be married to Morgan Smith, of Frederick, Md., on January 24th.

Harvey Day, special representative and general manager of Kinogram, spent last Thursday and Friday in Washington as the guest of J. A. Bachman, Washington manager of Educational.

Louis DeHoff, now handling the Baltimore routine for Educational was in the exchange business long before he went under the Whitehurst-Sorieroaegis. He served the old General Film Company for over three years and was at one time connected with the Pathe sales units.

Miss Pauline Cudlett has become a contract clerk in the Educational exchange. Out-of-town visitors on film row included R. T. Hammer of Lynchburg, Lee Insley of Salisbury, Md.; Roy Levey of Baltimore, operating the McHenry theater, there, and a statefighter, Mr. Mishkind.

Miss Helen Harris, film inspector with Universal, is now with the Goldwyn.

R. H. Murray, salesman for Preferred Pictures, returned from a holiday with the family at Pittsburgh.

Reliable advices from Baltimore indicate that the Peabody theater, long a unit of the C. E. Whitehurst chain, there, has been absorbed by other interests and is to shortly reopen. The Peabody was closed down last spring and had been dark ever since.

International News Reel moves to the new Hearst Building, New York Avenue, Washington, in February.

"Let Not Man Put Asunder"

She was a Gambler for money and a Gambler in Hearts!
This Woman in
"Gambling Wives"
This Arrow wonder-picture is one of the sensations of the seasons
A DELL HENDERSON PRODUCTION
SUPERVISION BEN WILSON STORY BY ASHLEY T. LOCKE
SCREEN VERSION BY LEOTA MORGAN

Seattle

THE New Year was ushered into Seattle recently with a vengeance by the seven first run downtown motion picture houses, each of which staged a midnight matinee varying in presentation from the regular bill to an entire vaudeville and picture program, and varying in length from an hour and a half to more than three hours. Standing out among the other shows was the offering of Manager Leroy V. Johnson at the Liberty Theatre. Mr. Johnson used for his program a contest between the residence sections of the city, in which each district vied with the other in an attempt to win the honor of having the most amateur talent. The Blue Mouse Capers, at the Blue Mouse Theatre, under the direction of Henri C. LeBel, presentation manager, and George Greenland, house manager also came in for its share of attention, ranking above the usual performances of the kind.

Announcement was received here this week that work on the new St. Helens Theatre in Shehalis was being rushed as fast as possible, so that the house might be opened in time for a civic celebration the middle of February. The theatre is being built and will be operated by the Liberty Centralia Theatres Company, operating a string of houses in that territory, including the Liberty and Rialto Theatres in Centralia.

Fred Walton, owner and manager of the Liberty, Grand, Dream and American Theatres in Bellingham was a recent visitor in this city. During his stay here Mr. Walon announced that beginning the first of the year he was to close the Liberty Theatre for alterations and complete renovation, and that all attractions booked for that house would be handled in one of the other three theatres.

A baby son was the Christmas present given to E. W. Horsman last week by his wife, thus occasioning the congratulations of many of his friends along Film Row since that time. Mr. Horsman is assistant to the vice president of the Admiral Steamship Company, and is the man most responsible for the placing of motion pictures aboard each Admiral liner that leaves this city for the Orient, for the entertainment of the passengers making the trip.

Reports received here this week indicated that the Dolan-Ripley enterprises, operating a string of theatres in Aberdeen and Hoquiam, had taken over the Princess Theatre in Cosmopolis, formerly owned and operated by Earl W. Davis.

F. E. Lyons, owner and manager of the Lyric Theatre, one of Tacoma's suburban houses, has just purchased a site in a new residence section of that city, and expects in a short time to start construction of a four hundred seat neighborhood house on the property, according to information received in this city recently.

C. A. Swanson, manager of the Everett Amusement Company's string of picture houses in that city, spent a few days here recently arranging bookings to play during the coming month. While here Mr. Swanson announced that plans were rapidly taking shape for the construction of a new Everett Theatre, to replace the house destroyed by fire about three weeks ago.

William Newman, general manager of all Universal theatres on the Pacific Coast, left last week for his headquarters in Portland, after spending a number of days with Manager Robert W. Bender at the Columbia Theatre.

The Douglas Teenie-Weenies, a group of ten four-year old children coached by Professor Douglas of this city, were a special added attraction on the New Year week bill at John Hamrick's Blue Mouse Theatre, where they presented a twenty-minute song and dance revue that met with the instant approval of every audience, and attracted large houses to the theatre.

Melvin G. Winstock, formerly manager of the Warner Brothers' exchange in Portland was recently appointed contract manager for "The Hunchback of Notre Dame" company in Washington, Oregon, Idaho and Montana by L. J. Schlaifer, manager of the local Universal exchange. He will work in conjunction with Vic Gauntlett, special publicity and exploitation manager of the company. Mr. Winstock has had several seasons' experience in handling road tours of photoplays, having managed the "Four Horsemen" company in this territory when that picture was at its height of success a few seasons ago.

A. H. Huot, manager of the Film Booking Offices exchange left here recently for Portland, where a joint sales meeting with the Portland office, under the direction of Northwest Division Manager Louis Metzger, was scheduled. Mr. Huot was accompanied on the trip by the local office sales force, including Alvin C. Bruce, H. M. Glanfield and M. H. Thompson. Before leaving for the conference Mr. Huot announced that he had closed negotiations with C. W. McKee, manager o fthe Heilig Theatre, for the first run exhibition of the entire F. B. O. output for the present season, including eleven pictures released up to the first week of February, beginning the new season.

L. K. Brin, president and general manager of the Kwality Pictures Company, left recently for New York City, where he was to go into conference with heads of the Warner Brothers' organization regarding plans for the coming season. During the time Mr. Brin was to be away, approximately three or four weeks, the exchange was to be under the direction of G. H. DuMond, special representative of the Warner Brothers' organization who has been in the local territory for the last several weeks investigating conditions and making an analysis of the Northwestern field.

Al Rosenberg, president and manager of the De Luxe Feature Film Company, returned to his office last week after a short trip to Portland where he attended the party tendered his brother, Louis, who has just announced his engagement to Miss Gladys Miller of that city. Due to the fact that he left his golf clubs in this city, Louis was expected to return here within a very short time, and again take up his duties as a salesman for De Luxe.

J. S. Woody, general sales manager of Associated Exhibitors

Jack Lannon, joint owner and manager of the Lannon-Sheffield Greater Features exchanges, has been out of the city for a number of days on a sales tour to Spokane and other cities in the Eastern Washington territory. He was expected back here shortly after the first of the year, when he and Mr. Sheffield planned to start a strong campaign on their films for the coming season.

Jack Rue, formerly manager of the Universal exchange in Butte, was a visitor on Film Row recently, where he renewed friendships with a number of the local managers. Mr. Rue left the Butte office after a number of years in that territory, and at present has announced no definite plans for the future.

Members of the Vitagraph sales force in Eastern and Western Washington and Oregon gathered at the local exchange for a sales conference with Manager H .A. Black, preparatory to the beginning of a strong drive on Vitagraph's product for the coming season, scheduled to begin shortly after the first week in January.

LUDWIG G.B. ERB,
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News From Reno

FRANK COSTELLO, manager of the Majestic theatre, gave a Christmas party to the children of Reno and filled his theatre to capacity Christmas Eve, 1200 being present. A Santa Claus distributed gifts to the entire number as well as treats.

Father Time, sitting at the table with his big scythe awaiting the midnight hour and a tiny child dressed to represent 1924 came on the stage as the clock ceased striking and wished "Good cheer and peace to all men." The little girl was driving four little maids, representing, "Faith, hope, charity and good resolutions," an event which added much to the New Year entertainment at the theater and which received much applause.

Mr. and Mrs. J. H. Crowley, owners of the Iris theatre at Sparks, purchased the Grand theatre at Carson and took charge at once. William H. Morrison of San Francisco, has been engaged by Mr. Crowley as manager, succeeding J. H. Blackwell, the former owner, who officiated in that capacity.

C. O. Davies, manager of the Wigwam theatre, is back from the Coast, where he spent several days, making bookings of special attractions for 1924.

J. A. Grayeb of Oakland, has been sent here by the T. & D. Junior corporation to become manager of the Grand theatre to succeed to H. H. Kistner, who was here for several weeks.

Florida

ALL of the theatres of Tampa gave Christmas a merry send-off. Every lobby was beautifully decorated with evergreens, bunting, colored lights and novelties. At the Strand, W. A. Krause, the lobby expert prepared huge gold letters spelling MERRY XMAS, which were strung clear across the front of the marquee.

Cho Cho, the health clown, gave a free show for the children of Tampa, Thursday morning at the Victory theatre. The performance was given under the auspices of the Elks. No admission was charged.

The new Avolon theatre, at Avon Park, was opened on New Year's day. "Little Old New York" was the opening attraction. The house is operated by F. E. Williamson, who also operates the Grand at Winter Haven.

Manager John B. Carroll, of the Victory, Tampa, pulled a good one with his "Midnight Matinee" on New Year's Eve. He arranged with several firms to furnish refreshments free to those who attended. There were Coca Cola. Poinsetta Ice Cream, Electric Maid Cakes and Hava-Tampa Cigars. He advertised the show like a circus, and the result was a line over a block long waiting to get in at 11 o'clock. Every one of the 1600 seats were filled, all standing room taken, and he actually turned them away.

The Consolidated Amusement Company, who operate the four big down town theatres of Tampa, came out with a nifty full page spread on New Year's day, wishing the people of Tampa a Happy New Year. The ad was headed "Entertaining a City," and gave a review of the excellent entertainment furnished its patrons.

Cincinnati

O. R. HALL returned to his desk at the Selznick offices last week, after spending his holiday vacation with his family in Boston.

Charles Mergy has been appointed manager of the Victor Theatre, Columbus, Ohio, recently purchased by Jules and Raymond Frankel. Mergy will devote his time to the increasing of business by establishing special attractions on certain nights, attractions of a nature that will interest patrons of a suburban theater.

A welcome addition to the local United Artists offices came in a week or so ago in the person of a baby daughter to Manager Billy Bein.

L. B. Wilson, manager of the Liberty Theatre, Covington, Ky., is always on the alert for some way to improve his business. He recently installed a Jazz Orchestra in his theater. Not satisfied with this he with the assistance of the Kentucky Post conducted a Northern Kentucky beauty contest. Now he has arranged with Richard Manney, advance agent for the "Greenwich Village Follies" to have that organization as a whole attend the Liberty Theater when they play Cincinnati week of January 20th, and held select the winner. The entire company will be Wilson's guests at a dinner he will give in their honor on that day.

Mr. Davis and Mr. Johnson from Welsh, W. Va., were in the city last week. While here they called on the entire representation of Film Row.

M. B. Barnett, Universal salesman who was working out of this territory, has been transferred to the Pittsburgh office of the same firm.

Bruce Hall, owner of Hall's Theater, Cattlesburg, Ky., was forced to close his theater the past week on account of the floods due to the extensive rains in this territory. He was forced to remove everything from the house to keep from losing his equipment.

Alex Booth, manager Strand Theater, Kehova, W. Va., was seen visiting the theaters in Moundsville.

Central Penn.

A DEMONSTRATION of fancy dancing by the dancing pupils of the Community Service Bureau conducted in Harrisburg under the auspices of the Wilmer & Vincent theatrical interests, which control half a dozen motion picture and other theatres in that city, was held on January 5 in the Majestic theatre. The dancing classes resumed the winter course in the Casino Dancing Academy on January 8. The instructors of the classes are the Misses Helen and Nellie Ard, assisted by Miss Bernice Lasher. Mrs. Florence Ackley is director of the Wilmer & Vincent Community Service Bureau.

The annual banquet of Harrisburg Local, No. 26, of the International Alliance of Bill Posters and Billers of America, was held in Labor Union Hall, Harrisburg, on December 29. Members from Lebanon, who just recently became affiliated with the Harrisburg local, were in attendance. The following officers for the new year were elected: President, Edward Miller; vice president, Frank Hautz; secretary and treasurer and business agent, Frank J. Rupp; trustees, Edward Miller, Frank Schaffer and C. L. Solimano; Central Labor delegates, Frank Rupp, Edward Miller and C. L. Solimano; sergeant-at-arms, John Whitney.

"Let Not Man Put Asunder"

Pauline Garon
Estelle Taylor
Wyndham Standing
Top a Sure-Fire Patronage Cast

"Forgive and Forget"

A Proven Box Office Winner

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New York City

BOOK THESE ALSO
"YESTERDAY'S WIFE"
"THE MARRIAGE MARKET"
"INNOCENCE"
"DISCONTENTED HUSBANDS"

Buffalo

ALLAN S. MORITZ, formerly manager of the local Paramount office and recently district manager for Preferred Pictures, has been appointed assistant general sales manager for Preferred at the home office in New York and has already left Buffalo to take up his new duties. His family will follow February 1. Mr. Moritz will be assistant to Henry Ginsburg at the Broadway headquarters of Preferred. Mr. Moritz has been in Buffalo for several years during which time he made a host of friends, all of whom will be sorry to hear of his departure from Film Row. Recently Mr. Moritz has been sales manager for Bond Photoplays corporation. His successor at this office has not as yet been announced.

Harold B. Franklin, in charge of the theatre department of Paramount, was in town last Saturday, for a few hours, with Bruce Fowler, former manager of the local Elmwood theatre and recently in charge of the Palace theatre in Dallas for F. P.-L. Messrs. Franklin and Fowler were en route to Chicago where Mr. Fowler will take charge of the McVickers theatre. Congratulations, Bruce. You sure are going up!

Thomas W. Brady, former manager of the Goldwyn-Cosmopolitan exchange, is now associated with the local Metro office in charge of sales on "The White Sister" and "Scaramouche," according to an announcement by Henry W. Kahn, branch manager.

Sidney C. Allen, prominent Medina, N. Y. exhibitor, is planning a three weeks trip to his old home town, Ann Arbor, Michigan. Before leaving Sid plans to act as host at a farewell party for his fellow exhibitors in and around Medina. The event probably will be staged in the new Hotel Statler, Buffalo. It will be held Monday, January 21. Sid says that work will begin in the spring on his new theatre in Medina.

Bill Rork, for several years in charge of the booking department at the Universal exchange, has been engaged to manage the booking department for the J. Meyer Schine chain of theatres, with headquarters in Gloversville, N. Y. Bill has left for his new locale. Art Young, assistant manager at the Universal exchange, will take over the booking duties in addition to his present work.

Dolores Cassinelli, appearing in person at the Lafayette Square theatre last week, received a lot of publicity through her broadcasting stunt at station W.G.R. atop the new Hotel Statler. Miss Cassinelli sang a program of songs before the microphones through the courtesy of Manager Fred M. Shafer of the Lafayette.

The Schweda block in Dunkirk, N. Y., owned by the Lally Brothers, who, it was expected planned to build a new motion picture house on the site, was sold the other day to James M. Madigan.

East Aurora, N. Y., "The Home of the Roycrofters" made famous by the late Elbert Hubbard, is to have a new and beautiful picture theatre. It will be built in the spring by Elbert Hubbard II, son of the famous author who was killed when the Lusitania was sunk during the war.

Over 30 of the representative industries of Buffalo are shown in a motion picture of the city as seen with prophetic vision a hundred years ago, now being made by a local industrial film company. The scenario, based upon an historical event in the life of Red Jacket, has been written by Mrs. Josephine Wilhelm Wickser, prominent Buffalo woman.

James Speer, manager of the Dependable office, has returned from a conference with officials in Gotham and is enthusiastic over plans for the new season.

Vincent McCabe, manager of the Goldwyn-Cosmopolitan office, visited Rochester last week where he conferred with George Eastman and Manager William Fait on the new product of his company. Last Saturday Mr. McCabe held a sales conference at the local exchange, following which he screened "Unseeing Eyes" for the boys.

Several Buffalo exchange managers rushed their new prints down to Rochester on Thursday, January 3, so that Edward M. Fay, owner of Fay's theatre, could look 'em over. Mr. Fay comes on from Providence once in a while and when he does there is always a booth full of new prints awaiting his judgment.

Clayton P. Sheehan, district manager for Fox with headquarters in Buffalo, leaves the end of this month for Europe. Last year Mr. Sheehan went on a business trip for Fox to South America.

Frank Wiatroski has plans ready for a new picture theatre in Angola, N. Y., the popular summer resort town up the lake shore, where Frank has been an exhibitor for lo, these many moons.

Ben Wallerstein has changed his Broadway theatre into a place of real beauty. Ben has re-decorated both interior and exterior and has installed a new Marr & Colton organ. He is also negotiating with Al Becker for two new Type S. Simplex machines. Watch the Broadway is Ben's slogan.

D. J. Dolen has been added to the local Selznick sales force, according to an announcement by Lester Wolfe, branch manager. Mr. Dolen has been with Selznick in Washington.

N. I. Filkins was in town last week end. N. I. is now representing Advance Pictures corporation of Syracuse .

Albany

WALTER POWERS, formerly connected with the Colonial theatre in Albany, and right hand man for William Berinstein, later on in Elmira, resigned last week as manager of the Griswold in Troy, and has been succeeded by Jacob Golden, a newspaperman, of Albany, and who has of late been most successful in handling an orchestra over the vaudeville circuit. In handling the Griswold, Mr. Powers was most successful using double features with a 15 cent admission.

Colby Shaw, former conductor of the Mark Strand orchestra in Albany, is wintering in Venice, Calif., according to postals received here during the past week. Mr. Shaw writes that he intends to come back cast in the spring.

The Strand, in Troy, has increased its admission price to 15 cents, finding that it can not get by with pictures desired to be shown on a ten cent admission. The house plans to go into double features soon, with plenty of exploitation.

James Travis, formerly connected with the Montreal office of Vitagraph, landed in Albany the past week and succeeds W. J. Brislin as salesman over the northern territory.

Burt Gibbons, district manager for Vitagraph, was in town for over the Holidays.

Sidney Katz, of New York, district manager for F. B. O., dropped in on Albany friends the past week.

Having pocketed $17,000 for his house, known as the Rialto, Abe Stone, of Schenectady, is now said to be looking around for another theatre.

Bob Landry, of Ogdensburg, who handles four houses along the Canadian border, was in town two or three days during the week, booking up pictures for the next few months.

The Mark Strand theatre in Albany, has come out with the announcement to the effect that admission prices to the symphony concerts have necessarily been increased to 40 cents, the loges and boxes being held at 50 cents.

Julius Berinstein, manager of the Palace, in Troy, was out of town during the Christmas holidays and George Roberts, manager of the Berinstein circuit, took his place. While Mr. Roberts still retains his home in Albany, he spends most of his time in Elmira.

Ben Apple, owner of the American theatre in Troy, received a decidedly handsome platinum and diamond stickpin from his employees at Christmas time. The presentation was made by Miss Grace Charwat, who has served as cashier at the American for the past five years. Last year Mr. Apple was given a diamond studded Shriner's pin. From the King theatre, which is also run by Mr. Apple, there came a gift this year of several custom made shirts. In turn, Mr. Apple presented each of his employees with a brand new five dollar bill.

Harry Symansky, received a Christmas present in the shape of a handsome gold belt buckle from his house employees, the presentation being made by Miss Estelle Bell, cashier. The musicians of the house gave Mr. Symansky a silk umbrella, the presentation being made by George Burger.

Theatre owners in Albany in their display newspaper advertising, have started in using comments from the trade papers on the pictures booked. It is believed that these comments will serve the purpose of affording the public a better idea of the picture's appeal as seen by the unbiased.

The bowling team from the Troy theatre won out in a recent series with the American theatre team and on January 9, the latter will pay the bill for a fried chicken dinner at one of the restaurants in that city. Some of the Albany film boys have also been invited to the affair.

On January 2, Walter Roberts, manager of the Troy theatre, completed seven successful years with the Strand company. Before coming to Troy, Mr. Roberts was employed in Albany and Buffalo.

The film boys in Albany, including everyone from the managers of the exchanges to the exhibitors, will hold their get-together dinner shortly a the St. James restaurant, in that city. And what's more they are now talking of "five-per-plate".

In Little Falls, there is one of the best organs in New York state cast of Buffalo, and of course not including the one installed at the Eastman theatre in Rochester. The organ, which cost $18,000, furnishes the music at the Gateway theatre, which charges an admission of 22 and 33 cents. Mr. Moyer advertises the organ heavily.

C. H. Moyer, of Herkimer, was along Film Row last week, and booked heavily at many of the exchanges.

The Troy did a good stroke of business on New Year's by giving out 2,000 art calendars, advertising the theatre.

Manager Papayanakos, of the Graylin theare in Gouverneur, used the Robbins stock company on January 9, for a single night. The company is playing Watertown all this winter, but if stock is found to appeal in Gouverneur, it will be used there one night each week.

The Alpine in Troy went out of business last Monday. It is a ten cent house owned by Judges and Sabin. Later on it may open on a two or three-day-a-week basis.

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Chicago

THE Arctic storm, which sent the mercury down to twenty-two degrees below zero, and held Chicago in its grip for three days, caused the death of eighteen persons, hundreds of fires, and retarded railroad and street traffic and generally upset the usual activities of the city, had its effect on the attendance at picture theatres, especially in the residential districts, where, according to managers, attendance was cut down seventy-five per cent from what might reasonably be expected in ordinary weather.

The mercury, however, started to get back to normal on Friday night and "business as usual" at the theatres was the result over the week-end.

Similar conditions prevailed throughout the smaller cities and towns of the state and attendance records dropped with the mercury.

Blocks supply exchange at 726 S. Wabash Avenue, was swept by fire on Friday night. The large amount of paper on shelves in the exchange was either destroyed by fire or so damaged by water as to be worthless. The loss is said to be covered by insurance.

Gus Truelich is selling the Dempsey-Firpo fight pictures in Chicago and Illinois territory for J. J. McGrath, who has the state rights on this feature.

Jay A. Gove, open market sales manager for First National, was in Chicago this week for conferences with Messrs. Seery and Bond and other exchange officials. Mr. Gove has been on a tour of First National exchanges in the east and central west for the past six weeks and is enthusiastic over the theatre situation and outlook for the balance of the winter. It is his belief, as a result of observation during his visit to many centers, that 1923-24 season will show the best attendance records made in several years.

With the last showing of "Scaramouche," which has had a long run at the Woods Theatre, Norman E. Field will rush in decorators, carpenters and other artisans for complete overhauling of the interior. This is the first opportunity Jones, Linick & Schaefer had to redecorate and beautify the theatre since taking it over, and the house will be much improved when "The Courtship of Miles Standish," with Charles Ray as the star, opens there on the night of January 19th. John G. Burch, who for twelve year was manager of McVicker's Theatre for Jones, Linick & Schaefer, has just been appointed manager of the Woods and will assume his new duties at once.

James Kirkwood, featured in the C. B. C. production, "Discontented Husbands."

Action stills from the Preferred production of "Maytime."

The New Grand Theatre at Mount Olive, Illinois, has been opened by Rarmems & Lawson. It is an attractive house of five hundred seats and is reported to represent an investment of $30,000. Rarmems & Lawson will operate it on a straight picture policy and will keep it opened seven days a week. Another Southern Illinois theatre opening was that of the New Washington at Granite City, which is said to have cost over half a million dollars and is one of the finest picture houses in the state. A capacity audience filled the house on the opening night and included many visiting exhibitors and exchange men. J. Levine of Ascher Brothers, Chicago, represented the midwest film center.

Steve Montgomery is now connected with Universal Film Company and will have charge of "The Hunchback of Notre Dame," sales campaign in this territory. Mr. Montgomery formerly was connected with the Paramount organization, leaving it when Harris P. Wolfberg resigned to become associated with the Lake & Export Coal Company and for the past two years has been out of the film business.

M. M. Godshaw is again a member of the Greiver Productions' staff after being connected with other film companies for several months past.

The first sign of Spring appeared in the midst of our recent arctic weather with a meeting of Metro's baseball team which got together to map out a schedule for the 1924 summer season.

Joe Desburger has been appointed manager of the Del Monte Theatre, St. Louis. He was former Chicago exchange man where he worked for Paramount and is also well known in St. Louis, where he was a salesman for the same company.

Nat Wolf is back in the city after spending his holidays at the family home in Houston. He made the trip in company with his brother Joe, who joined him in St. Louis for the trip.

A local stock company is being organized to operate the Grand Theatre at Alton, Illinois, which has been temporarily closed and plans are under way to reopen early in February.

Walter L. Hill, for the past three years publicity manager for Universal's Chicago exchange, has offered his resignation effective January 19th. Mr. Hill, who is regarded as one of the ablest and most efficient men connected with this line of work in the country, has made a splendid record with Uniiversal, but it is understood that he desires to take up work which will give him greater opportunities. Previous to becoming connected with Universal, he had charge of publicity for First National and also had been a publicity man for Famous Players-Lasky organization for more than five years. He is also known as a theatre manager of ability, having been associated with several important theatres in different parts of the country.

I. R. Leserman has carried the energy, which made him an important figure in exchange circles during his many years' connection with Universal, into the exhibiting business, which he entered immediately after his recent resignation from Universal, and has already acquired the Madison-Circle Theatre in Forest Park, a handsome and up to date five hundred and forty seat house and is negotiating for other theatres, the purchase of which may be expected to be announced at an early date. Andy Cuser and Ed Friedman were the former owners of the Madison-Circle.

E. M. Booth, F. B. O. Representative in Cincinnati.

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St. Louis

THROUGH the courtesy of Herschal Stuart, manager of the Missouri Theatre, Grand boulevard and Lucas avenue, the St. Louis Post-Dispatch on Saturday, January 5, gave a special morning performance of the St. Louis Symphony orchestra for the benefit of the school children of the city.

This is the third consecutive year in which the newspaper with the co-operation of the management of the Missouri has arranged a cycle of children's free symphony concerts with the purpose of quickening youthful interest in the best music. The management of the Missouri donates the use of the theatre without charge. It accommodates 5000 children at each performance.

Alfred Robyn, noted St. Louis organist and composer, introduced the Grand Central's new $50,000 Kilgen organ to the people of St. Louis on Saturday January 5. Work on the organ was rushed so that it would be ready for the initial performance at the afternoon show on that date. Robyn was booked to perform throughout the week.

A feature of the new Grand Central organ is its rising console which attains an elevation of 8 feet when the organ is being featured. The entire console is built upon an elevator and when played while elevated permits the audience to see the organist's feet as well as given a perfect view in every other respect. Robyn's opening performance consisted of classic pieces as well as the semipopular selections, including several of his own composition. The organ was made in St. Louis.

Joseph H. Deitch of Tristone Pictures was a caller of the week.

Spyros Skouras gave his annual New Year Eve party at Hotel Statler this year and as usual sprang several very pleasing surprises on his guests. As some put it it was a "howling success." Among those there were Mr. and Mrs. Spyros Skouras, Mr. and Mrs. Charles Skouras, Mr. and Mrs. Herschel Stuart, Mr. and Mrs. Gerald Akers, Mr. and Mrs. Herbert Kraus and Mr. and Mrs. Harry Weiss.

Fred Wasgien has resigned from his post with the Sears & Jones Theatrical Circuit at Brookfield, Mo., and on January 21, at the expiration of his contract, plans to again take up the selling end of the film business. He formerly sold for Metro and Paramount.

R. L. McLean, sales manager of the local First National office started the New Year right with a Franklin Sedan.

Spyros Skouras head of Skouras Brothers Enterprises and the St. Louis Amusement Company departed for New Orleans on January 2. He planned to be gone a week or ten days.

Employees of Skouras Brothers Enterprises, the St. Louis Amusement Company, directed by Spyros Skouras and Harry Koplar, and the Buland Amusement Company of which Tom Mayers is chief were guests at a banquet tendered them by their bosses Thursday, December 27, in the ball room of Hotel Statler. Some 600 theatrical workers were present with Harry Weiss of First National, Harry Hynes of the St. Louis Film Exchange and Sol Hankin of Educational holding up the end of the film distribution department. But what chance has a film man against such odds?

George West representative for Arrow Film Corporation was in during the week.

Billy Mueller, who conducts the Miller and Jefferson theatres in Jefferson City, Mo., was an early New Year caller.

Don Davis, manager of the local office for Associated Exhibitors, has been transferred to Memphis, Tenn., where he assumed his managerial duties on Monday, January 7. Ever courageous Davis again proved his right to that claim by motoring to the Southern city despite that the thermometer was shattering low records. It was something like eight below when he started out in his sedan, but as he put it the weather would get better as he went along. Davis is sort of returning to his old home. He formerly worked in Memphis while his home town is Lowell, Ark., but a short distance from his new post. He is being succeeded in St. Louis by Steve O'Brien, formerly manager of the Omaha office.

S. E. Pertle of Jerseyville, Ill., has added the American Theatre, Charleston, Mo., to his string of theatres. He purchased the house from O. W. McCutcheon. The change is said to be effective on February 1.

Bob Cluster of Johnston City who recently took over the Washington Theatre, Belleville, Ill., will make his home in the future in the St. Clair County seat. It will enable him to keep in very close touch with the local exchange in booking for his circuit, as Belleville is only an hour from the Plaza Hotel.

With the passing of the holidays a large number of out-of-town exhibitors descended upon St. Louis during the past week. Among those seen along Picture Row were: W. H. Welch Amuse U, Dupo, Ill.; T. Barnett, Illinois, Coulterville, Ill.; Tom Reed of Duquoin; Bob Cluster, Johnston City and Belleville; John Marlowe, Herrin, Ill.; Jim Reilley, Princess, Alton; O. Giese, Oh Gee, Edwardsville; John Talloe, Willisville, Ill.; Bob Stempfle, St. Charles, Mo.; S. E. Perle of Jerseyville, Ill.; J. L. Luttrell, Majestic, Jacksonville, Ill.; O. L. Becker, Lincoln and Bellevillc, Ill.; Bob Clarke, Effingham, Ill.; J. C. Hewitt Robinson, Ill.

Wallace Akin, formerly manager of the Yale Theatre, Anna, Ill. has joined Jack Underwood's Enterprise selling organization and is to travel Southern Illinois.

Cleveland

JOSEPH SCHENCK was in Cleveland last Friday. And so was David Loew. They were in conference all day with Fred Desberg, general manager of Loew's Ohio Theatres, and his associates.

Clifford Almy will celebrate his sixth anniversary as manager of the Cleveland Metro exchange in March, and in celebration of the event, the Cleveland office has set aside the month of March as "Almy Week." There's to be a big drive all through the territory.

W. A. Kaiser, of the Ohio exchange of the American Motion Picture Company, spent several days Cleveland last week. Kaiser makes his headquarters in Cincinnati.

Tom Colby is with us again. Colby was manager of the Cleveland Universal exchange until several months ago, when he resigned to enter the real estate business. Right now the real estate business is frozen stiff, so Colby has joined F. B. O. in a selling capacity.

Sam Lind, head of the Imperial Theatre, Zanesville, is coming to Cleveland soon, so we'll have to get out the old band and practice up a bit. Lind comes to Cleveland only once or twice a year, and there's always something doing upon these rare occasions. He told Norman Moray, local First National exchange manager, that he did a tremendous Christmas business, and that he'll be in town early this month to spend some of his profits.

Louis Eich, who manages the Fenway, and Pastime theatres in Martin's Ferry came to Cleveland the other day.

John Kumler, manager of the Pantheon Theatre, Toledo, states that he looks for good times during the coming year. And he bases his prediction on the fact that labor conditions in his neck of the woods are good. There is practically no unemployment.

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Canada

ON the door of the office of the Regent Theatre, Ottawa, is a gold-lettered glass sign which bears the incription, "Private, O. D. Cloakey." This door card has a history in that it was presented to the manager of the Regent, Mr. Cloakey, by the staff of the Capital Theatre, Vancouver, D. C., when he was in charge of that house. The sign has seen service in Winnipeg, Hamilton and other cities where Oral has been stationed since the presentation.

After getting the children started in their patronage at the Regent Theatre through the holding of Saturday morning matinee performances when an admission of 15 cents was charged, Manager Cloakey made a special general admission price for children beginning with Saturday, January 5, this being 15 cents for matinees any day in the week and 25 cents for evening shows. Previously, there had been no reduced price for juvenile patrons except at the Saturday a. m. treats when pictures somewhat different to those screened at regular hours had been presented.

Howard Conover manager of the Imperial Theatre, Montreal, established a new policy for that prominent house starting January 7, by which all seats in the theatre were to be reserved every night except on Saturdays, Sundays and holidays when continuous performances are presented. On the other days, a matinee and two evening shows are given. Under the reserve plan, the prices adopted include: 75 cents for boxes; 60 cents for orchestra seats and 60 cents for the first division in the balcony, the remainder being 45 cents. The Imperial is owned by E. F. Albee who also has a moving picture theatre in St. John, N. B.

"Climbing Mount Everest: Through Mysterious Thibet to the world's highest mountain," is the title of the moving picture feature which was presented at Massey Hall, the Toronto auditorium, under the auspices of the Royal Geographical Society on January 8, 9 and 10 this being the first engagement of the Canadian tour of the feature. Lowell Thomas and Major W. R. Foran of the Royal Society and Wm. Hamilton Milne, a former Toronto resident, were in charge of the engagement, Mr. Thomas serving as lecturer. Announcement was made that the proceeds from the performances are to go towards funds for a third expedition to Everest. Toronto newspapers gave considerable space to the feature.

Ray Peck, director of the Official Moving Picture Bureau of the Canadian Government, Ottawa, is now in Jamaica where he has undertaken the preparation of a number of special scenics to be shown at the British Empire Exhibition to boost Jamaica and its products. Walter Carter, chief cameraman of the Canadian Government Bureau, is with Mr. Peck, the two officials having been loaned to the Jamacian Government for five weeks. They will be home in February.

With the organization of the Ontario Government's own moving picture studio at Trenton, Ontario, where the plant of the Adanac Film Company was recently bought for $45,000, arrangements are being made for the taking of the first Provincial film subjects under the direct auspices of the Province at an early date. Some of the work has already been taken in hand by Bert Bach, formerly a well-known camera expert of the Canadian Government's Bureau at Ottawa, who is now in the employ of the Ontario Department.

Joe Franklin, proprietor of the Franklin Theatre, Ottawa, is delighted with the manner in which popularity has developed for his downtown house since he established himself in the Canadian Capital last September. His very best week was New Year's, which was his 18th in Ottawa. Mr. Franklin was formerly a well-known exhibitor of Halifax, N. S. He says that if his success continues he will soon be a Member of Parliment. Incidentally, he spent January 3 to 8 in New York City to look over some of the big attractions for prospective booking.

Salt Lake City

J. VOGEL, Western Division Manager for the W. W. Hodkinson Corporation, was in Salt Lake on his way to New York City, from his headquarters in San Francisco. While here he went into general conference with W. F. Adamson, manager of the Hodkinson interests in this territory, in regard to the policies governing the new product on the program of this company for the coming season. Adamson recently returned from a trip throughout this territory, and reports wonderful business.

H. W. Braly, manager of the local Famous Players-Lasky exchange will leave January 12, in company with Louis Marcus, Western Division Manager, for New York City, where they will attend the convention of all division and branch managers connected with the Famous Players-Lasky organization throughout the country. They will meet the coast delegation in this city, which will include O. V. Traggard, manager of the San Francisco exchange; C. N. Peacock, Los Angeles; Clarence Hill, Portland; George Ender, Seattle, and Herman Wobber, Division Manager for the Pacific Coast. At North Platte, the party will pick up Mel Wilson, manager of the Denver exchange.

Louis Marcus, Western Division Manager for Famous Players-Lasky is at present in Denver, but is expected back the coming Saturday.

Olie Wogg, formerly manager of the local Famous Players-Lasky exchange and now selling out of the Denver exchange for the same company, is a Salt Lake City visitor for a few days, returning to Denver from the coast.

C. J. Epperson, selling the Southern Utah territory for Famous Players-Lasky exchange, and F. S. Gulbransen, working the Idaho country, are in this city, but will return to their respective territories within a day or two.

Perhaps the record for accomplishment in speed which will stand for many moons was run up the day and eve before New Years by Ted S. Chestler, proprietor of the Princess Theater at Bingham Cayon, Utah. In the afternoon he motored in from Bingham, a distance of some twenty-five miles, called into the Famous Players-Lasky exchange where he booked the new product one hundred per cent. This would be an ordinary day's accomplishment for most men, but not so with Chestler. He drove back to Bingham, ran his show that evening on regular schedule, after which he bundled his family into the car, and drove to Salt Lake in time to witness the midnight show at the Pantages Theater. After the New Year had thus been duly inaugurated, he bundled aforesaid family again into the family bus and hied him away back to Bingham. All of which goes to show, that exhibitors in this part of the country are "go-getters."

George E. Jensen has been added to the selling force of the local Goldwyn-Cosmopolitan exchange, making his iinitial trip into his territory, Montana.

C. J. Mercer, who has been covering the Montana territory for Goldwyn-Cosmopolitan, has been assigned to his old territory in Idaho, replacing Bernard Pratt, who has left the company, Mercer just returned from a highly successful trip through Montana.

A. N. Baron left yesterday for a swing over his territiory in Southern Utah and Nevada for the local Goldwyn-Cosmopolitan exchange.

Mrs. Jesse D. Solomon, wife of the local Goldwyn-Cosmopolitan exchange will return to this city this week after a four months' visit in Philadelphia, to which city she was called at the death of her father. Solomon will leave soon for the key cities of Montana to place the new product of the present season on the Goldwyn-Cosmopolitan program.

Charles Knickerbocker, formerly identified with the local Goldwyn-Cosmopolitan exchange as manager is here for a few days visiting friends, and renewing acquaintances.

George Hays, local manager for Associated Exhibitors has gone to the Nevada territory in the interest of the features on his program.

Vito Stewart, salesman with the local Pathe exchange, will return from a vacation trip to Los Angeles next week. He will work Nevada on the way back.

W. C. Gehring, manager of the local Fox exchange, will leave for Idaho next week. He will meet J. P. Shea, salesman in that territory at Pocatello on Monday, and together they will place the season's product. Gehring will return the following week.

Mrs. W. C. Gehring, mother of the local Fox manager will return next week to her home in Buffalo after a two months' visit with her son and his wife.

Word has been received that Barney A. Gurnette, lately manager of the Universal exchange in this city, has arrived in San Francisco, where he was transferred and has assumed his duties as assistant salesmanager for that city.

C. Gardner Sullivan, who will adapt for the screen all of the plays purchased for Norma and Constance Talmadge productions

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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Tendency of Times Among Modern Theatres

Important Changes that Have Occurred in the Past Few Years and Their Results

COMPARING the theatres being built today with those of a few years past, gives clear evidence of many changes in fundamental features. This comparison holds true also of the change in attitude of exhibitors toward certain phases of showmanship which at one time were considered of negligible importance.

Theatres as constructed today can be classified into three divisions; houses built to meet the demands of large cities; those constructed on a less pretentions scale in prosperous suburban towns; and the smaller theatres for the average country town.

In the first division falls the modern motion picture palace with its elaborate and complete appointments. Institutions as these have naturally aided in securing for motion pictures a place of respect in the esteem of the public.

But the large theatres of the city have their influence felt on only a very small proportion of the hundred millions of people in this country. It has been left to the smaller houses in the suburban and country towns to exert their telling influence. It is here also that the most evident changes are apparent.

Following the policy of constructing commercial real estate in conjunction with theatres (as is done almost without exception in large cities), the modern suburban house usually is the main feature in the most important business building of the town. Often the theatrical enterprise provides the incentive for greater civic pride and an improvement of local business. These present-day theatres being constructed in suburban localities are in reality the city palace on a smaller scale. That moderate sized communities can support the investments required for such structures is a revelation of the popularity good pictures meet with when presented under the proper atmosphere.

The combination of the present day special feature pictures and the modern theatre makes possible the higher admissions and the attraction of the more representative clientele now supporting pictures.

Equipment Dealers to Hold Convention

THE Association of Motion Picture Equipment Dealers are to hold their semi-annual convention in Chicago, January 10–11–12. A great amount of new business of special interest to the members is to be taken up at these meetings and policies discussed to such effect as will help put the theatrical equipment business on a firm basis to the advantage of both the exhibitor and the dealer. A very large and impressive attendance is predicted and proportionally large attendance from the Eastern Zone have made their reservations. On January 9th, delegates from the various zones are to hold a special meeting previous to the opening of the convention.

This industry can gain much encouragement from the fact that the houses in country towns are changing from bare four walled barnlike buildings to attractive structures, and as in the larger centres, these buildings usually are planned to incorporate an important business block.

The accepted policy of constructing commercial real estate as an adjunct to the theatre lessens the hazard that usually attends investments in amusement enterprises. This policy has provided a method of justifying larger investments in the theatre itself with a degree of safety.

Attitude Toward Projection Changes

Another encouraging tendency of the times is the change in attitude of exhibitors toward the actual screen presentation of pictures. The projection department along with the results therefrom secured is the most important single phase of the theatre. The regard with which exhibitors now hold the projection of pictures in the up-to-date theatres was forcibly brought attention of the writer on a recent visit is a suburban theatre lately opened in the vicinity of New York City. The subject of projection was not brought under discussion until the Manager (who also was the owner) approached the subject by saying, "I want to show you our projection department and lighting control equipment. We've unusual and beautiful features in this house but I want you in particular to express your opinion on what I consider the most important feature — We are selling pictures and I'm here to see that pictures are represented on our screen as nearly perfct as possible." This owner is one of the most successful exhibitors in his district which lends weight to his unmodified endorsement of projection.

It is now commonly acknowledged that no theatre can hope for continued success if it persists in clinging to the old idea that a picture, when it can be seen on the screen is all that is necessary, and that quality in projection is unimportant.

Through the modern motion picture theatre a new art has recently been developed to a degree that is rapidly approaching perfection, that is, the use of modified lighting both in the general theatre auditorium and on the stage proper. Music and light are now combined to secure atmosphere. The effects that have been secured of late are remarkable though this particular phase of showmanship has unlimited possibilities for further development.

Music and special feature acts are placing many motion picture theatres on a plane of individuality and distinction. The artistic and pleasing stage settings, though simplicity in themselves, are gaining a reputation for motion picture theatres that no group of amusement houses have ever before attained.

While the above enumerated advancements and changes that have been taking place in the motion picture theatres are the more important, there are many others that have made their effects felt. The combination of these various forces have resulted in the high esteem and success of the modern motion picture theatre. Good films of today would not find the necessary patronage if it were not for the luxuriant and thoroughly appointed theatres producing the inviting atmosphere demanded by our discriminating public.

The new Doan Theatre, Cleveland, Ohio, with the proscenium arch showing frieze of Aztec orchestra and instruments used by the Aztecs.—L.

New Doan Theatre Among Most Attractive in Cleveland

AMONG the prettiest of the new motion picture theatres added this season to Cleveland's palaces of amusement is the Doan Theatre, located on St. Clair Ave. at East 105th Street. It is a neighborhood house, and the seventh in the chain of local motion picture theatres operated by Loew's Ohio Theatres, Inc. The theatre, designed by Frank M. Bail of Cleveland, is distinctly original in design, and brings to Cleveland a glimpse of Central American art as employed by the Aztecs at the time Columbus discovered America. So far as we know, the intensely interesting and highly decorative motifs of the Aztecs have not previously been employed in theatre ornamentation. This style was selected as being most in accord with the present Jazz Age, and after seeing the theatre, with its highly colored friezes and cubist effects, it seems to fit the times exactly.

The exterior of the theatre is the usual brick construction with terra cotta trimmings. Immediately upon entering, however, the novelty of decoration strikes you forcibly. A low vaulted lobby with an attractive mosaic floor opens into a startlingly attractive foyer. This foyer is built to represent the inner shrine of a sacrificial temple. Slightly recessed in the wall is a fountain, the main feature of which is a lion, one of the religious symbols of the Aztecs. High priests may be seen anointing this sacred lion. The four corners of this facsimile of a temple are illumined by the Red Gods of Fire. The lion's eyes flash fire, giving the fountain the appearance of life. In the pool, at the base of the lion, gold fish and lily pads indicate peace, as opposed to the rigid demands of religion.

The auditorium contains an orchestra floor and balcony. Altogether there are 1,500 seats. The theatre measures 72 ft. x 90 ft. and has no pillars to obstruct the view. The structure is fireproof throughout with steel columns to support the roof trusses. Special attention has been given to ventilation which is listed under the Plenum System. This directs fresh air into the theatre from the rear, while forcing the stale air out through the front.

The lighting of the house is most unique. In the lobby, indirect lighting has been employed in such fashion as to give the effect of light filtering through a tropical sky. This effect was obtained by using ceiling penetration. The ceiling of the auditorium is coffered, and is illuminated with an all-over pattern of Sun God symbols, in keeping with the interior decorations. These lights radiate rays and present the appearance of a sunburst which is both pleasing and effective.

All the bright colors of the south were employed in decorating this house, but, in order to remain faithful to Aztec art, these colors were obtained only through the use of vegetable dyes, using only such as were familiar to the Aztecs in the fifteenth century.

On the side walls of the auditorium there is a frieze symbolic of the Aztec life in Central America. Mural decorations consist of accurate reproductions of the Gods of Rain, Sun, War, Life and Death, artistically combined with corresponding hieroglyphics.

There is an interesting frieze above the proscenium arch. It portrays an Axtec orchestra and the instruments employed by them. Many of these instruments bear a striking likeness to those used in the jazz orchestras of to-day, among them being log drums, kettle drums, flageolets (not dissimilar to our saxaphone) gourd rattles, turtle shells and conches. The organ openings flank the procenium. These are draped with Druid cloth bearing a temple pattern. It is an Austin organ.

The lighting fixtures contain fused glass somewhat similar to obsidium, a volcanic glass actually used by the Aztecs.

The decorations of the Doan Theatre are decidely dramatic. Although the side walls are toned a faint grey and are very restful, the highly colorful decorations immediately attract attention, not only as colors, but as representations of the life story of a strange people.

The equipment of the Doan Theatre is of the best. Seats were supplied by Heywood and Wakefield. Simplex projection machines were supplied by the Argus Company. Sterling and Welch of Cleveland were the decorators. Electric fixtures were supplied by the United Fixture Company, and the electric signs, by the Electric Sales and Engineering Company.

The Doan building, of which the Doan theatre is a part, is owned by the St. Clair Doan Company, of which Joseph Laronge and Edward Schultz are the heads.

Kenneth Reid was appointed manager of the new house soon after it was leased by the Loew interests. Reid has been active in the management of Loew's State and Allen theatres, leading local first-run downtown houses.

The policy of the theatre has been confined to two changes a week. It plays first-run neighborhood engagements of pictures previously shown at Loew's first run houses down town. Schednle of prices ranges from 30c for evenings and Saturday matinee performances, to 10c for the children.— Loeb.

New Blanchard Amusement Co. Executives Elected

At the annual meeting of the Blanchard Amusements Company, which controls the moving picture theaters at Southbridge, Mass., and is connected with theatrical interests in other nearby towns, Arthur A. Blanchard was elected manager; Solomon E. Blanchard, assistant manager, and William N. Blanchard, treasurer. The corporation is a subsidiary of Blanchard Brothers Company of that town, which controls the Blanchard Optical Company and other manufacturing and mercantile interests. Solomon E. Blanchard, at the annual meeting of the parent corporation, was elected its president, Arthur A. Blanchard, secretary and William N. Blanchard, treasurer.—Agard.

Englishman Invents New Color Process

It is reported that Dr. Hearst, an English inventor, has, after years of study, devised a method for giving true colors and excellent photography to colored motion pictures. This new process is soon to be demonstrated in this country.

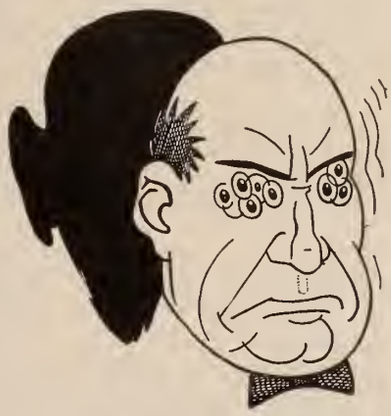
CALIFORNIA

Culver City—A new moving picture theatre is being erected on Washington Blvd. and Overland Ave. which has a seating capacity of 1,200. It is to be of brick and have a main floor and two balconies. Pacific Coast Theatre Company, owners.—F. D. Sloan and Melvil Hall are the contractors.

Hollywood—A $100,000 theatre is to be erected by the Hollywood Theatres, Inc., J. Leslie Swope, general manager, on a site on Santa Monica Blvd. and Havenhurst Ave. The lot is 75x150 feet, theatre to seat 1,200.

Long Beach—The West Coast Theatres, Inc., are to build a new theatre and office building costing $4,000,000 on the north side of Ocean Blvd., between American and Elm Aves. It is to be 8 stories high and theatre will seat 3,000. The site is 155x150.

pictures should be seen - not felt



IT USED to be that people not only saw movies, but felt them—in their eyes. To-day there is absolutely no excuse for eye-strain caused by poor carbons or improper light source.

Light never had a better chance to play on the emotions than it has to-day through the modern screen, but it must be good light—pure, steady, strong—the light of the National Arc.

Every house, everywhere, should use these carbons. There is a trim for every lamp and for every current supply, AC or DC, any standard voltage or amperage.

Each trim has been developed by experienced projection engineers to give you the best light for you and your audience.

Brilliant—Steady—Dependable

National Projector Carbons

Our Service Engineers are always at your call

NATIONAL CARBON COMPANY, INC.

Cleveland, Ohio San Francisco, Cal.

CANADIAN NATIONAL CARBON CO., Limited. *Factory and Offices:* Toronto, Ontario

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Illuminating Engineering

Lesson X—Part IV

Installation Design

IN view of the many different kinds of work, or rather activities, which go to form our modern life, it is not at all surprising that a large variety of lighting installation designs are necessary to meet all conditions. Practically all of these systems, however, have as their principal object the placing of an adequate amount of light on the working point in such a manner that no conscious effort, on the part of the eye, is required, in order to see clearly and quickly.

Classes of Lighting

The field of artificial lighting is a large one. It is much larger than most people suspect. Some of the principal classes of lighting are as follows:

Industrial
Commercial
Projection
Spectacular
Ornamental
Advertising.

It is obviously impossible, with the small space at our disposal, to treat these various classes with any degree of success. Each has special conditions which must be considered and often special equipment is required to obtain the proper lighting effects.

However, there are certain fundamental principles which apply to nearly all forms of lighting in one way or another and it is possible, with an understanding of these principles, to solve most of the problems ordinarily encountered.

It will therefore, be unnecessary to consider each class individually. Also since the projectionist is not directly concerned with any of the more or less special applications these can well be disregarded.

Lighting Systems

By far the majority of lighting problems call for the illumination of relatively large areas such as auditoriums, theatres, factory workrooms or schoolrooms.

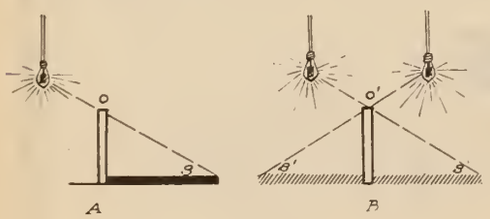


Figure 160

Factory workrooms, particularly are interesting since several different types of systems can be employed with varying degrees of success. The distinction between these systems rests principally upon the size and location of the lighting units with respect to the work. Thus we have

Local
Localized-general
General

Of Interest to Efficient Projectionists

BEGINNING in next week's issue, a tical Optics" as applied to the mo new series of articles on "Prac tion picture projection booth, will be started in this department. This series will take up in detail the many puzzling problems and questions of practical optics which are continuously bothering the projectionist; problems to which many people give different answers and in the majority of cases are entirely wrong in every instance. Not only will this series be incorporated but also questions as submitted by the projectionists on their daily work will be answered in detail.

Local lighting, which has fast fallen into disfavor except in very special cases, consists of employing usually one, and sometimes two, small Mazda B lamps in suitable reflectors placed close to the work. This form

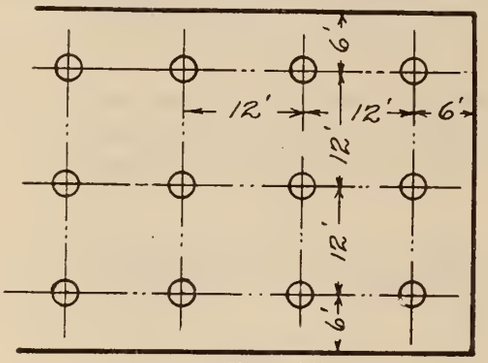


Figure 161

of lighting, while providing a high intensity on the work, has the disadvantage of illuminating only a small area and leaving the adjoining area in darkness. The contrast between the lighted and dark areas is so great as to cause eyestrain and often results in headache and permanent impairment of the vision. Then too, the light coming from but a single direction casts strong, sharp shadows which cause annoyance.

If a single lamp as shown in Fig. 160-A is used to illuminate an object O the light coming from the lamp will cast a dense shadow S. If, however, another lamp of the same size (Fig. 160-B) is placed exactly opposite the first lamp and the same distance away from the object then two shadows, one from each lamp, will be thrown but both shadows will be so soft as to be hardly noticeable. This fact is really the underlying principle of the General Lighting System.

Not only are the shadows practically eliminated but the principal disadvantage of the local system is removed if the lighting units are hung sufficiently high as to be out of the ordinary range of vision. That is, there are now no sharply contrasted areas of light and dark but rather one large area evenly lighted and giving more natural shading effects so that the objects in the room appear more as they would under ordinary daylight conditions.

The way in which this principle is applied in practice is shown in Fig. 161. This shows a corner of a large room lighted by a general system of illumination. The circles represent lighting units, the distance between them being indicated. It will be noticed that the units are spaced symmetrically with respect

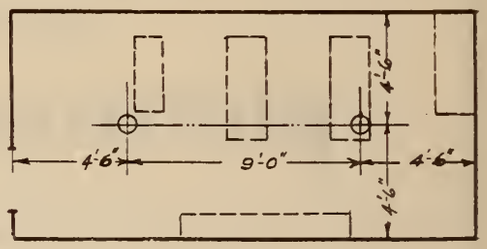


Figure 162

to each other. That is they are spaced in the form of squares and the light so provided is evenly distributed over the entire floor space. In large rooms the hanging height of the units has practically no effect on the intensity on the working plane (the working plane is usually taken 30 inches above the floor). This is not true, however, in the case of small rooms. In any event, the height of the units in such a system should never be less than 10 feet, if interference with vision is to be avoided.

Calculations Involved

In order to determine the intensity supplied by a system of lighting, or rather given the intensity, to find what size and number of lamps are required, it is necessary to perform some simple calculations.

Every incandescent lamp has what is known as a *lumen rating*. That is, the *total* amount of light given off by a lamp *at any instant* is referred to as being so many *lumens*. Obviously, if we knew how many lumens a particular lamp gave off and if all of this light could be placed on the working plane so that none was wasted or lost, it would be a simple matter to find how many lamps of *that particular size* were required.

We know that for every *foot-candle* of intensity there would have to be *one lumen* per *square foot* of floor area. Thus if we wished to illuminate an area of 1,000 square feet to an intensity of 2 foot candles by using lamps which gave off 200 lumens each we would need 10 lamps. Since 2 lumens are needed for every square foot a total of 2,000 lumens would have to be supplied assuming none were wasted. Each lamp, however, provides 200 lumens and so 10 lamps would be required for 2,000 lumens.

In practice, however, the solution is not so easy as this for the simple reason that much of the light generated by the lamps is lost or absorbed by the walls, ceilings, reflectors and other objects upon which the light falls. Ordinarily, not more than 60 per cent of the light from the lamps is useful and the figure sometimes goes as low as 20 per cent. This being the case, a new figure, called a *utilization constant* must be used and the formula which gives the intensity is as follows:

$$\text{Intensity (foot candles)} = \frac{\text{Lenses per lamp} \times \text{number of lamps} \times K}{\text{area (square feet)}}$$

Continued on page 294

Good Theatre Seating Essential to Success

Chair No. 5004

A complete compilation of valuable information and interesting illustrations of Theatre, Auditorium and Assembly Seating has been completed. This book will be sent on request, if made on your business or official stationery.

Some Pertinent Questions on Theatre Seating

IF representative sample chairs from all the various theatres in your neighborhood or city were assembled together in a sort of local Theatre-Chair Exhibit, and representative theatre patrons were asked to come in to select naturally the one most attractive and inviting to them, would yours be the first selected?

Isn't this unconscious selection of comfortable, inviting, seating what actually goes on in the minds of your theatre patrons?

Isn't it a fact that the most successful and largest theatres in the country demand the best in seating that they can command and will have no other? If their seating is becoming antiquated, is uncomfortable, is poorly arranged, out it must go to give place to new.

Wouldn't it be worth while on your part to look your seating equipment "full in the face" and carefully, without prejudice, weigh its merits with those of your competitors, and judge where it would stand? Put yourself in your patrons' place and see if your own choice would fall on your own chair.

Make 1924 your Reseating Year. It will be Real Building for Increased Future Profits.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

Special Lobby Display Attracts Attention

Up at the corner of 49th Street and 7th Avenue, New York City, Joe Hornstein, the directing genius of Howell's Theatre Equipment Co., is devoting an entire window to a new automatic advertising machine that displays and changes one sheet posters automatically.

The machine is very unique and is an entirely new departure in poster advertising. Twelve one sheet posters are automatically displayed, but only one at a time. Each poster as exhibited to view is illuminated from within the machine, thus bringing up in beautiful colors the lithographed picture and text matter.

There is a strange air of mystery connected with the showing of each poster, for the change is entirely hidden from view by an automatic curtain which bears the name of a theatre, and which curtain rolls into view before a change is made and then rolls out of sight as a new poster comes into view.

Prominent exhibitors it is claimed who have seen the machine in operation are enthusiastic in their comments and quite a number of orders have already been placed.

The machine is the product of the Automatic Advertising Co. of Hagerstown, Md., and is the result of many years of effort in perfecting a device that apparently fills a spot in every theatre lobby and that does the work of 12 poster frames, all in one. The added advantage of motion and illumination tend to attract the attention of every passerby.

Joe Hornstein smiles as he watches the exhibitors look in amazement and then come to see how it is done. Joe has a reputation for picking "live" products, and it looks as if Joe is living up to his reputation in presenting the Automatic Advertising Poster machine to the trade.

Interior of a well-lighted and ventilated theatre.

Special lobby display that has been attracting considerable attention in New York is shown in the views above. This apparatus automatically displays twelve x-sheet posters and presents an attractive appearance.

Installations in Washington Territory

Announcement of contracts for the sale and installation of new equipment and furnishings in a number of theatres in the Washington and Oregon territory was made recently. Included among the transactions were the following:

Sale of two Simplex projection machines, a Gardner gold fibre screen, a Hertner transverter and six hundred Heywood-Wakefield opera chairs to I. Geller, owner of the Walnut Park theatre in Portland, Oregon.

Sale of two Simplex projection machines to the new Lane theatre at Cle Elm, Washington.

Sale of two Type "S" Simplex projection machines to Manager Struble for John Hamrick's Blue Mouse theatre in Portland, Washington.

Contract for the installation of new drapes, new carpet, and a new stage curtain with automatic control from the projection booth, in E. A. Zabel's theatre at Olympia, Washington.

Sale of two Simplex projection machines to the Miners' Union theatre at Burke, Idaho, now being rebuilt following destruction of the house in a recent fire.

Sale of a Gardner gold fibre screen and 175 opera chairs to Manager W. F. Code of the Paramount theatre, Seattle, to be installed early in January when the house undergoes enlargement.

No. 778 Narcissus Plant

HOW TO ADVERTISE

While the earth is covered with snow and ice, our Everlasting Narcissus, Tulips, Roses, Plants, Trees, etc., are always in full bloom.

Get our SPRING CATALOGUE No. 7 mailed FREE FOR THE ASKING: make a selection of Flowers, Plants, etc., decorate your window, interior, or home, create Easter Air and business ahead of your slow competitor. You can resell any article, make 100 per cent profit and have decoration and advertisement free.

FRANK NETSCHERT, Inc.
61 Barclay Street New York, N. Y.

Gold Seal TICKETS
GOLD SEAL THE MARK OF PERFECTION

Guarantee the Exhibitor — —
100% Ticket Value
Accurate Printing
Full Color Assortment
Delivery On Time

For Complete Satisfaction
Gold Seal Automatic
Ticket Registers
Should Dispense
Gold Seal Tickets

Automatic Ticket Register Corporation
723 7TH AVE. NEW YORK CITY

The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Business Offerings

FOR SALE—Theatre, three story brick building, New Iberia, Louisiana. Center of town ten thousand population. Only movie and theatre in town. Terms reasonable. F. G. Patout, New Iberia, La.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Flashing Signs Are Eye Catchers

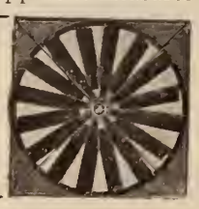
85% of the sign flashing of the country is done by RECO FLASHERS Let's tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Color Hoods, Motors, etc.
2628 W. Congress Street CHICAGO

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



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Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Simplified Electricity for Projectionists

(Continued from page 290)

In the above formula K represents the coefficient of utilization. Suppose in the example just given that it had been 0.5 (50 per cent useful light). Then, if the same number of lamps were used the intensity would now be

$$I = \frac{200 \times 10 \times 0.5}{1.000} = 1 \text{ foot candle}$$

The lumen rating of some of the more commonly used sizes of Mazda C lamps are given in the following table:

Lamp size (watts)	*Lumen Output*
50	550
75	870
100	1,300
150	2,100
200	3,100
300	4,900
500	8,750

Detailed information concerning the reflection factors of walls and ceilings and coefficients of utilization to use under any conditions can be obtained from the large manufacturers of incandescent lamps. Lack of space prevents giving such information here.

Projection Room Lighting

The projectionist can, in a small way, apply what has just been learned to the designing of a suitable system of illumination of his projection room.

The first thing to do is to analyze the requirements from the lighting standpoint. This will govern the choice of the lighting unit; whether it be of the direct, semi-direct or indirect type. It will be recalled that the last two types provide a high degree of diffusion. Projection rooms, ordinarily, are small and have low ceilings. Furthermore, the light must be highly diffused so that all the working parts of the machine can be easily seen. This naturally calls for semi-indirect or indirect lighting units. Such units require more light for a given intensity than the direct type, but some loss is necessary in order to secure the higher diffusion.

Suppose we select a semi-indirect unit having a clear glass top such as that shown in Fig. 160, last week's article. With fairly light walls and ceiling, this unit would have a coefficient of utilization of about 35 per cent.

The next step is to determine the floor area of the projection room. Suppose it measures 18 x 9 feet. The area will then be 1,628 square feet. Now, in such a small room as this it would not be advisable to use a large lamp since it would be glaring when hung at such a low height (9 or 10 feet). A small lamp should be used, the 100 watt lamp would be about right. Furthermore, if good light is desired, the intensity should be about 6 foot candles all over the room.

By using our formula we are now in a position to determine how many lamps of this size are needed.

$$\text{Number of lamps} = \frac{\text{Intensity} \times \text{area}}{\text{Lumens per lamp} \times K}$$

$$N = \frac{6 \times 162}{1.300 \times 0.35}$$

$$N = \frac{972}{455}$$

$$N = 2 \text{ lamps}$$

The spacing of the lighting units should be made in accordance with the diagram in Fig. 162.

View of the new Fox Theatre, Philadelphia Pa.

Boston Chamber of Commerce Installs Simplex

That the Boston Chamber of Commerce is indeed desirous of making their new building complete in every respect is evidenced in an order for projection equipment awarded to the United Theatre Equipment Company of Boston, in which order the Simplex Projector is an important item.

The new Chamber of Commerce building, according to Mr. Joe Cifre, Manager of the United Theatre organization, is to a seventeen story structure which besides housing the Chamber of Commerce, is to be equipped with a large auditorium, restaurant and numerous clubrooms, it being the aim of the Boston Chamber of Commerce to place this building and its organization among the front rank leaders of their kind in the country, an aim in which the whole of New England is assisting the Boston group.

The machine installation in this new structure which in itself will stand out as one of Boston's growing skyline of splended buildings, adds another Simplex user to the already lengthy list of non-theatrical Simplex installations among the wellknown institutions throughout New England.

Process to Eliminate Night Exteriors

A saving of hundreds of thousands of dollars a year by the elimination of night exterior filming has been made possible for the film industry as the result of a process perfected by Gaetano ("Tony") Gaudio, veteran screen cameraman. Gaudio, who is shooting Norma Talmadge's Joseph M. Schenck drama, "Dust of Desire," used his process during three days, in which night scenes of an Algerian village street were taken during the day.

The saving in electric equipment, current and wages of electricians for the three days, according to Schenck's production records, amounted to $25,000. Four thousand dollars was saved in the rental of extra equipment alone.

More than the momentary saving, the producer declared, is the superiority in results given by Gaudio's process. Artificial night lighting has never given entire satisfaction, says Schenck, who looks forward to the adoption of the invention by the entire industry. While the invention was perfected after only five weeks of experiment, it is based on Gaudio's experience extending over 24 years of camera work. It can be applied to any camera, having few attachments. The working principle rests in the preparation of the raw film.

"My invention, I believe, is superior to the two former methods of filming night effects," said Gaudio. "There have been attempts to get night effects by tinting the positive of films taken during the day, but the tinting of the sky in positives has failed because the dissolving of the silver leaves a transparency to which cannot be applied, and the sky on the screen, consequently, shows up very light.

J. C. Barry, chief projectionist at the Alhambra Polytechnic Institute. Barry is also a graduate student in electrical engineering.

MAJOR FA SYSTEM

McVicker's Theater
Chicago
Thomas W. Lamb
Architect
Henry L. Newhouse
Resident Architect

Immediate Profit

Successful theaters everywhere have the same experience: immediate profit comes from installing the right lighting control system. Patrons more thoroughly enjoy the performance that is attended by sumptuous color effects — and therefore they come back oftener!

Perfection in controlled theater lighting — that sums up the Major System. It is proved by the experience of more than 100 of the country's largest and most successful theaters.

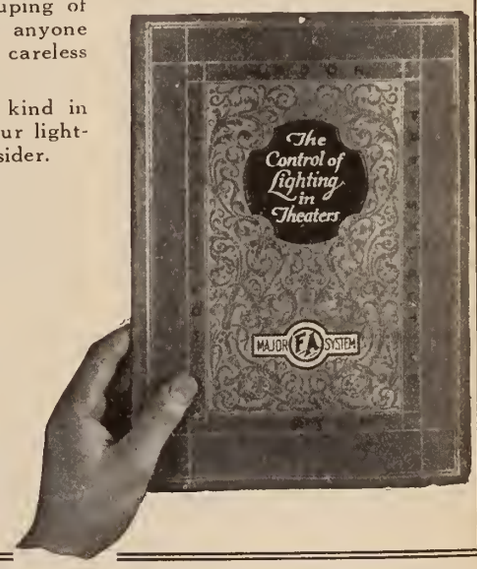
The Major System is extremely flexible in installation, as well as operation, and can be adapted to any theater, being composed of standardized units. It is capable of extended remote control for any desired number of points and with any desired grouping of lights. It can not injure the electrician, or anyone else, neither can it suffer damage through careless handling.

The Major System is the only one of its kind in existence. When you are ready to install your lighting control system, there is only one to consider.

FA TRADE MARK

MAJOR SYSTEM ADVANTAGES:

- Remote Control
- Extended Remote Control
- Remote Dimmer Control
- Cumulative Control
- Pre-selection
- Flashless, noiseless switch operation
- Minimum stage space
- Unit construction
- Experienced design
- Perfect workmanship
- Highest grade mat erials



Write for the complete and practical book, "The Control of Lighting in Theaters." It is a publication full of useful information for every theater manager.

Frank Adam
ELECTRIC COMPANY
ST LOUIS

District Offices:
Detroit, New York, Dallas, Minneapolis, Kansas City,
Cincinnati, Cleveland, New Orleans, Chicago, San Francisco,
Los Angeles, Seattle, Boston, Pittsburgh, Philadelphia.

LATEST 1924 MODEL
SIMPLEX TICKET REGISTER
NOW READY FOR DELIVERY.
Write for catalogue and easy payment plan — Our prices will interest you.
WORLD TICKETS guaranteed and used everywhere.
World Ticket & Supply Co., Inc.
1600 BROADWAY
Bryant-5471 NEW YORK CITY

ProBert Marquise

have improved the appearance of many theatres — their value has been demonstrated by increased box office receipts. Our engineering and designing departments will show you how it is done.

The ProBert Sheet Metal Company, Inc.
COVINGTON
KENTUCKY

Newspaper Opinions on New Pictures

"The Great White Way"—Cosmopolitan — Cosmopolitan, N. Y.

Tribune: "One of the most entertaining pictures we have seen in some time. As Mabel Vandergrift, Anita Stewart seemed to be better than she ever has been before."

World: "A first rate film comedy of Broadway life. In its breadth of activities along the Great White Way it is quite unlike anything we have ever seen. Therefore, it ought to be called novel. But it is more than that. We have never seen Miss Anita Stewart either so charming or so effective in emotional scenes."

Times: "It is a film entertainment, and one that will have difficulty in keping the crowds away from the box-office."

News: "'The Great White Way' is a personnally conducted tour through this metropolis. H. C. Witwer, the author, breathes the true spirit of Broadway into his work. It moves swiftly, and this plenty to say in a snappy way."

Journal of Commerce: "There were many highlights in 'The Great White Way.' Add to this, expert and excellent quality of photography and every evidence of intelligent direction ,and the net result unquestionably spells Success for this biig motion picture that so graphically brings modern New York and Broadway life to the silver screen."

American: "Offers the greatest diversion in film entertainment we have ever seen. Go and see the picture. Take a tip from us and do no miss it."

Evening World: "The picture as a story has everything in it save the sinking of a battleship. The prize fight is one of the best yet screened and would make the recent Firpo-Dempsey battle look like a chess match in slow-motion."

Sun and Globe: "The Great White Way" ought to be as popular as Luis Angel Firpo in Buenos Aires. Big moments abound in the story."

Telegram: "Broadway in all its glitter and glow, and everybody who is anybody in the gay life of Gotham, are shown in an exciting cycle in "The Great White Way." This is the most illuminating film of gay life in New York that has ever been made, with overwhelming extravagance and unfailing dramatic power."

Evening Mail: "At last there is something new on the screen. It is "The Great White Way" which opened last night at the Cosmopolitan Theatre, where it was received much in the manner of a conquering hero by the hundreds that packed the playhouse. And it was a reception well deserved.

Evening Journal: "Celebrities of theatrical, sport and newspaper world appear in the photoplay—people whose names are familiar over the country; cartoonists whose characters are catch-words; names prominent in sporting circles—all the figures that formerly have been merely familiar, now materialize into active participation in what is one of the most unusual and highly enjoyable ideas ever presented on the screen."

"Scaramouche"— Metro—Aldine, Philadelphia

Evening Ledger: "Would that there were more photoplays like 'Scaramouche' and more directors like Rex Ingram."

Bulletin: "One of the premier photoplays of the season. It's delightful. The story takes one through thrilling scenes before and after the Reign of Terror. A delightful compound of art and history by a master hand."

Record: "Ingram has made the French Revolution seem a thing of actuality, occurirng before our very eyes. "'Scaramouche' has some of the most stirring scenes of mob sway that have come to the silent drama. The theatre is crowded at each presentation."

Inquirer: "'Scaramouche' exceeds even the glowing accounts which have heralded it. It well deserves the glowing comments that greeted its presentation in New York. It is filled with absorbing interest from beginning to end without a single let-down."

North American: "All of the colors of 'Scaramouche' are brilliant and clear and harmonious. Alice Terry is a very lovely and beautiful heroine. One could go on and on enumerating the various details and individual performances of the large cast endlessly and happily, but the outstanding feature is its artistic balance and beauty of finish in every way throughout."

Public Ledger: "The public has seen numbers of pictures dealing with the French Revolution but Rex Ingram's 'Scaramouche' is the greatest of them all. One can do no less than give three cheers for the cast. Ramon Novarro plays the title role to perfection. 'Scaramouche' easily comes under the head of super-productions yet it does not lose the human touch because of its proportions."

"Through the Dark"— Cosmopolitan — Cameo, N. Y.

Evening Mail: "If you have ninety minutes into which you want to crowd throbs, shivers and thrills, be sure to go to see 'Through the Dark.' It is not an ordinary thriller — the kind that is made for the Bowery. The story is intelligently told, the characters seem real and there is not one bit of hokum in it."

Louella O. Parsons in the American: "One of the liveliest melodramas we have ever seen. Colleen Moore does some fine emotional acting."

Rose Pelswick, Evening Journal: "Adventure, romance and dramatic situations make 'Through the Dark' a compellingly interesting 'crook' photoplay. There are unusually stirring scenes in the picture; the whole romance grips one's attention throughout the play and holds it sympathetically to the unexpected climax.

Evening Telegram: "There are plenty of thrills in these crowded reels."

Sun and Globe: "We liked it all very much and you probably will too. Colleen Moore is just as efficient as she was in "Flaming Youth."

Don Allen of the Evening World: "If you enjoy a crook yarn, here is one you must not miss."

"Courtship of Myles Standish"— Associated Ex.— Central, N. Y.

Rose Pelswick, Evening Journal: "The photoplay is an elaborate one, well produced, and shows remarkable attention to detail. There are many thrilling scenes — the historic landing of the Mayflower, the building of the first home, and an unusually vivid storm at sea."

Don Allen, Evening World: "Movie audiences always are delighted with Charles Ray, and his new picture is no exception. The well known romance affords him opportunity for plenty of love scenes with Priscilla, played by Enid Bennett, so here is characteristic Charles Ray acting and every one is pleased. There is a most realistic and thrilling storm."

Evening Post: "The film is sincere, and not for a moment does it lack clarity. The storm is so terrifying and realistic that Mr. Ray's ambition to make it the storm of screen storms has easily been realized. 'The Courtship of Myles Standish' deserves the support of the public."

Andrew A. Freeman, Evening Mail: "Those who are interested in a faithful representation of what took place as documentary history tells it will find much to interest them."

The Sun and Globe: "In this period of squabbling among churches it is particularly timely that a story based on simple faith should be chosen for screen presentation.

"The Extra Girl"—Associated Ex.— Orpheum, Chicago

Virginia Dale, Chicago Daily Journal: "With a wistful lilt beneath the fine humor which is her forte, Mabel Normand came back to the Orpheus screen as a sort of Christmas present to the fans and the fans of others."

Evening Post: "Mabel Normand's pictures are few and far between these days, but her audiences never seem to forget her and are there in throngs to greet her again every time she makes her appearance. Mabel is always good for a laugh and a good time—and that is what people like. There are times in this picture when she has them shouting with laughter."

Bob Reel in Evening American: "Mabel Normand turns the trick in 'The Extra Girl.' In this delightful story she gives additional proof of the fact that she is one of the silver sheet's best little comediennes. There will be many who will say she is the best."

Carl Sandburg in the Daily News: "The new Mabel Normand picture, 'The Extra Girl,' has one recommendation to start with, and that is that they took their time with it. In 'The Extra Girl' she does her best acting."

"Reno"— Goldwyn — Capitol, N. Y.

Robert E. Sherwood, Herald: "He (Major Hughes) makes his point: one cannot come away from 'Reno' without acknowledging the utter absurdity of the divorce system. Sometime ago in these columns we quoted a trade paper advertisement of 'Reno' in which Goldwyn announced that here was a film that would make 'Money — Money — Money,' apparently the promise has been made good."

Don Allen, Evening World: "More than any author-director now writing for the screen, Hughes knows the value of comic relief and he uses it aplenty in 'Reno.' We have never seen more human characters on the screen than most of those who make up the grand ensemble of 'Reno,' and it is just this attribute that made 'Reno' such a thoroughly enjoyable picture to us.'

Sun and Globe: "An entertaining story. Hughes has the true story teller's gift of making you interested in what he presents, regardless of whether you agree with his point of view."

Evening Telegram: "In Rupert Hughes' new moving picture, 'Reno,' which takes stellar position on the program at the Capitol Theatre this week, the author-director has chosen to expound the problem of divorce. His treatment, however, is more than a mere thesis. It is considerably colored by the completely human qualities of his characters and the amusing and complicated situations which arise from the fact that there are forty-eight different divorce statutes prevailing in as many different States."

Tribune: "The story is designed for the purpose of showing up the discrepancy in divorce laws in the different stataes and it makes the law look pretty foolish. It certainly is a picture that is 'different.'"

"Let Not Man Put Asunder"

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Living Lies	Brent-Blue	Allied Prod. & Dist.	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox		
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox		
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist.	7 reels	
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
W ld Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
Wolf Man, The	John Gilbert	Fox		
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O		
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Just Off Broadway	John Gilbert	Fox		
Lullaby, The	Jane Novak	F. B. O	7 reels	Jan. 12
Not A Drum Was Heard	Charles Jones	Fox		
Painted People	Colleen Moore	First National		
Phantom Justice	Special Cast	F. B. O.		
Plunderer, The	Special Cast	Fox		
Shadows of the East	Special Cast	Fox		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O	8 reels	
By Divine Right	Dexter-Harris	F. B. O		
George Washington, Jr.	Wesley Barry	Warner Bros		
Happiness	Laurette Taylor	Metro		
Love Master, The	Strongheart (dog)	First National		
Secrets	Norma Talmadge	First National		
Torment	Owen Moore-Bessie Love	First National		
Unguarded Gates	Madge Bellamy	F. B. O		
Uninvited Guest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National		
White Sister, The	Lillian Gish	Metro		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beware The Woman		F. B. O		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Damaged Hearts		F. B. O		
Enchanted Cottage, The	Richard Barthelmess	First National		
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish, The	Special Cast	First National		
Lillies of the Field	Griffith-Tearle	First National		
Sundown	Special Cast	First National		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Derby Day	Aesops Fables	Pathe	2/3 reel	Sept. 22
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S R	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fffteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front l	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trai		Arrow	1 reel	
Girls and Records (Sportlights)		Pathe	1 reel	Jan. 5
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 29
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
The Kid From Madrid, Mich	Billy Sullivan	Universal	2 reels	
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man Abont Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Bnddy	Bnddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Panl Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Paris Lights		Educational	1 reel	
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22

Feature	Star	Distributed by	Length	Reviewed
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	
Stepping Out	Animals	Pathe	1 reel	
Such is Life	Baby Peggy	Universal	2 reels	Jan. 30
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe		
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe		
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Ant, The (Secrets of Life)	Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	
The Bee (Secrets of Life)	Educational	1 reel	Jan. 5
Bill Brennan's Claim	Universal	2 reels	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Canadian Alps, The (Educational)	Fox	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 6
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
He Loops to Conquer (Leather Pushers)	Universal	2 reels	
Hats Off, Pete Morrison	Universal	2 reels	Feb. 2
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Last Outlaw, The	Universal	2 reels	
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man From Madrid, Mich. (Leather Pushers)	Universal	2 reels	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Speedville (Hodge Podge)	Educational	1 reel	
The Spider (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R		
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Against the Grain	Special Cast	First National		
Alex the Great	Special Cast	Film Book. Offices		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
Babbitt	Special Cast	Warner Bros		
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict		
Boy of Flanders, A	Jackie Coogan	Metro		
Breath of Scandal, The	Special Cast	Preferred Pict		
Broadway After Dark	Special Cast	Warner Bros		
Captain January	Baby Peggy	Principal Pict		
Claim No. 1	Special Cast	Universal		
Conductor 1492	Johnnie Hines	Warner Bros	7 reels	Dec. 29
Crash, The	Special Cast	Vitagraph		
Daddies	Special Cast	Warner Bros.		
Do It Now	Special Cast	Phil Goldstone		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict		
Flaming Barriers	Special Cast	Paramount		
Flattery	Special Cast	Mission Film		
Floodgates	John Lowell	Blazed Trail Prod		
Fool, The	Special Cast	Fox		
Fool's Awakening, The	Special Cast	Metro		
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict		
Girl Expert, The	Harold Lloyd	Pathe		
Girl in the Limousine	Larry Semon	Truart		
Goldfish, The	Constance Talmadge	First National		
Good Bad Boy, The		Principal Pict		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 29
Great White Way, The	Anita Stewart	Goldwyn-Cosmo		
Greed	Special Cast	Goldwyn-Cosmo		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Haunted Hours	Olive Hammerstein	Fred Weihl Prod		
Heritage of the Desert	Special Cast	Paramount		
Hook and Ladder	Hoot Gibson	Universal	6 reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Humming Bird, The	Gloria Swanson	Paramount		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lucretia Lombard	Special Cast	Warner Bros.	7 reels	Dec. 8
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Mansion of Aching Hearts	Special Cast	Preferred Pict		
Marriage Circle, The	Special Cast	Warner Bros.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict	5 reels	Nov. 24
Misunderstood	Special Cast	First National		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
New School Teacher, The	Charles (Chic) Sales	Mastodon		
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		

Feature	Star	Distributed by	Length	Reviewed
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First Nstional		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sea Hawk, The	Special Cast	First National		
Shadows of Paris	Pola Negri	Paramount		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Son of Sahara	Special Cast	First National		
Souvenir	Special Cast	Asso. Exhibitors		
Sporting Youth	Reginald Denny	Universal		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Superstition	De la Motte-Bowers	Creative Prod.		
Tale of Red Roses	Special Cast	Vitagraph		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three Miles Out	Special Cast	Paramount	6 reels	Jan. 12
Three O'Clock in the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Thy Name is Woman	Special Cast	Metro		
Tiger Rose	Lenore Ulric	Warner Bros.	8 reels	Dec. 8
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
West of the Water Tower	Special Cast	Paramount	7 reels	Jan. 12
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yolanda	Marion Davies	Goldwyn-Cosmo		

: : Picture Paragraphs : :

IT is announced that every story from the pen of William Dudley Pelley will be sold with the emphatic request that they be held down to at least six reels of 900 feet each, making a total of 5,400 feet for each production.

Before making this request Pelley made a careful survey of the motion picture field. He made a trip to the coast and back, stopping along the way to talk to exhibitors and get their viewpoint. From the knowledge gained from this trip he realized the importance of shorter feature subjects.

FOLLOWING the Renco production of Charles K. Harris' "After the Ball," which will be released by Anderson Pictures for Theatre Owners Distributing Corporation, through the F. B. O. exchanges on January 27th, eleven more pictures are promised by Carl Anderson for release during the balance of the year.

That the Theatre Owners product will be made up of a wide variety of subjects, each depending upon its own merit for popularity and each the work of a different well known director, using stars and players of his own particular choice, is proven by the names that are known to be identified with coming releases.

"After the Ball" is the work of Dallas Fitzgerald with Gaston Glass, Miriam Cooper and Robert Frazer among the players. The February release will be an entirely different style of drama with Christy Cabanne's forceful direction and an entirely different cast of players. W. C. Graves has directed another of the set while among the stars and featured players of some of the coming Theatre Owner productions are William Faversham, Wallace Beery, Charlotte Walker, Marc McDermott, Edmund Breese, Cleo Madison, Kathlyn Martyn and Anne Forrest.

GEORGE MITCHELL, editor of Film Fun, in the current issue of Judge, of which he also is motion picture critic, has laudatory praise for two recent Hodkinson features.

He writes: "Let's have another 'Down to the Sea in Ships.' Here we are with we don't know how many oceans lying idle about us. No rent to pay on them. Waving away in fair weather and foul, literally sitting up and begging to be pictured; romantic as anything in the world and infinitely more beautiful than any fake lake that ever sprinkled the floor of a studio interior. Give us another big sea picture."

And then, he praises "Puritan Passions," the recent Film Guild picturization of Percy Mackaye's "The Scarecrow," thusly:

"Let us have some good thrillers, with trick camera stuff. * * * Something like 'Puritan Passions.'"

A UNIQUE lobby display has been prepared for "The Hoosier Schoolmaster," the screen version of Edward Eggleston's famous novel. A blackboard is represented with various misspellings of the word "daguerreotype." Around the board are pasted weirdly cut scenes of the picture.

A SERVICE book on "As A Man Lives," released by the Selznick Distributing Corporation, has just been printed. Made under the supervision of L. F. Guimond, Director of Advertising and Publicity of Selznick, the book devotes an unusually large amount of space to exploitation, in response to requests of exhibitors. Nine of the twelve pages are filled with selling ideas, many of them illustrated.

FAMOUS kings of the speedway gathered at one of the littlest theatres at Universal City, when Reginald Denny, the star, celebrated his first visit to the studio after long weeks in a plaster cast, by showing them his automobile picture, "Sporting Youth," in which many of the racers appear. Denny, himself, was hurt in an auto accident, although not in a race.

A. M. Young, secretary of the Los Angles Speedway, and Val Haresnape, representative of the American Automobile Association, conducted the guests of honor to the studio. Among the drivers present were Ralph De Palma, Jerry Wonderlich, Tommy Milton, Jimmy Murphy, Lou Wilson, Bennie Hill, Harry Hartz and others.

The drivers were loud in their praise of the automobile racing scenes of the picture.

AN unusual sales campaign, carried on through the use of miniature phonograph records, has just been launched by the Selznick Distributing Corporation, under the direction of L. F. Guimond, Director of Advertising and Publicity.

The records, which are being sent to every exhibitor in the country, contain strong selling talks on "Woman to Woman" and "Roulette," the latest releases on the Selznick list—a record devoted to each picture.

The records can be played on any standard make of talking machine, and are clear and easily understandable. They are mounted, for mailing, on cards made of heavy cardboard stock, printed by three-color process, illustrated with scenes and characters from the pictures exploited. There is not a letter of printing on the cards, however, all the talking, being done, actually, by the transparent disc.

THAT the public in the Australasian states is above the average in education and appreciation of the really good motion picture, quick to see the defects of the mediocre film and equally quick to appreciate the points of excellence in the "big" picture, is the report brought back to New York by Cresson E. Smith, who has just returned after a little more than a year in Australasia as supervising sales manager for United Artists Corporation.

"The Australasian states represent a great big country with a great big future," said Mr. Smith. "The people everywhere are fine people, and nowhere could I have had better and more courteous or kindly treatment, and I made many very good friends while there; friends whom I very much hated to part from when I left. There is a good deal of talk heard in certain circles to the effect that Americans are not popular with Australasians; but it is my belief this is largely due to the American himself.

"I liked the people very much, and found the Australasian public as a whole very broad and fair-minded. In the first place it is a sport-loving public, and that in itself is proof of their fair-mindedness.

"That there is a genuine demand for the really good motion picture is openly demonstrated by the fact that United Artists Corporation has six very busy branch offices ini Australasia, and that such releases as Douglas Fairbanks in "Robin Hood," Mary Pickford's "Tess of the Storm Country" and D. W. Griffith's "One Exciting Night" were sensational successes in that country wherever they have been shown.

WIDE attention is being attracted by the campaign book, advertising exploitation accessories which C. B. C. Film Sales Corporation has issued on "Innocence," according to reports from franchise holders.

The campaign on the next picture, "Discontented Husbands," will also be carried out with one brilliant color predominating throughout, this being the method which has been so successful with the other C. B. C. productions, it is announced by the exploitation department.

THREE Hodkinson releases appear in the December issue of the Photoplay Guide to Better Pictures. "Grit" the F. Scott Fitzgerald picture starring Glenn Hunter has been recommended for general audiences. "The Old Fool" and the Bray romance "The Man at the Throttle" have been designated as being especially suitable for the "family" audiences including adolescents.

GROSSET and DUNLAP are preparing a special photoplay edition of Edward Eggleston's American classic "The Hoosier Schoolmaster." The new edition will be profusely illustrated with pictures from the Whitman Bennett production starring Henry Hull and Jane Thomas, which the W. W. Hodkinson Corporation will release the end of this month.

HAROLD BELL WRIGHT, noted American author, whose books, according to D. Appleton & Co., have had a combined sale of more than 10,000,000 copies, is lavish in his praise of the motion picture version of his "best seller" "When A Man's A Man," produced by Principal Pictures Corporation

Simplex

THE TRADE IS ENTITLED TO KNOW!!

In a recent advertisement in this publication a manufacturer informed you of the installation of certain machines in the Oakland Theatre, Oakland, California.

They concluded by stating that this opening—"* * * * * * * completing the chain of successful motion picture houses extending across the continent owned and controlled by William Fox"

We herewith continue the story by informing the trade of the machine installations prevailing in the

ENTIRE FOX CIRCUIT OF THEATRES

21 THEATRES USE SIMPLEX ! !

6 THEATRES USE ANOTHER MAKE

1 THEATRE USES BOTH

WILLIAM FOX THEATRES

Crotona Theatre	New York City	Simplex
Audubon Theatre	New York City	Simplex
Washington Theatre	New York City	Simplex
Star Theatre	New York City	Another make
Nemo Theatre	New York City	Simplex
Riviera Theatre	New York City	Simplex
Academy of Music	New York City	Simplex
Japanese Gardens	New York City	Simplex
Riverside Roof	New York City	Simplex
*City Theatre	New York City	1 Simplex 1 Another make
Bedford Theatre	Brooklyn	Simplex
Folly Theatre	Brooklyn	Simplex
Comedy Theatre	Brooklyn	Another make
Ridgewood Theatre	Brooklyn	Simplex
Terminal Theatre	Newark, N. J.	Another make
American Theatre	Newark, N. J.	Simplex
Liberty Theatre	Elizabeth, N. J.	Simplex
American Theatre	Paterson, N. J.	Simplex
Jamaica Theatre	Jamaica, L. I.	Another make
Liberty Theatre	St. Louis, Mo.	Simplex
Washington Theatre	Detroit, Mich.	Simplex
Fox's Theatre	Springfield, Mass.	Simplex

FOX FILM COMPANY THEATRES

Fox's Theatre	Philadelphia, Pa.	Another make
Monroe Theatre	Chicago, Ill.	Simplex
Isis Theatre	Denver, Colo.	Simplex
Rivoli Theatre	Denver, Colo.	Simplex
Strand Theatre	Denver, Colo.	Simplex
Oakland Theatre	Oakland, Calif.	Another make

* In this theatre Simplex No. 210, now twelve years in service, has outlasted THREE machines of another make according to a Fox department head.

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Betty Compson
in
"Woman to Woman"

Balcon, Freedman & Saville
Present Miss Betty Compson
In a Graham Cutts production,
" Woman to Woman." Written
By Michael Morton; Photoplay
By Alfred J. Hitchcock. The
Photography by Mr. Claude E.
McDonnell. Among the players
Supporting Miss Compson are
Clive Brook, Josephine Earle,
Marie Ault, A. Harding Steerman.
Booked thru Selznick Exchanges.
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

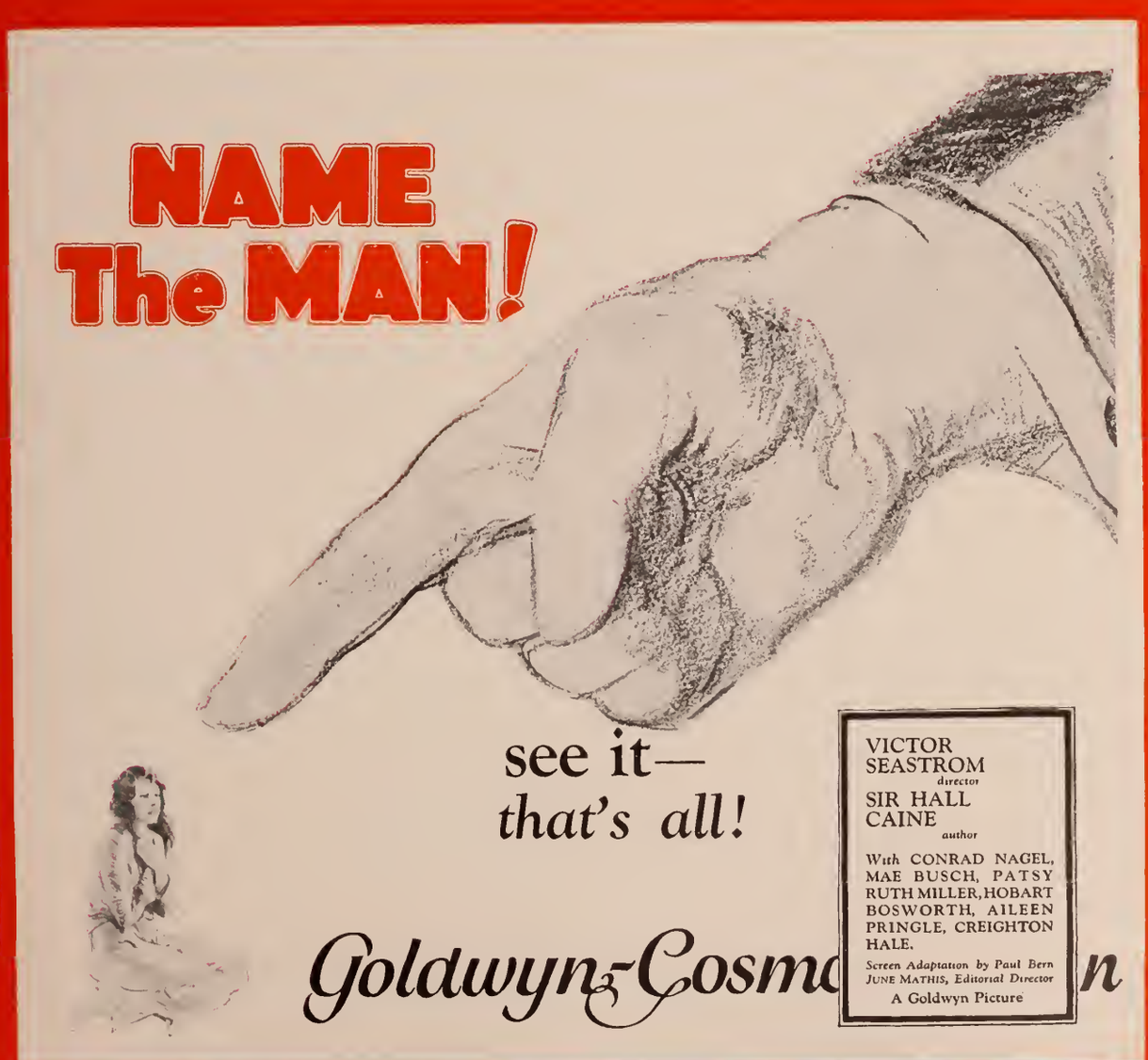
Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

JANUARY 26, 1924

Motion Picture News

Reg. U. S. Patent Office



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WHY RELEASE PRINTS SHOULD BE "MADE IN HOLLYWOOD"

IF a poor release print goes out to an exhibitor the exchange manager bears the grief. This is why he should be interested in release prints "Made in Hollywood—the Standard Way".

Aside from the photographic perfection of such prints made where the negative is developed and where the director's and cameraman's ideas and aims are understood and considered, there is the mechanical perfection which saves him from the exhibitor's complaints.

Standard prints are made to outwear, and to give more satisfactory service than, other release prints. This is why "Made in Hollywood—the Standard Way" is making life easier for exchange managers all over America.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Service Standard Standard Prints

Paramount Pictures

For Spring and Summer, 1924

To Be Released One a Week Beginning March 1st

IS YOUR MILL ON A STREAM THAT NEVER RUNS DRY?

THE wise miller gets his power from a stream he can depend upon one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work entrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

It was no accident that Paramount produced last year, the two greatest pictures ever made — two pictures that have been and will continue to be of incalculable value to the entire industry — "The Covered Wagon" and "The Ten Commandments".

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has never failed exhibitors. For ten years the Paramount product has been recognized as the finest all-round, high-class business-building picture product in the industry. From eight years of continued national advertising the name Paramount has been made synonymous in the public consciousness with the finest motion pictures. There is no doubt about that fact. You can test it out for yourself.

And now for the spring and summer of 1924, Paramount is building as it has built for twelve years, not for temporary success but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock to tap the stream that never runs dry.

Paramount Pictures

(Produced By Famous Players-Lasky Corporation)

Adolph Zukor *and* Jesse L. Lasky *present*

THOMAS MEIGHAN
in
"Write Your Own Ticket"

MEIGHAN is one of the sure bets of the screen. Every picture in which he stars is a certain success in advance.

"Write Your Own Ticket" is a virile crook story of the type of "The Miracle Man", bristling with punch scenes and surprises. Meighan chose it personally from over 150 stories which he considered. It was written by Laurie York Erskine and will run in All-Story Weekly. Victor Heerman is directing, and the supporting cast, which includes Virginia Valli, is AA1.

Meighan has the role of a New York underworld leader of power, fearlessness and a splendid heart.

Here's money in the bank!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor *and* Jesse L. Lasky *present*

A WILLIAM DE MILLE PRODUCTION

"Icebound"

with

Lois Wilson, Richard Dix

Supported by Vera Reynolds

IF you have played "Don't Call It Love," you know that William de Mille has struck his box-office stride and is producing big money-makers. "Icebound" will be the greatest de Mille of them all.

As a stage play, "Icebound" won the Pulitzer Prize, given each year to the greatest American drama, and ran over a year at the Harris Theatre, New York.

The story is about a girl who inherits a handsome, profligate young fellow in a will and proceeds to make a man out of him. From the play by Owen Davis. Screenplay by Clara Beranger. (*The title will probably be changed.*)

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

"FAIR WEEK"
with
WALTER HIERS

A COMEDY of thrills. Laughter interwoven in a satirical fashion in a confidence-man melodrama, with scenes of broad comedy, mingled with plenty of action. The flight of the runaway balloon, where Hiers rescues a little girl in mid air, the remarkable fight in the belfry, the small town locale and the romantic reinstatement of the hero in the eyes of the community make a most interesting comedy feature. Directed by Rob Wagner, famous Saturday Evening Post writer, and written by Walter Woods, the man who adapted most of the James Cruze and Wallace Reid successes. This is a highly satisfactory feature in every way and is sure to give immense pleasure to picture-goers.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

GLORIA SWANSON
in
"A Society Scandal"
An Allan Dwan Production

GLORIA of the great knockout, "The Humming Bird," again in silks and laces, Gloria in furbelows, Gloria wearing gowns as only she can wear them! But the new, vital, flashing, dramatic Gloria that you saw in "Zaza" and "The Humming Bird."

That's Gloria Swanson in "A Society Scandal," a great dramatic comedy-romance of high life, love and divorce.

The supporting cast includes Rod La Rocque, of "Ten Commandments" fame, Ricardo Cortez, Ida Waterman, Allan Simpson, Yvonne Hughes and Fraser Coulter. Produced by the man who made "Robin Hood," "Zaza" and "Big Brother." Written for the screen by Forrest Halsey. From Alfred Sutro's play, "The Laughing Lady," in which Ethel Barrymore starred on the stage.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

A James Cruze Production

"MAGNOLIA"

By Booth Tarkington

With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver, Noah Beery

AFTER "The Covered Wagon", "Hollywood," "Ruggles of Red Gap" and "To the Ladies," your patrons and you know what to expect in a James Cruze production. His picturization of Booth Tarkington's latest and greatest stage play, "Magnolia," is destined to be the biggest Cruze picture of them all.

"Magnolia" is a romantic drama of the old South, the South of Mississippi steamboats, feuds and love. The hero is a timid youth who, under the jovial eye of a great gunfighter, is transformed into a reckless dare-devil and thus wins the girl.

Cruze is producing this marvelous drama in the lower Mississippi country with the great cast named above. Torrence has the roll of the gunfighter, his best since "The Covered Wagon." Adapted by Walter Woods.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

POLA NEGRI

in a LUBITSCH *production*

"MONTMARTRE"

A STORY of the Parisian Latin Quarter—the artists' studios and gilded cafes of Montmartre—a place of color and romance and a vivid stage for both joyous comedy and sordid tragedy.

With Pola Negri as Yvette, the darling of the studios, a warm-blooded, carefree grisette, to whom each day meant a new tilt with men and fortune.

A splendidly produced photoplay made by Ernest Lubitsch, who brought Pola Negri to stardom. A flaming story of love with Negri in a part exactly suited to her remarkable talent.

Vivid, colorful, living, vital, "Montmartre" will score a sensation wherever played. Adapted from "The Flame" by John Miller.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

A GEORGE MELFORD PRODUCTION

"The Dawn of a Tomorrow"

With Jacqueline Logan

JACQUELINE Logan in one of the greatest roles of fiction, suited to her as if written for her, a part similar to the one she played in "The Light That Failed," that of a girl too hopeful to despair, although the morrow holds nothing for her. She comes to the rescue of London's greatest man at a moment when power and riches and responsibility combined have forced him almost to the point of suicide. A story of new life and regeneration, the supporting cast headed by David Torrence and sumptuously produced.

By Frances Hodgson Burnett. Adapted by Harvey Thew.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

WILLIAM S. HART
in
"Singer Jim McKee"

THE second William S. Hart picture since his return to the screen, written by Mr. Hart himself, with the supporting cast consisting of Phyllis Haver, Ruth Miller, Bert Sprotte, George Seigman and many others. A typical outdoor Hart Western picture, with Mr. Hart in the sort of role he likes best to play. If "Wild Bill Hickok" was a success, this will be even more so. A well developed human, vivid story, which will please all lovers of William S. Hart.

By William S. Hart. Adapted by J. G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

CECIL B. DE MILLE'S

Production

"Triumph"

With Leatrice Joy ~ Rod La Rocque, Robert Edeson

THIS picture will be bigger than "Manslaughter!" Like "Manslaughter," it is a strictly modern love story adapted from a Saturday Evening Post serial and novel. De Mille is producing it with characteristic lavishness of cast, gowns and settings, but devoting to it the same inspired talent and care that he did to "The Ten Commandments."

The story is about a strong man ruined by sudden wealth and a weak man regenerated through the loss of his fortune, and through a wonderful girl.

Besides the principals named above, the cast includes Theodore Kosloff, Victor Varconi, and Charles Ogle. Screen play by Jeanie Macpherson from the story and novel by May Edginton.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

a HERBERT BRENON *production*

"The Breaking Point"

with

NITA NALDI – MATT MOORE
PATSY RUTH MILLER GEORGE FAWCETT

MONTH after month this great novel by Mary Roberts Rinehart has been a best-seller throughout the country Practically every woman in America has read it or heard of it favorably.

"The Breaking Point", is the story of a man who, after a wild youth spent with wine, women and song, reforms and marries. Memories of his old life suddenly come flooding back—with dramatic and sensational results.

This picture, produced with the all-star cast partially named above and by the director of "The Spanish Dancer" and "Shadows of Paris," is bound to be one of the two or three great pictures of the Spring.

Adapted by Julie Herne and Edfrid Bingham.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

AGNES AYRES
ANTONIO MORENO
in "BLUFF"
A SAM WOOD *Production*

WHAT happens to a girl when she is thrown entirely on her own resources in New York? when she wants to be clean and honorable? and when she wants to make a success and the ordinary means to success are denied her? This is a story of "Bluff" written by Rita Weiman and Josephine Quirk, produced by Sam Wood, who made "Bluebeard's Eighth Wife", and played by a great cast. A story of New York gorgeously produced and having in it every element of motion picture appeal, youth, beauty, romance, mystery, suspense, love interest and a happy ending.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

ZANE GREY'S

"The Wanderer of the Wasteland"

With JACK HOLT

an IRVIN WILLAT PRODUCTION

HERE'S something that will amaze and delight the whole screen world. A better Zane Grey story and even more magnificent scenery than you saw in "The Heritage of the Desert," produced entirely in natural colors by the famous Technicolor process! This will be unquestionably the most beautiful and the most widely discussed picture of the whole season. Featuring manly Jack Holt as a typical Zane Grey hero and directed by the man who made "The Heritage of the Desert." Supported by a marvelous cast and produced entirely in the Western locale of the story.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor *and* Jesse L. Lasky *present*

POLA NEGRI
in
"Men"

IT'S the fiery, flashing, tigerish Pola Negri of old that you'll see in "Men." Written and produced by Dimitri Buchowetski, the great Polish director who made "Peter the Great." Made in the Lasky studio with an all-American supporting cast, this picture will exceed anything Miss Negri has yet done for dramatic fervor and lavishness of production.

Pola has the role of a famous beauty with many loves and adventures. The cast will be composed exclusively of big box-office names.

"Men" will undoubtedly be the biggest Negri picture of them all, not excepting "Passion." Adapted by Paul Bern.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

DOROTHY DALTON

in a RALPH INCE *production*

"The Moral Sinner"

PRODUCED from the great drama that was one of Mrs. Fiske's most popular stage plays. A story remarkable for its accuracy, its beauty, its depiction of modern Parisian life, and the simple sincerity of its characters. A story of real human emotion and real, vigorous human beings, not mere movie puppets. And a great box-office title. A mystery tale adapted by J. Clarkson Miller from "Leah Kleschna," the play by C. M. S. McClellan. Cast includes James Rennie, Paul McAllister and Alphonz Ethier.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

LEATRICE JOY
in
"Take It or Leave It"

A JOSEPH HENABERY PRODUCTION

PRODUCERS don't make stars. Exhibitors don't make them either. The public makes them. The public has been hailing Leatrice Joy as a star ever since her wonderful work in "Manslaughter." Her performance in "The Ten Commandments" is one of the few superfine characterizations in screen history.

You have been putting Miss Joy's name in electric lights for many months now. We do not "make" her a star. We simply officially recognize the fact that the public has long hailed this beautiful and splendidly talented actress as a star and bill her as such.

"Take It or Leave It," Miss Joy's first starring picture, will establish her more firmly than ever with the public. It is a great love-drama produced by the man who made "The Stranger."

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

A WILLIAM DE MILLE *production*

"In The First Degree"

A REMARKABLE mystery story of a lovable old man who proves to be a blundering sort of detective and in a humorous but determined way solves the mystery of the murder of his own brother. A picture of romance, intrigue, some scenes chilly and uncanny but with the same mingling of love, comedy and pathos as distinguished "Grumpy," yet a story different entirely, resembling "Grumpy" only in its elements of simplicity and appeal. Written by Clara Beranger especially for William de Mille and played by a typical William de Mille cast.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Adolph Zukor and Jesse L. Lasky *present*

"The Code of the Sea"

With

Rod La Rocque

A **Victor Fleming** *Production*

THE hero of "The Ten Commandments" in a story written by Byron Morgan, the author of the Wallace Reid auto successes and produced by the director of "The Call of the Canyon." A great story of the Marine Light Ship service, wherein a young man is called on in the most dramatic possible a situation to fight off the call of the blood and the call of his own heart. Situation piles on situation, tempest on tempest, until a climax such as is given few melodramatic stories. Mr. Fleming has called to his aid all the resources of the Government Light Ship Service, and the best of the Pacific Coast ships. Some startling new features will be shown in this picture, a melodrama of the sea, vivid, real, awe-inspiring. Scenario by Bertram Milhauser.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Like Wildfire—

it has spread!

The news about Gloria Swanson in Sidney Olcott's production of "The Humming Bird"

Everyone knows it's one of the greatest entertainments in picture history!

The critics analyze it this way:

"One of the best pictures of the year. Everyone is delighted with it. Gloria Swanson ideal. Mr. Olcott has done splendid things with the direction." TRIBUNE

"By all odds the most skillfully acted picture she has ever done. Makes us feel like standing up and yelling 'Bravo, Gloria.' A stirring, gripping, admirable screen play." WORLD

"She is more than a wearer of superb clothes. She expresses the dramatic quality of this odd little heroine to perfection." TELEGRAM

"Good entertainment and well worth seeing." AMERICAN

"Mr. Olcott has done a fine job all the way through. Gloria Swanson most effective."

"A particularly engrossing picture. One of the best we have ever seen and one in which there is not an uninteresting instant." TIMES

"Masterfully directed, stirring and beautiful. A fascinating bit of entertainment of which we shall always have pleasant memories." MAIL

"One of the most popular stars now acting. You will like 'The Humming Bird.'" EVE. WORLD

"A truly remarkable performance. She is everything the advertisements say she is." SUN

"Could have gone in the Criterion and pulled big money for ten or twelve weeks. A safe bet for anyone, anywhere." TIMES SQUARE DAILY

That's the way the critics'll talk wherever this picture is played.

The biggest hit that has come to the screen in the last six months

barring NONE

Gloria Swanson

in "The Humming Bird"

Presented by Adolph Zukor *and* Jesse L. Lasky

From the play by Maude Fulton

Written for the screen by Forrest Halsey

A Sidney Olcott Production

Produced by Famous Players-Lasky Corporation

A Paramount Picture

AS a contribution to the world's Cinema Classics "The Lullaby" will for years be remembered by the millions who see it, as something bigger, something finer, a photodramatic melody of the soul.

For Chester Bennett this picture is an accomplishment of which he may well be proud.

For Jane Novak "The Lullaby" is nothing short of a personal triumph.

It is therefore, with justifiable pride, that Film Booking Offices of America, Inc. announces for release shortly—

"The

Presented by Chester Bennett
Starring Miss Jane Novak

"LULLABY"

that will be hailed 'round the world as a cinematographic master-piece that sets a new standard.

It will not be necessary to present "The Lullaby" with the usual blare and fanfare of trumpets.

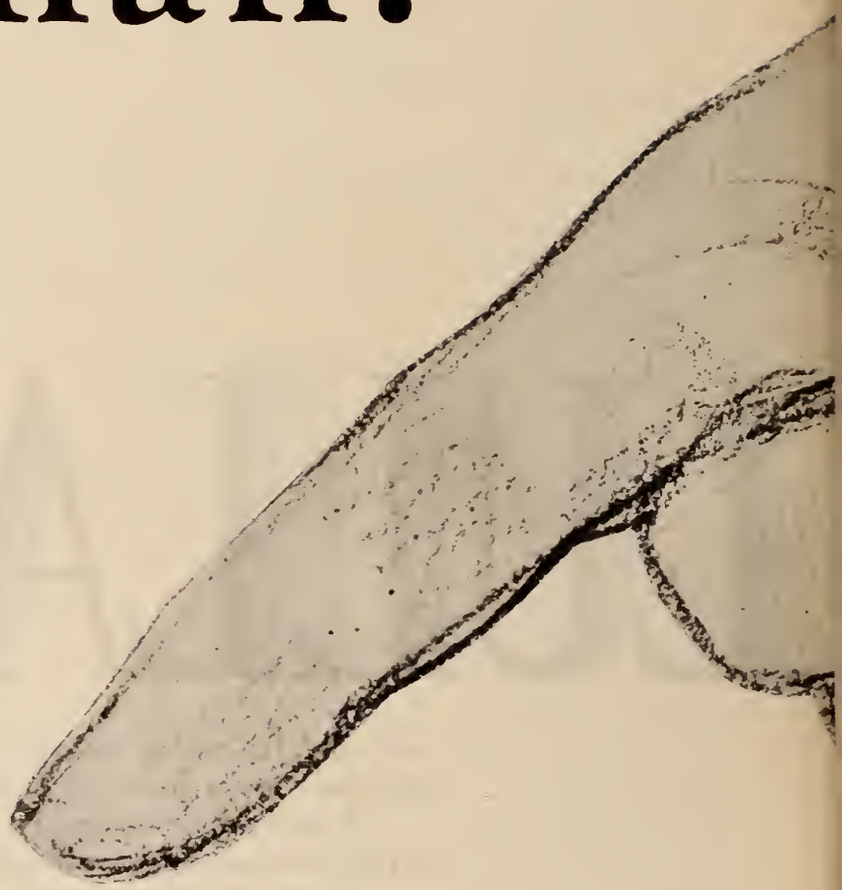
Alone, and unaided, by virtue of its great power, its deep appeal and its touching sentiment, will this picture be received with acclaim in every part of the earth.

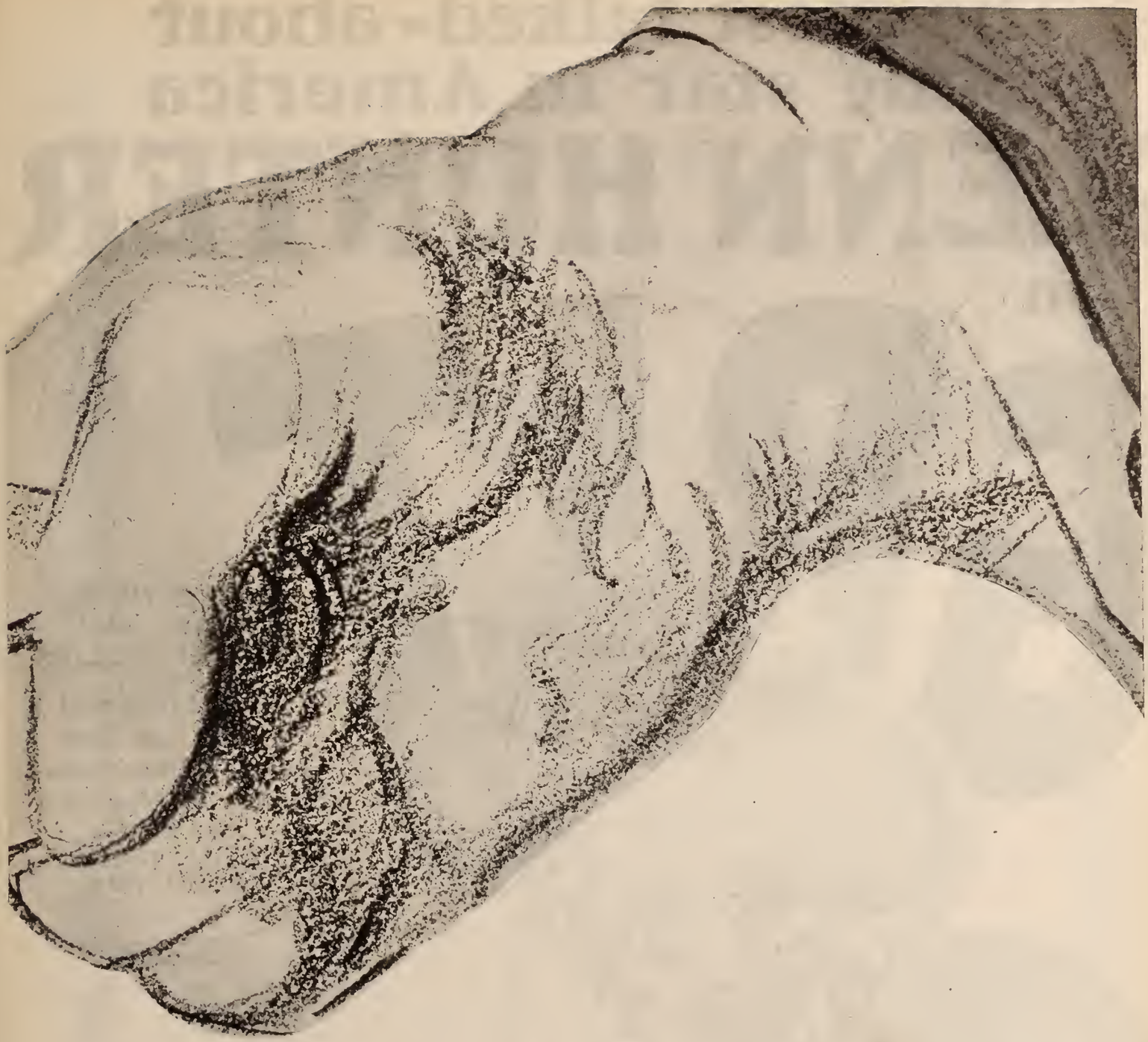
Plans of refinement are being perfected for its presentation in the foremost theatres throughout the land. Communication with your nearest F. B. O. Exchange manager will bring further details.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere.
Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England.

name the man!





see it—

that's all!

VICTOR SEASTROM
director

SIR HALL CAINE
author

With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn-Cosmo n

The most talked-about young star in America

GLENN HUNTER

in

GRIT

WITH
DORE DAVISON,
CLARA BOW,
& OSGOOD PERKINS
from the story by
F. Scott Fitzgerald
Directed by Frank Tuttle
Adapted by Ashmore Creelman
Photographed & Supervised by
Fred Waller Jr.
A FILM GUILD
PRODUCTION

DISTRIBUTED BY
HODKINSON

Lifts the lid from New York's underworld

Now Booking

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring

EVELYN BRENT & MONTE BLUE

Joan Lowell, Charles Gerrard and Ralph Faulkner

A THOMPSON BUCHANAN PRODUCTION

Directed by W. S. Van Dyke

"Action Fast and Thrilling; Is Full of Human Appeal"

"A genuine sea melodrama with appealing qualities deeper than some of the million-dollar pictures. The action is not only fast and thrilling, but also sympathy-arousing. The storm scene is realistic in the extreme," says Harrison's Reports.

"To theatres that cater to patrons who love melodrama full of action, "LOVING LIES" should prove most suitable, for unlike many other melodramas, this one combines action and human appeal."

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange

A Mystery Picture That Maintains Its Mystery!

Adapted from the Novel

By

ANNA KATHARINE GREEN

The Greatest Writer of Crime-Detective Stories in the History of Literature.

Read

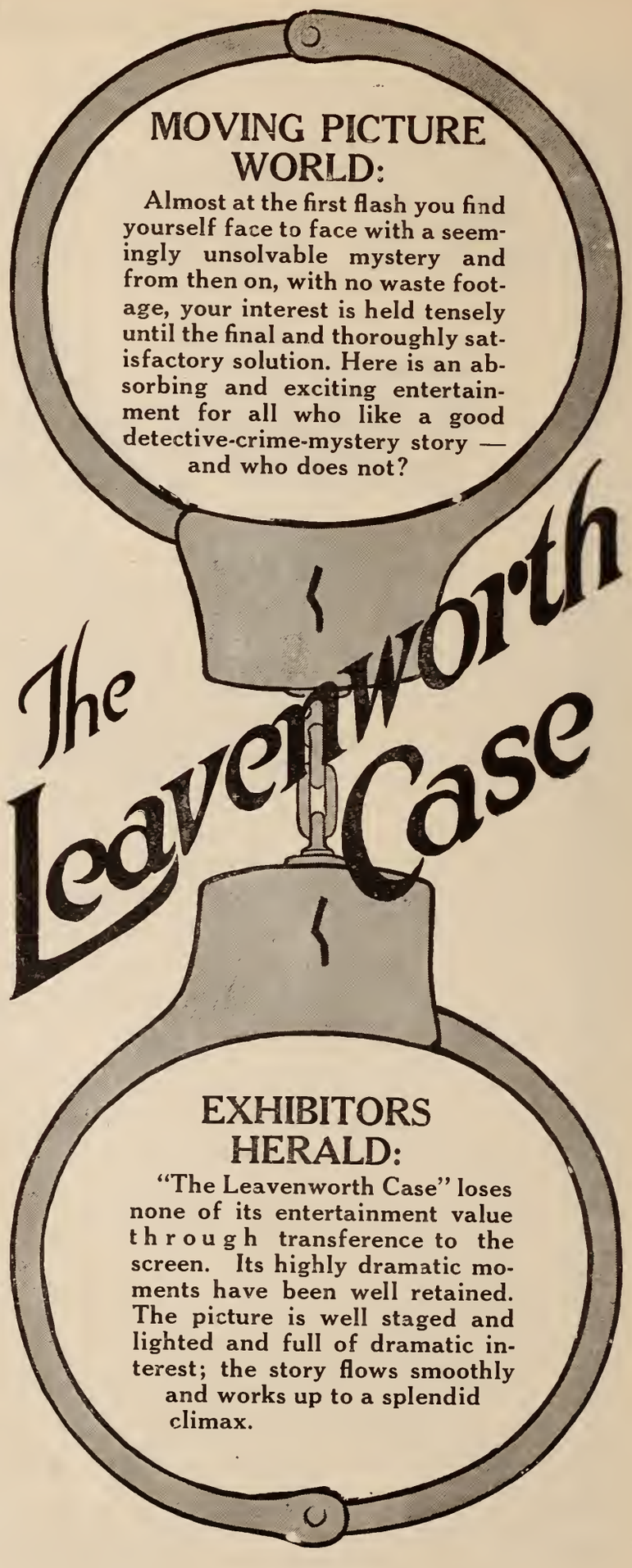
by

MILLIONS!

A

Whitman Bennett Production

Distributed by Vitagraph


MOVING PICTURE WORLD:
Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story — and who does not?
The Leavenworth Case
EXHIBITORS HERALD:
"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

SEENA OWEN
and
An All Star Cast

EXHIBITORS TRADE REVIEW:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

WHO IS GUILTY?

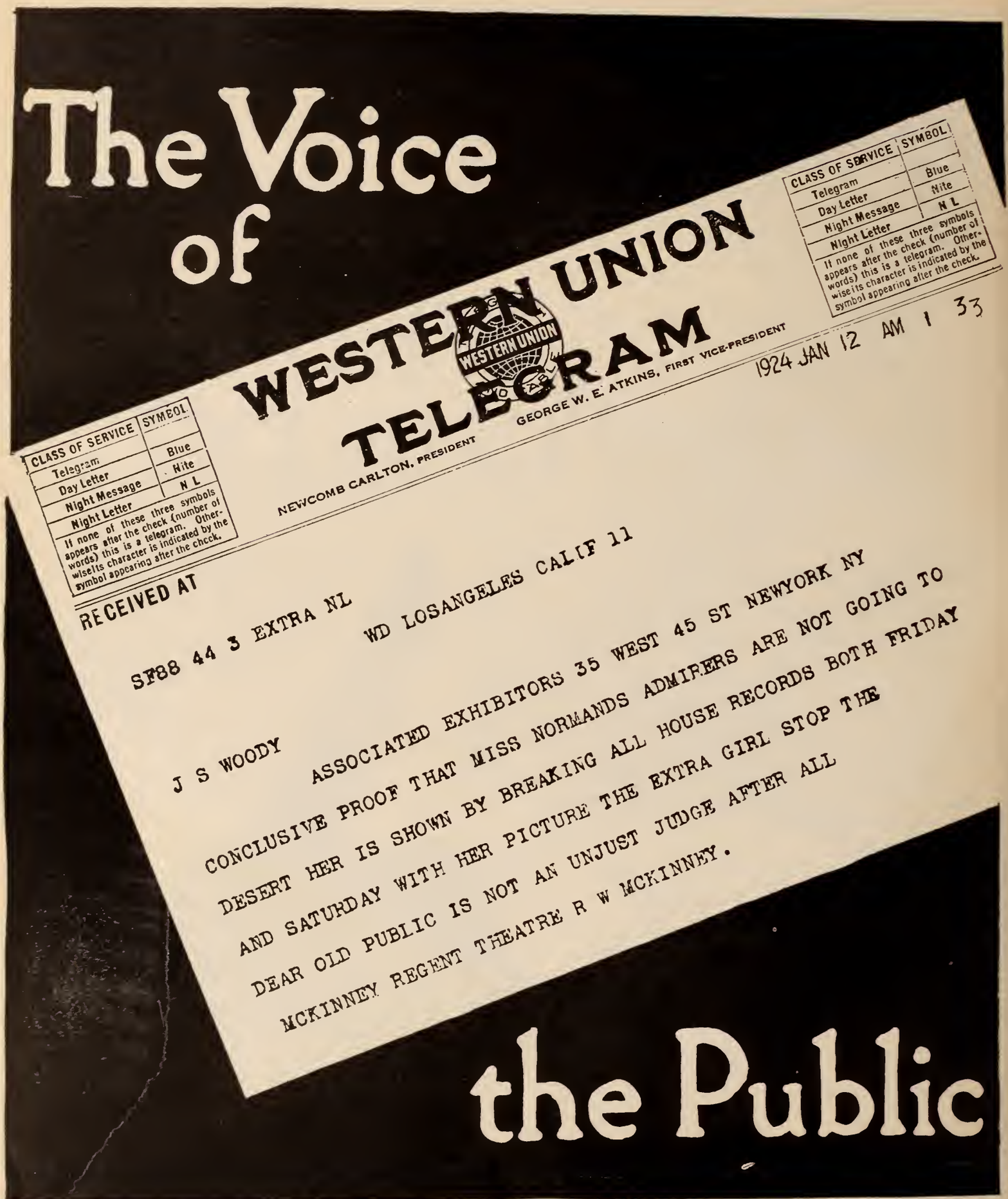
MOTION PICTURE NEWS:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

SUSPENSE UNTIL THE VERY LAST FOOT

Distributed by Vitagraph

The Leavenworth Case


The Voice of the Public
WESTERN UNION
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NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
WESTERN UNION
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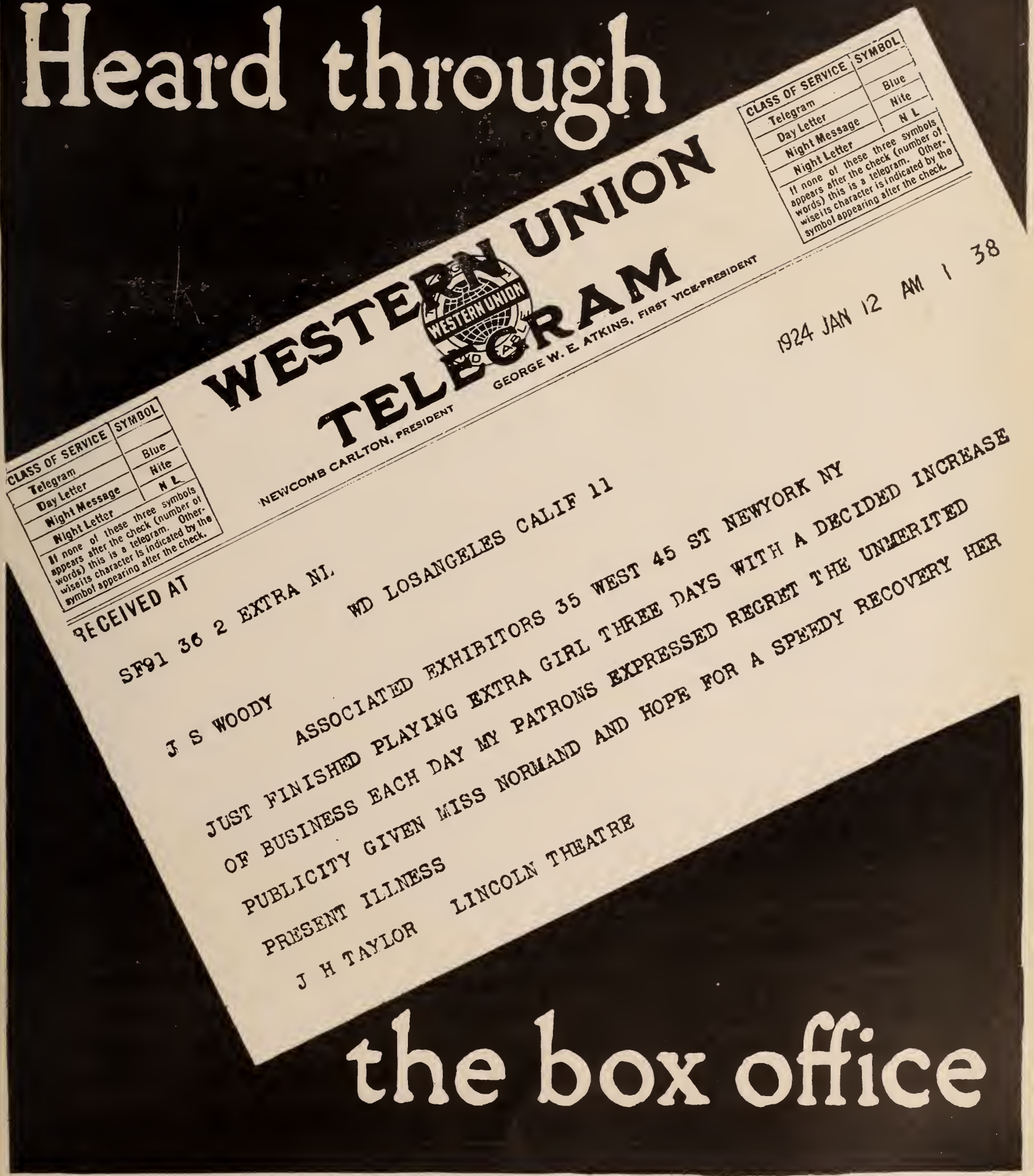
1924 JAN 12 AM 1 33
RECEIVED AT
SF88 44 3 EXTRA NL
WD LOSANGELES CALIF 11
J S WOODY
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY
CONCLUSIVE PROOF THAT MISS NORMANDS ADMIRERS ARE NOT GOING TO
DESERT HER IS SHOWN BY BREAKING ALL HOUSE RECORDS BOTH FRIDAY
AND SATURDAY WITH HER PICTURE THE EXTRA GIRL STOP THE
DEAR OLD PUBLIC IS NOT AN UNJUST JUDGE AFTER ALL
MCKINNEY REGENT THEATRE R W MCKINNEY.

Heard through


WESTERN UNION
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SF91 36 2 EXTRA NL
WD LOSANGELES CALIF 11
J S WOODY
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY
JUST FINISHED PLAYING EXTRA GIRL THREE DAYS WITH A DECIDED INCREASE
OF BUSINESS EACH DAY MY PATRONS EXPRESSED REGRET THE UNMERITED
PUBLICITY GIVEN MISS NORMAND AND HOPE FOR A SPEEDY RECOVERY HER
PRESENT ILLNESS
J H TAYLOR LINCOLN THEATRE

the box office

The Morning Telegraph
SUNDAY, JANUARY 13, 1924

Real Sufferer in a Film Scandal.

The only person deserving of sympathy in one of these so-called "Hollywood scandals" is the producer. If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of that noisy element of our community which has taken upon itself the safeguarding of our morals.

The situation is a harsh one and the punishment inflicted upon an innocent party unjust, but there seems no way of remedying it. A producer plans a picture, lays out his money, has his casting department and director select the players, with the object of giving the plot the best delineation possible. The work has progressed sometime to completion. There is every prospect of adequate financial return when suddenly on some night something is done or something is made known that shows a violation of the moral law by one of the players in the company. If the individual be of sufficient consequence very promptly the censorious packs gather and begin their yapping. And the peculiar part of it is that they do not ask that the person concerned be punished directly; they do not press for imprisonment or exile, but their sole cry is "bar the film." Thereupon there arises all over the country individual exhibitors who evince a desire for publicity to announce that never shall any picture in which the offending person appears be presented at his theatre. Of course, they do not mean it, but they have got their names in the paper, and that is what was wanted.

No one is saying that persons who openly and notoriously live evil lives should escape censure and punishment. It does not matter whether they are of the stage or screen or law or medicine or the church, for that matter, the offender should be made to pay. But why hit the producer, who innocently and honestly engaged in a legitimate enterprise? Why fine him so heavily for something he was dragged into by mischance?

That is one phase of the hullabaloo method of reform which should be considered.

New York American Editorial Page
FRIDAY— JANUARY 11, 1924

Something to Think About

—By Bruno Lessing—

Morality and Hypocrisy.

THE moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from theatres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

Perhaps they were right. Perhaps not. But all fair-minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

POPULAR opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

SUPPOSING this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

Oh, the hypocrisy of this whole censorship idea!

WHY not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

And why not suppress all their works today?

THE work of Benvenuto Cellini has for centuries been, and will for centuries be, an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

WHY not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures—if you're sure they are bad. If they are good, go to see them. Above all—

"Let him who is without sin among you—"

(Copyright, 1924, by King Features Syndicate, Inc.)

FOURTH ANNUAL

DINNER and BALL

of THEATRE OWNERS CHAMBER of COMMERCE

AL JOCKERS JAZZ ORCHESTRA

GOLD ROOM

HOTEL ASTOR

THURSDAY NIGHT,

JAN. 24TH

ADDED MUSIC
CALIFORNIA RAMBLERS

ADMISSION
$10.00

TICKETS AVAILABLE AT
T.O.C.C.
1540 B'WAY

LILLIAN GISH
IN HENRY KING'S
WHITE SISTER
A $ign of $uccess!
—But all the candle-power in this immense sign over the Lyric Theatre, New York, couldn't hold a candle to the brilliance of "THE WHITE SISTER" as a beacon at your box office.
A Metro Picture
REG U.S PAT OFF

INSPIRATION PICTURES Inc.
CHARLES H. DUELL, Jr. Pres. *Presents*

The LILLIAN GISH *in*

Filmed in Italy in the Actual Settings of

"The White Sister" Breaks Broadway Record

—Headline from New York Review

Five months on Broadway at two dollar prices—and cleaning up before the most sophisticated audiences in America!

You can't name two other pictures with a record even approaching this. Of course not. "THE WHITE SISTER" is in a class by itself, making its own records everywhere.

"THE WHITE SISTER" is a photoplay for all time—but *now* is *your* time to make the most of it! Your audiences are ready-made and waiting. Thousands read the book. Thousands saw the play. *Millions* are raving over the motion picture.

HENRY KING Production

The WHITE SISTER

F. Marion Crawford's Famous Novel

—But Watch it Break Records on Main Street!

Vesuvius helped make "THE WHITE SISTER." Now an earthquake couldn't stop it!

Exhibitors know what Lillian Gish means at the box office. Here Miss Gish is supreme—the unrivaled Duse of the screen!

Besides a star of the first magnitude, "THE WHITE SISTER" gives you one of the most famous stories ever written, enacted by a superb cast containing Gail Kane and Ronald Colman, produced by a truly great director, Mr. Henry King, and filmed in the haunting beauty of Italy.

You bet it's a *silver*-sheet success—because it's *silver* on the credit side of your balance sheet!

A Metro Picture

REG U S PAT OFF

Since September, 1922

10,000 Columns

And it's YOURS *free!*

For sixteen months - since Henry King's company sailed for Italy to film this production - newspapers and magazines everywhere have told millions of people about **"THE WHITE SISTER"** *Your public is already sold on this marvelous photoplay!*

Metro Picture

'White Sister,' New Lillian Gish Picture, Is Real Art, Says Dal

"The White Sister" at 44th St. Theatr

FORTY-FOURTH ST
ATRE—"The Whit
motion picture w
Gish; presented by
Pictures

THE CAST
Angela Chiaromonte
Captain Giovanni Severi
Marchesa di Mola
Monsignor Saraginesca
Prince Chiaromonte
Madame Bernard
Professor Ugo Severi
Filmore Durand
Count del Ferice
Alfredo del Ferice
Mother Superior

By ALAN D
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The East Says—

"There is nothing on the stage this season, nor was there anything last season, to compare for one moment with 'THE WHITE SISTER.'"
—Alan Dale in N. Y. American

"One of the very best productions ever made."—*N. Y. Eve. Journal*

"A picture no one can afford to miss." *—Irene in N. Y. Daily News*

"Biggest and best motion picture Boston has seen in many, many years."
—Boston Telegram

"Never enjoyed a picture more in my life."— *Gladys Hall in Buffalo News*

"One of the few super spectacles worth making."
—Philadelphia Ledger

"Is a film which justifies motion pictures. The eruption of Mount Vesuvius and the breaking of a reservoir is a thrilling piece of work."— *Movie Weekl*

GISH
RES AGAIN
"WHITE SIST

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inspiration Pictur
Fourth Street Theatr
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Lillian Gish Exquisite Italian Romance

"The White Sister" opened at
Majestic Theatre last night.
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which supplied the story, will
that it is one of sentimental ho
and religiosity. It has been
other remarkable pic
into
hot
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"THE WHITE SISTER" AT THE MAJESTIC

Film Play Based on Crawford

LILLIAN GISH IN "THE WHITE SISTER"

COOLIDGE SENDS WISHES TO FILM

For the first time in the
the film industry, the
the United States too
of the premiere
The distinc
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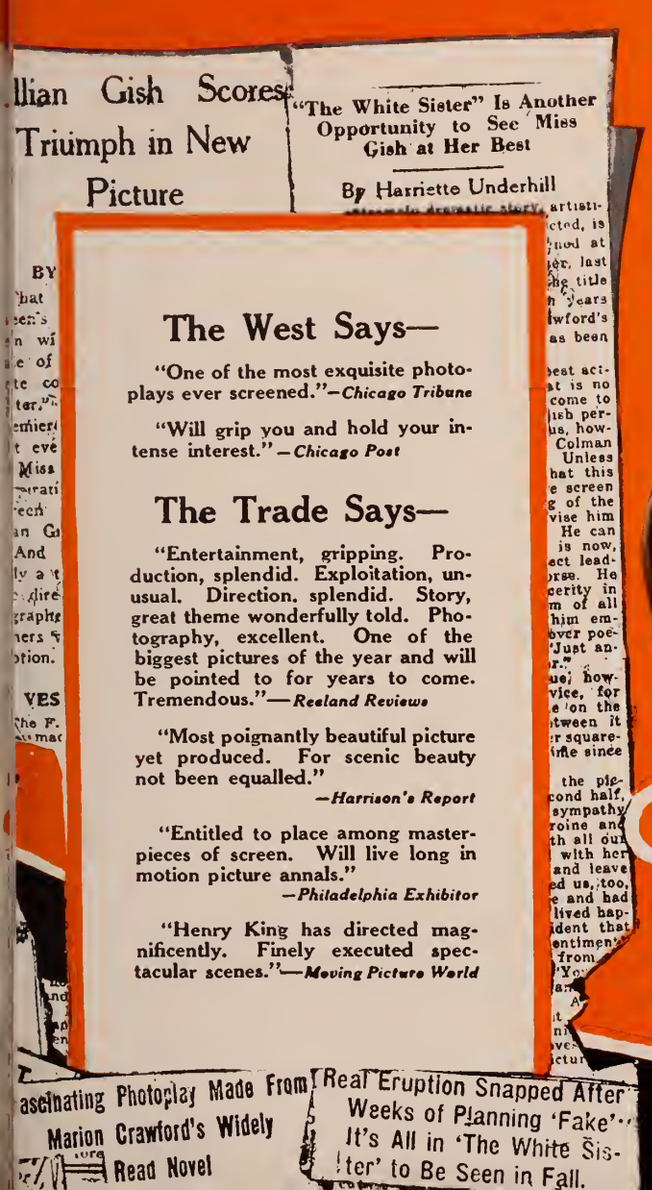
# of National Publicity for LILLIAN GISH in The WHITE SISTER


llian Gish Scores Triumph in New Picture

"The White Sister" Is Another Opportunity to See Miss Gish at Her Best

By Harriette Underhill

The West Says—

"One of the most exquisite photoplays ever screened."—*Chicago Tribune*

"Will grip you and hold your intense interest."—*Chicago Post*

The Trade Says—

"Entertainment, gripping. Production, splendid. Exploitation, unusual. Direction, splendid. Story, great theme wonderfully told. Photography, excellent. One of the biggest pictures of the year and will be pointed to for years to come. Tremendous."—*Reeland Reviews*

"Most poignantly beautiful picture yet produced. For scenic beauty not been equalled."
—*Harrison's Report*

"Entitled to place among masterpieces of screen. Will live long in motion picture annals."
—*Philadelphia Exhibitor*

"Henry King has directed magnificently. Finely executed spectacular scenes."—*Moving Picture World*

Fascinating Photoplay Made From Marion Crawford's Widely Read Novel

Real Eruption Snapped After Weeks of Planning 'Fake'.. It's All in 'The White Sister' to Be Seen in Fall.

For once all the critics

LILLIAN GISH in The

"Possesses greater emotional force in her left eyebrow than all the fake thrills of the silent drama"
Robert Sherwood in "Life"

"Her left eye-brow is ten times as devastating as Vesuvius"
"Screenland"

INCOMPARABLE!

"The art of Miss Gish rises at times into the realm of magic."—
Richard Washburn Child

"Lillian Gish scores another personal triumph."— *Photoplay Magazine*

"It was a revelation to see the little girl who was with me only a few years ago reach the very highest point in action, charm and delightful expression."
—*David Belasco*

Henry King

"Most imaginative actress on the screen today. Her latest work extraordinary, and has something of the ardent yet ethereal quality of Eleanora Duse."—
Theatre Magazine

"Gives the most gorgeous performance of her career."
—*Chicago Herald and Examiner*

"I remember seeing Duse many years ago, also Madame Bernhardt—but it is great fun and a great stimulant to see an American artist equal, if not surpass, the finest traditions of the theatre."— *John Barrymore*

"Inspiration, Lillian Gish, and Vesuvius have a race, and Miss Gish cops off the honors by virtue of perfect technique and the face of an angel."—
Picture Play Magazine

A Metro Picture

REG U S PAT OFF

say the same thing!

WHITE SISTER

"Holds you in a vise-like grip"—
Moving Picture World.
and
Motion Picture News.

Spectacle

The Volcano Vesuvius in actual eruption. Tons of lava pouring down the mountain side, destruction in its wake. (Scenes taken in Italy at the time of Vesuvius' eruption last year.)

Thrills

A great reservoir bursts, and an avalanche of water descends on a whole town. The most unusual thrill ever created for a motion picture.

Action

The fight on a desert with Arabs. Scores of camel riders. (Scenes taken on the Algerian desert near Tripoli, when actors' lives were endangered by the natives' war then in progress against the Italian government.)

Drama

A girl tricked out of her fortune and her own lover sought by her scheming half-sister.

Punch

The girl's lover, believed dead, returns to claim his sweetheart, and finds her wedded to—?

Beauty

Exquisite haunting scenes in Italy, where seven months were spent making the production in the actual settings of F. Marion Crawford's novel.

A Metro Picture

REG U.S PAT OFF

President Coolidge Endorses It!

Chief of the American Nation Signally Honors

HENRY KING'S PRODUCTION

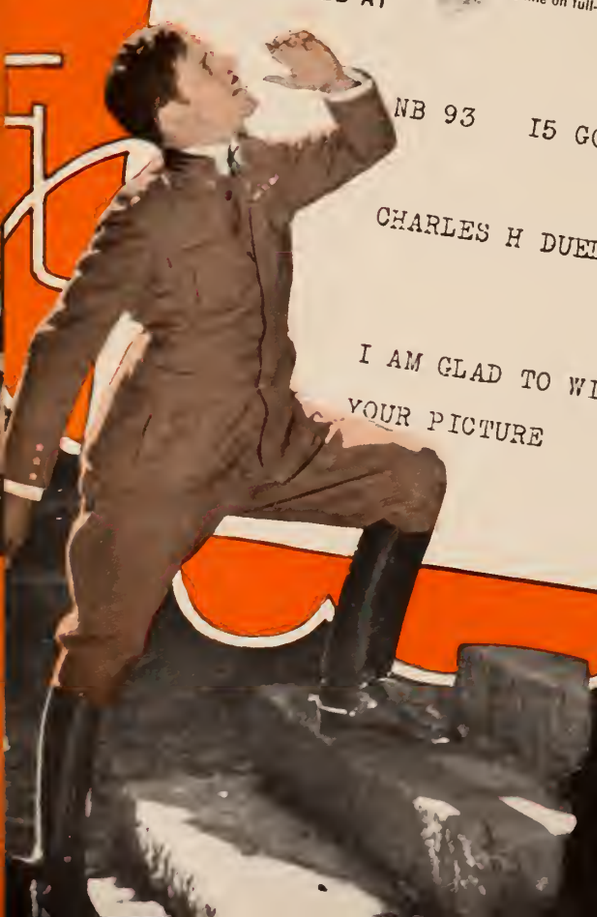
for

INSPIRATION PICTURES, Inc.
CHARLES H. DUELL, Jr. Pres.

LILLIAN GISH

in

The WHITE SISTER



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DAY LETTER	BLUE
NIGHT MESSAGE	NITE
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WESTERN UNION

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

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CHARLES H DUELL JR

565 FIFTH AVE NEW YORK NY

I AM GLAD TO WISH YOU EVERY SUCCESS IN THE PRODUCTION OF YOUR PICTURE

SIGNED

CALVIN COOLIDGE

No other Photoplay Gives you this Publicity

A Metro Picture

REG U.S. PAT. OFF.

Educational Pictures

"THE SPICE OF THE PROGRAM"

From One Issue of

Opinions on Current Short Subjects

"Over the Fence"
(Educational—Two Reels)

THIS Juvenile Comedy will carry your audience back to boyhood days and is good for continuous laughter from any variety of audience. There are no slack moments and the "gang" is on its tip toes every minute under the able direction of Earl Montgomery. These are truly clever kids. The comedy is well mounted and tells the story of the boy who was taken away from his home to visit his society aunt in a highly cultured neighborhood. The gang joins him there where they find him among the youngsters of the clite. And what the proletariat did to the aristocracy would put the French Revolution to shame. They were ably aided by a Boston Terrier who carried mud around promiscuously And then the Aunt was glad to send the boy visitor home. Her little nephew was happy to go back and start another new comedy with his gang, which will have to go some if it beats this one.— TOMHAM

"Exit Caesar"
(Educational—Two Reels)

WHEN an ex-manager of a show steps off a train in a small town with a charming toe-dancer he proceeds to try and bilk the "Hick" of their "cale" It appears that in this Mermaid Comedy that the natives were in the throes of rehearsals for a Home Talent performance when the two visitors "hit the burg" Plenty of comedy is injected when the various "rubes" are shown practicing songs and dances and the brisk action arrives when, after a series of ludicrous incidents on the stage the villian tries to hold up the entire audience at the point of a pistol. There are the regular chases and rough comedy with daring riding by a cowboy, that provide thrills as well as almost continuous laughs, and in the end the hero defeats the villian who is tar and feathered while the native wins the toe dancer. One of the quiet but most amusing parts of this comedy is the human nature displayed when the villain hoaxes with fake diamonds the citizens who are searching for the real diamond supposed to be lost and of which there was a reward offered A real comedy up to the Mermaid standard.—TOMHAM.

"My Friend"
Educational—Two Reels

LLOYD HAMILTON was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout its laughter in a projection room In its early stages the picture coaxes laughs As it develops it defies you to keep from laughing

Hamilton in search of a job runs across a former buddy whose life he had saved in the war He is invited to the latter's birthday party and his escapades at the function of society's elite are ludicrous and laughable in the extreme

But funniest of all is his flight in the flivver accompanied by every canine in the neighborhood One of the most persistent of the hounds chews his way in through the top of the car as the rain starts falling in torrents The deluge continues until the occupants are flooded into the already flooded streets There are more laughs in this one than in any two-reeler seen in a long time.— CHESTER J SMITH

"Home Again"
(Educational—One Reel)

"OLD BLACK JOE" and "Annie Rooney" are the principal songs in this "community-singing" reel with "Home Sweet Home" as in finale. Every audience should join in the singing of these old-time favorities with gusto as the sub-titles are there to encourage them, augmented by the orchestra. A beautiful description of just how "Home Sweet Home" came into being, was portrayed. If all of the series give as much promise as this one, the Sing Them Again series should prove regular welcome vistors to the theatres that are running them.— TOMHAM.

"Ride 'Em Cowboy"
(Educational-Christie—Two Reels)

BOBBY VERNON in the role of an auto salesman out in the wild and wooly west has a hard time getting his flivver established with the cowboys until it proves its worth in a series of heroic and humorous escapdes in which he saves the sheriff's daughter from the clutches of the vill-yun.

When the fair maiden is abducted by the band of desperadoes and secreted in the neglected cabin Bobby makes an armored car of his flivver and continuously circling the shack finally smokes out the culprits by backing it up against a rear doorway Triumphantly he returns to the village with the maiden only to find himself in more difficulty when he is pursued by the bandit gang. However, after many humorous situations he turns over the leader of the gang to the village bastile. There is plenty of fast action in the two reels. • • • • • CHESTER J. SMITH.

"Flying Finance"
(Educational—Two Reels)

THIS Mermaid comedy moves with all the speed of the cyclone which features it and is as full of humorous situations throughout as the air is with debris Just what havoc a healthy cyclone can accomplish is aptly demonstrated. Houses, animals and people are tossed about with reckless abandon and comedy situations follow each other so closely that it is just one laugh from start to finish.

There is no need for any more story than is provided. When that cyclone starts blowing up no other plot or action is necessary. It's a knockout that can't miss.— CHESTER J. SMITH

"Film Foolish"
(Educational—One Reel)

AN assistant property man at a movie studio is how the comedian manages to break into the movies and his mistakes cause trouble enough in that particular studio to furnish two reels although all the action has been achieved in a single reel. Even when they throw him off a three-story building supposing him to be a dummy, it does not phase him. He breaks in on dramatic scenes that are being staged and turns them into riotous comedy And he never stops, just breaks into one thing after another and turns tears into laughter This is of the so-called rough comedy type but not a hint of vulgarity. It's just lively and furious and will assuredly entertain anywhere.— TOMHAM

"The Bee"
(Educational—One Reel)

BEING the second one of the new series of "The Secrets Of Life" produced by Principal Pictures and photographed by Louis H Tolhurst, inventor of the microscopic process If a novelty is needed on any bill anywhere, here it is It is highly instructive and the interest in these remarkable pictures should be intense. The magnifying process reveals every move of the busy bee and shows how, in their happy world, only the women work An all-around entertaining picture that should attract a class of people to the theatres who seldom attend. And it will register just as heavily with the regular movie fans.— TOMHAM

EDUCATIONAL FILM EXCHANGES, Inc.

E W Hammons
President

Whitman Bennett

presents

"The HOOSIER SCHOOLMASTER"

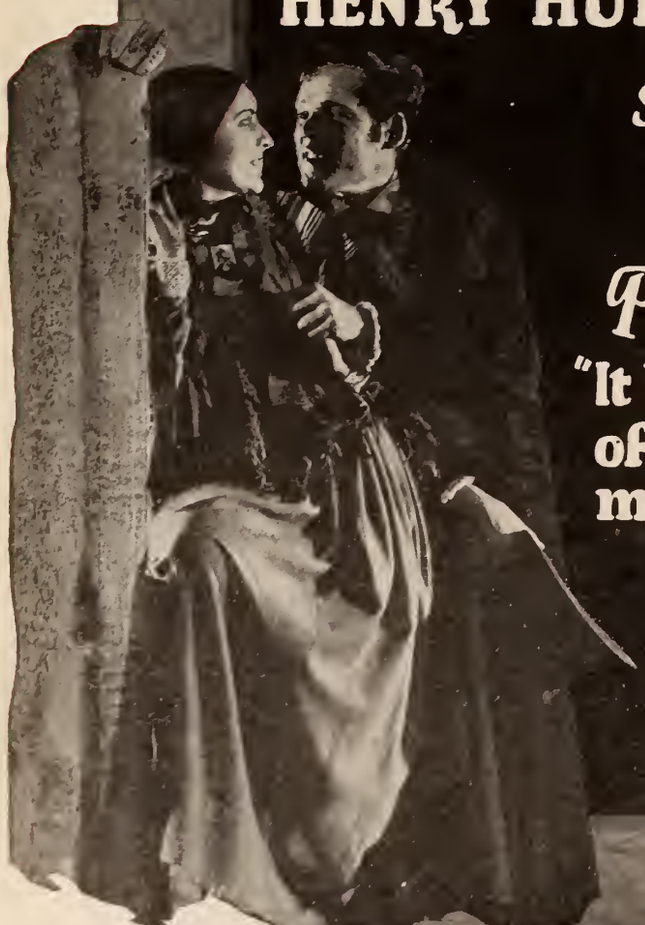
The Great Mid-Western Classic
by Edward Eggleston

featuring

HENRY HULL & JANE THOMAS

Scenario by **Eve Stuyvesant**

Directed by **Oliver Sellers**



Praise for a Great Classic

"It brought many characters of the book back in vivid memory"

Mary Garrett Hay, *Vice Pres.*
THE INDIANA CLUB
New York

DISTRIBUTED BY
HODKINSON

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On the Screen—*By Harriette Underhill*

Pauline Frederick and Tellegen, in 'Let Man Not Put Asunder,' Attract Throngs to Rialto

We have an idea that "Let Not Man Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Not Man Put Asunder" is a Vitagraph picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—or, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for him. Because of his wife's arrogant ways, he leaves her forever, hut she has him chained to her chariot wheels, so that he spends the remainder of his youth writing in a diary passages heginning: "Oh, my lost love." She loved him, too, so that her life was ruined, also; and she said, "The eyes of my heart have been stricken with hlindness." And then went and married Lou Tellegen! And yet neither of these love-lorn people would take up the telephone and call the other.

Of course, in a case like that—if there be any such—man should not put asunder. Lou Tellegen plays Dick Lechmere and he, too, leaves his first wife hecause they cannot agree. She is a grand opera singer and she needs "the plaudits of the multitude"; and so they are divorced. But they, too, wander through the world longing for each other.

Some people wondered if the Vitagraph company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Grates

After Petrina Fanenil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to he married, for some reason or other. That was the part we objected to. It doesn't seem a hit decent for a man to say, sadly, "Well, Petrina, I 'spose we might as well get married; we're hoth lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor they must have had to laugh when they called their sweethearts hy their first names—"I love you, Petrina"; "Felecia, you are my adored one"; "Gentian, I cannot live without you," and "Emmy, I worship the ground you walk on."

Felecia is the woman who prefers grand opera to a hushand's love and she is nicely played hy Helena d'Algy. We shan't tell you how the story ends and you never, never would guess.

Populace Clamors for Seats

By thus withholding this bit of information we are doing the Rialto Theater no service. For it will he necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Not Man Put Asunder" is so popular with those who haven't seen it that there is a gallant 600 waiting to enter.

The production was made by J. Stuart Blackton and adapted from Basil King's novel. The two stars are fine, if you like them.

There is an amusing Earl Hurd cartoon called "Pen and Ink Vaudeville." Irving and Jack Kaufman, two plump "boys," who seemed to he known to most of the spectators, sang "Linger a While" and "Deedle-Dum-Dum." Then, after that, they had a couple of encores.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.

Court, Enjoining Police, Holds Slot Devices Legal

No Element of Chance, Says Decision, Forbidding

Lady Diana to Appear In "Miracle" To-night

First Glimpse of Vollmoeller Play To Be Had at Century Theater

... opens to-night at the

AMERICA'S FOR

WINTER GARDEN B'way Eve
Matinees TO-DAY, Thurs.
New York's Greatest Revue. TOPIC
Introducing ALICE DEL

BROADHURST 44th, W. of Mats. Thurs
RICHARD BENNE
In THE DANC

WM. HODGE in
DR. FRANK CRANE
"'For All of Us' is a very remarkable example of the new trend of the theatre. It is
HENRY FORD Sa
"The best play I have ev
AMBASSADOR THEATRE, Broadway
Matinees To-morrow & Satur

THE SELWYNS Pre
TIMES SQ. West 42 St.
Mats. Wed. & Sat.
ANDRE Charlot's
Revue of 1924
with Beatrice Little
Gertrude Lawrence
and
Jack Buchanan
The Revue Intimate
ELTI
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A. E.
Ask

GREENWICH VILLAGE Th., 4 St. & Mats. Thur
ROSEANNE

APOLLO, W. 42 St. Evgs. 8:30. Ma
MADGE KENNEDY
with W C. Fields in
5th Month—Biggest Musical Comed

PLYMOUTH 45th St., W. of Mats. THURS.
"THE BEST AMERICAN
THE SEASON."—*Heywood B*
THE POTT
ALL ABOUT THE FOLKS

Arthur Hamme
WILDFLO
2ND SEASON with EDIT
CASINO B'way and 29th Matinees TOM'W

NATIONAL Thea., 41 St., W Mats. THURS
"THE GREATEST LIVING ACTOR."—*J. Rankin Tow*

"The Cricket on

We offer to our exhibitor customers a famous story by one of the world's greatest authors. Portrayed by a cast whose selection was well-nigh inspired.

Can you afford to pass up this sure-fire attraction?

Produced by
Gerson Pictures Corp.

WILL THESE NAMES
ATTRACT BUSINESS
TO YOUR BOX OFFICE ?

CHARLES DICKENS

Virginia Brown Faire

Josef Swickard

Fritzi Ridgeway

the Hearth

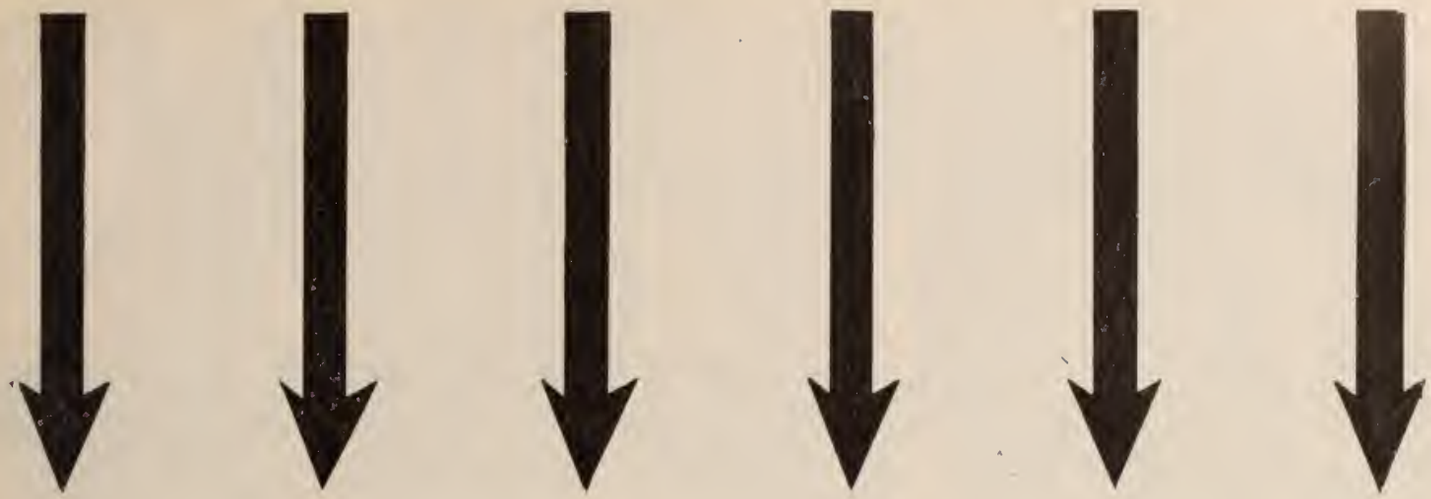
SELZNICK
DISTRIBUTING
CORPORATION

When do that long

Holly Ser

Fred Caldwell Hollywood Productions
Presented by
L·K·C· Productions

A glorious blending of straight comedy with the old fashioned slapstick- just the sort of mixture your patrons will enjoy.



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In two reel lengths-
one available each month

Standard Cinema Corporation

DISTRIBUTING
THROUGH

SELZNICK
DISTRIBUTING
CORPORATION

Going Big!!

Everywhere

NOW!!

"The Queen of Sin"

A SURE FIRE BOX-OFFICE ATTRACTION

Available at all exchanges of

SELZNICK DISTRIBUTING CORPORATION

LOU · TELLEGEN

PAULINE · FREDERICK

Let Not Man Put Asunder

From the famous novel by Basil King

Shall Man-Made Laws Defy Divine Command?

Woman's Eternal Question!

The Divorced Husband Said:

"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

?

Man's Age-Old Problem!

The Divorced Wife Who Wed Again Said:

"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

A Powerful Theme! A Mighty Picture!

J · Stuart · Blackton · Production

VITAGRAPH

ALBERT E. SMITH, PRESIDENT

20 pictures and 20 release dates

-five months product

Think of it! a FIVE MONTHS' definite line-up of typical First National pictures and their release dates.

A FIVE MONTHS' supply of big FIRST NATIONAL product that will enable you to plan almost a half year's schedule far in advance.

First National leads this industry because it knows what the public wants. Exhibitors playing First National pictures lead because they are giving the public what it wants to see. You obtain FIVE MONTHS' supply of big public appeal pictures when you—

book First National

Twenty First National Winners and Their Release Dates

FEBRUARY

4th— "WHEN A MAN'S A MAN"
Harold Bell Wright's famous novel. Directed by Edward Cline with all star cast.

11th— "TORMENT"
Maurice Tourneur's powerful dramatic picturization of William Dudley Pelly's thrilling story. All star cast.

18th— "THE LOVE MASTER"
with STRONGHEART, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

25th— "FLOWING GOLD"
Richard Walton Tully's wonderful adaptation of Rex Beach's virile story of the oil fields. Directed by Joseph de Grasse.

MARCH

3rd— "GALLOPING FISH"
Thos. H. Ince's laughbuster — a boisterous howl that bids fair to be funnier than "The Hottentot." From story by Frank R. Adams.

10th— NORMAN TALMADGE IN "SECRETS" A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

17th— RICHARD BARTHELMESS IN "THE ENCHANTED COTTAGE" From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production.

24th— "LILIES OF THE FIELD"
featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the biggest attractions of 1924. Directed by John Francis Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc.

31st — "SON OF THE SAHARA"
Edwin Carewe's bloodtingling story of Paris and the Great Sahara. Adapted from Louise Gerad's novel with Bert Lytell, Claire Windsor and a great supporting cast.

APRIL

7th— "AGAINST THE RULES"
Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray from story by Frank R. Adams.

14th— CONSTANCE TALMADGE IN "THE GOLDFISH"
Adapted from the stage success. Directed by Jerome Storm.

21st — "THE WOMAN ON THE JURY" A picturization of the tremendous stage drama with all star cast.

28th— GEORGE FITZMAURICE'S "CYTHEREA" from the novel by Joseph Hergesheimer. Presented by Samuel Goldwyn
(Not now connected with Goldwyn Pictures.)

MAY

5th— "THOSE WHO DANCE"
Thos. H. Ince's stirring picture from the story by George Kibbe Turner with Blanche Sweet and big cast.

1 th— "SUNDOWN"
The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture. Story by Earl J. Hudson, directed by Laurence Trimble.

19th— "THE WHITE MOTH"
A Maurice Tourneur production featuring Barbara La Marr. A society drama from the story by Izola Forrester.

26th— "FOR SALE"
featuring CORINNE GRIFFITH, a Corinne Griffith Production, Inc.

JUNE

3rd— "THE RAGGED MESSENGER"
Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

10th— COLLEEN MOORE
"The Flaming Youth Girl" in
"THE PERFECT FLAPPER"
Another great hit for Miss Moore.

17th— "FLAMING WIVES"
a First National special.

Remember these ten?

"Potash and Perlmutter"—"Ashes of Vengeance"—"Flaming Youth"—"Ponjola"—"The Fighting Blade" "Anna Christie"—"Boy of Mine"—"Her Temporary Husband"—"Black Oxen"—"The Eternal City"

well—the same big money consistency holds true to First National form in the 20 pictures listed above for release during the next FIVE MONTHS.

SOLID --

FIRST NATIONAL PICTURES

Crowds—

have been in line every day of the first week of the indefinite run at the

ROOSEVELT THEATRE

Chicago-

22 Below

ZERO

ALL OVER CHICAGO BUT—FEVER HEAT AT THE ROOSEVELT THEATRE where they have been lining them up day and night all week with "The Eternal City." It's beauty; it's tremendous dramatic power; it's great cast and the marvelous splendor of its scenic backgrounds are all so wonderful that the Chicago critics were unable to decide what was it's strongest feature and therefore agreed on it being a 100% perfect production.

And the managers of such big run houses
as these agree with them—

STANTON, Philadelphia	GRAUMAN'S, Los Angeles
STRAND, New York	CIRCLE; Indianapolis
MADISON, Detroit	RIVOLI, Baltimore
BRANFORD, Newark, N. J.	GORDON'S, Boston

One of the year's biggest money getters. "Played to $2,500 more than Harold Lloyd's Best," wired Max Balaban of Balaban and Katz, relative to the first week's showing at the Roosevelt. What more could one ask!

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice
production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

They've been begging for another Strongheart picture- *Here it is!*

Laurence Trimble and Jane Murfin present

STRONGHEART

in

"The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

A First National Attraction

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

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VOL. XXIX NEW YORK, JANUARY 26, 1924. NO. 4

Up To the Individual Exhibitor

THE American spirit of fair play — more than that, the American principle of legal procedure that everyone is to be regarded as innocent until Jury or Judge pronounces otherwise has been made a factor in the recent and regrettable Hollywood affair.

Unfortunately the public makes its own decision in matters of this kind, neither waiting for the courts to decide nor necessarily accepting the decision after it is made. The large town public is probably sympathetic, the small town public, as usual, is inclined to be harsh.

* * *

So far as the censor boards are concerned, it is quite evident that the law enters into the situation with respect to their official power to ban the pictures involved. Some which took hasty action have reconsidered. Others will do nothing. All in all it is apparent that censorship will not prove much of a factor.

It is the exhibitor who will decide the matter.

He is thinking, of course, and rightfully, of his theatre investment, the security of which so largely rests upon his public goodwill. Perhaps he thinks also of the distributor's and producer's investment made with the best of intentions to provide him with box office pictures. But his own situation, and it is a serious one, concerns him most. Whatever his own inclination toward fair play, he will have to decide just how his public feels and act accordingly. We believe that a good straightforward talk by him to his patrons, in newspaper type or by letter or from his stage, will help a good deal.

* * *

As we say, and this seems to us to size up the whole matter — the *individual* exhibitor everywhere will have to decide for his *individual* town and clientele, just whether or not he wants to show pictures featuring those involved in the recent public scandal. There are towns that are liberally minded and fair minded; they will pass this entire matter over with a shrug of the shoulders. There are other communities which will act adversely and decisively.

No general law of action can be laid down. Each exhibitor will have to, and will act for himself.

For this valid reason we do not believe that group action by exhibitors is advisable. It is too sweeping to apply to all the individual theatre situations and policies of a state. As for one state organization to follow the lead of another, that is out of the question, and it is evident already that it will not be done.

* * *

May we take this occasion — and we fervently hope another will never arise — to address again those comparitively very few people of the screen whose irresponsibilities threaten the good name and good will of a great industry and a great public service:

The mere fact that you receive an exceptional income from others who first finance your picture and then carry the hazardous risk of getting back the investment, should in common decency keep you from destroying the hand that feeds you.

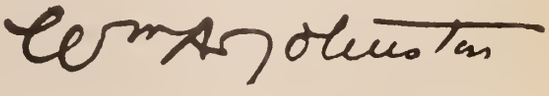
But it is the larger truth that sooner or later you must learn and that may be explained to you in this wise:

Augustin Daly laid down an inviolable law to his stars, that they never be seen in public, that their names never be mentioned in print for any human failing. David Belasco has the same unbreakable rule. And to their stars they have simply said: You owe this or any other personal rule of conduct or sacrifice in view of the fame and comfort you acquire because the public holds you as an illusion. That illusion cannot, must not be destroyed, else you and we are destroyed.

* * *

This being true of the stage, confined as it is to the large cities, how much truer is it of any amusement which goes directly to the home towns and neighborhoods of the land. You are, if you are a worthwhile player, a cherished illusion to these home town folks; you are in the glaring spotlight of the American home. Millions of eyes are trained upon you. Nothing you do will escape their notice. Your private life is necessarily your public life. You may be an innocent victim of unfortunate circumstances. But that, too, will hurt or destroy your illusion.

You are in, we repeat, a great public spotlight. And you've got to decide right now to live in that spotlight — or get out.



PICTURES AND PEOPLE

THE ridiculous pretentions of censorship have been demonstrated in all their futility in Boston. No sound law can work two ways and be effective. Yet here is Boston which O. K.'s film sin week days while Massachusetts bars it Sundays.

In other words an illegitimate child can figure in a moving picture in Boston every day in the week except Sunday. For the Sabbath trade the baby's parents must be married before it is born. This peculiarity of censorship has been encountered by Selznick with their new film, "Woman to Woman."

The plot features a French girl who has a child by an American soldier. He is stricken with shell-shock and deserts her during his lapse of memory.

The show went fine until it came Sunday. Then the State interfered. On every other day censorship is a matter for regulation by local authorities. But Massachusetts feels she should really do a little something for her citizens one day a week — and picks Sunday. All films shown on that day must be passed by the State.

The Commonwealth objected to "Woman to Woman." They insisted the soldier must marry the girl before he ran away and preserve the high moral tone. Next Sunday the picture will be shown in this altered form.

When the Bostonian takes his Saturday night bath, he must cleanse his mind at the same time. He may wear cloven hoofs during week-days, but when Sunday rolls around he must cover his sin with a halo.

* * *

TWO pictures carrying the Paramount banner and containing all the artistic and commercial qualities for success are Allan Dwan's production, "Big Brother," and Sydney Olcott's production, "The Humming Bird." Both have a theme in common — based upon a crook's regeneration — and the similarity extends in the direct treatment of the plots. They are alike in generating a strong spiritual note — and in the release of realistic human touches and heart appeal.

"Big Brother" is the most accurate study of New York gangster life ever revealed. It is saturated with genuine details and atmosphere — and it moves dramatically to a logical conclusion. There is not a single moment when the spectator is not drawn into sharp contact with the colorful adventures and experiences of the gangster world. A thoroughly moving story of genuine characters, admirably staged and acted.

"The Humming Bird," on the other hand, presents the underworld of Paris with its central figure a spirited gamin of Montmartre. It is flavored with a war atmosphere — since its action revolves around the inspiration of a girl crook in leading her evil associates to the colors. Romance and a patriotic fervor effect her regeneration.

The picture is also endowed with a spiritual quality. It also moves directly and forcefully to its climax—and releasing remarkably human incident and heart appeal. Humor and pathos are neatly balanced — and it is played with sympathetic appreciation by Gloria Swanson. She brings out the protean character of the gamin with a dozen different moods and shadings. The picture is perfectly constructed and staged with most appropriate detail and atmosphere.

We commend Messrs. Dwan and Olcott in fashioning such interesting and appealing films. They should record big returns at the box-office. So compact are they with all the elements of drama — and so well produced and acted — that they should meet with instant response everywhere.

* * *

CAN you imagine any of our player folk emulating the example of County Judge Herbert C. Stratton of Chenango County, New York, in trying to reduce their salaries? The Judge gets $1,500 more than he thinks he's worth — and is meeting with opposition in his fight for a pay decrease. He explains the county can "hardly afford" to pay him so much and the job isn't worth that much anywhere.

* * *

THE invitation showing of "Woman to Woman," starring Betty Compson, held by the Selznick Distributing Corporation at the Ritz-Carlton Hotel, on January 10th was well attended. As a matter of fact that is putting it mildly; it was crowded, everyone of importance in the industry was on hand to view the picture they had heard so much about. A second screening was necessary to accommodate the overflow. Many of the guests who witnessed the first showing decided to remain to see it over again and standing room was the rule. Certainly, a tribute to the picture.

Following the showing at the Ritz, the party moved over to the Hotel Astor, where the guests, when not dancing, partook of refreshments arranged for them. Louis Guimond, the genial advertising director for Selznick, saw to it that everybody enjoyed themselves and listened happily to the nice things said about the picture. All in all the affair was a big success.

"Woman to Woman" is one of the two best English-made pictures ever shown on the screen. It tugs at the emotions, arousing sympathy for its two unfortunate characters whose romance is disrupted by the war. There is tone and quality about the production realized through convincing backgrounds and atmosphere — and the performance of Betty Compson is inspired. She takes full advantages of the emotional capabilities of her role, acting throughout with fine understanding and feeling.

* * *

THERE is no loud trumpeting, nor any beating of drums in the roaring one-way Forties concerning "The Dramatic Life of Abraham Lincoln," which the Rockett Brothers will present at the Gaiety theatre, Monday evening. The producers, modest about their document, believe in the value of surprise. It is predicted that the spectators will sit up and take notice over this achievement. From the lair of discriminate critics comes a rumbling of enthusiastic praise. The voices have it that it will make screen history.

* * *

SIR AUCKLAND GEDDES, who is retiring as British Ambassador to the United States after four years of service, is a firm champion of the films as a peace hope. In a farewell public address to America Tuesday night at a dinner given in his honor by the Society of the Pilgrims of the United States at the Hotel Plaza, Sir Auckland said: "The motion picture which brings to the people of different nations a visualization of the manner in which the peoples of other nations live and the problems they have to confront is the great hope for the future peace of the world."

* * *

ROBERT E. SHERWOOD, film critic of Life and the New York Herald, pulled a "nifty" the opening night of "The Ten Commandments." When someone asked him why he was carrying the Bible, he replied, "They can't fool me, I've got the libretto."

* * *

LAST Sunday while Jersey City ministers denounced from their pulpits the "open violation" of the law, 40,000 persons attended afternoon and evening shows in the city's seventeen motion picture theatres, open on a Sunday for the first time in many years with regular bills. The presentation of programs at regular week-day prices followed a referendum in previous Sunday in which 6,000 persons

voted for Sabbath amusements. Meanwhile the church bodies are talking injunction proceedings.

* * *

ACCORDING to its announcement last week, the Selznick Pictures Corporation has to date paid off a commanding portion of its obligations and is travelling right along the distribution highway. All of which is most salutary and those who have sturdily tackled this situation deserve many good words. With the rehabilitation of the company a trust fund was established for independent producers distributing through the corporatio and this again is a hopeful sign.

This industry owes a lot to the independent producer and the best possible encouragement he can have is that of just plain business-like treatment. He needs and deserves safeguarding — and plenty of it, and we hope that more moves will be made this year in this important direction.

* * *

IF WE are able to read the box-office signs correctly, First National should be getting some large orders for "The Love Master," Laurence Trimble's latest Strongheart picture. It is crammed with rich adventure — and the big dog ever in the foreground guides the spectator in a dizzy pace as he bounds and mushes over the white spaces.

Strongheart is the Mansfield of dogdom. He has an aptitude for anything he tackles — whether it be pursuing a villain, winning a mate or showing dog-like devotion to his master. Several of the human pantomimists would profit by studying his naturalness.

The picture compels rapt attention from inception to conclusion. The dog romance, the dog comedy, the clever titles, and the exceptionally picturesque and awe-inspiring backgrounds furnish a fulsome quota of highlights.

Trimble, seemingly, touches the foothills of heaven, for several of his mountain shots approach the clouds. The vast expanse of snow — the white-topped crags and other eloquent vistas lend a distinct ocular appeal. And Strongheart furnishes the thrills, adventure and amusement.

* * *

COUE is back — which reminds us that we recommend the gallows or the guillotine to any subtitle writer who uses the phrase: "Every day in every way," etc.

* * *

GLORIA SWANSON entertained a large host of friends at a "house warming" at the Paramount studio in Long Island City last Monday — to celebrate the completion of her new movable dressing room. It is the gift of the studio and is said to be the most elaborate of its kind so far to be built for a star. Mounted on wheels so that it can be moved to any corner of the studio where Miss Swanson may be working, it is as complete as a de luxe cabin on an ocean liner.

* * *

NEW YORK crooks — they may be guests from Philadelphia — are carrying around the idea that the picture houses here are "easy pickings." The Rivoli was robbed of its Sunday receipts not so long ago — and the other night the Fugazy, a neighborhood theatre on the lower East Side, was robbed while the audience of more than a thousand gazed at a crook melodrama. There's realism for you!

The thugs crept down the darkened aisle—to the accompaniment of creepy music in keeping with both plots—and trailed the cashier to his small office near the lobby, held him up with pistols, bound and gagged him and robbed the safe and cash box of about $3,700.

* * *

DOUBLING in brass is not always confined to players appearing in two distinct roles. Occasionally they register their emotions through the medium of the typewriter. Douglas Fairbanks, Charles Chaplin, Henry E. Dixey, Mary Pickford and several others are listed among the literati. The latest recruit in wooing the Muse is Claude Gillingwater, one of the conspicuous character actors of stage and screen. When he is not busy at his favorite profession, he is dashing off a vaudeville playlet. Mr. Gillingwater has written more than twenty-five successful one-act sketches, several of which he has played in himself.

* * *

FULL many a picture, rich in entertainment value — and not a few of them rea box-office successes — lies buried among the forgotten victims of a system of shooting the advertising wad immediately prior to, and immediately after release. An oft'times insufficient wad, it may be added.

In checking the business done by their productions, Pyramid Pictures Corporation, who made their bow in the industry with "My Old Kentucky Home," a picture which proved a box-office success, and who have since maintained a commendably consistent excellence in their product, found that whereas Pyramid had won a following among independent exhibitors, that following was by no means as large as their pictures deserved. In consequence they are launching an advertising campaign aimed at achieving a maximum business for their product, the first of a series of double trucks appearing in this issue of MOTION PICTURE NEWS.

The Pyramid Pictures are, in the order of release, "My Old Kentucky Home," "His Wife's Husband," "Queen of the Moulin Rouge," "When the Dust Calls," "What Fools Men Are," and "Wife in Name Only." The latter three are the ones particularly to be stressed in the Pyramid campaign — though the entire group is deserving of the attention of exhibitors who have not played them, or in whose towns they have not been presented. Even the first named is a comparatively recent picture; but the point is that all of them are new until they have been played. And there are millions of fans who have not seen, and would greatly enjoy the Pyramid group.

Each of the six is a good picture. Each is possessed of those elements which are most attractive to the greater number of "fans," in optical as well as in emotional appeal. They are action pictures, all of them. Excepting "What Fools Men Are," they are romantic melodrama; and "What Fools Men Are" is no less full of action and surprise than its comrades. Standard directors, Ray C. Smallwood, Kenneth Webb and George Terwilliger directed the productions; the casts are composed of popular players; and in technical direction and photography the productions grade high. In short, Pyramid Pictures are a good bet for the first runs where they have not yet been played, and for second runs where they have already had a first run.

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At Work to End Waste, Says Hays

Declares All Members of Association Determined to Eliminate Extravagance

A declaration that a definite movement is now on foot in the industry to eliminate waste and extravagance was made in two statements given out recently by Will H. Hays during his visit to the West Coast.

"We are particularly engaged right now in an effort to eliminate waste and unnecessary extravagance in production and distribution," said Mr. Hays. "This is the same sound judgment which translates itself into success by eliminating waste in any industry. It is all a part of the determination of make sound business methods the rule and not the exception in the motion picture industry, and grows directly out of the knowledge that unwarranted extravagances have existed and do obtain, and that their elimination is as essential to the successful future of motion pictures as is the continual effort to attain and maintain the highest moral and artistic standards. These constructive purposes are obviously for the best interests of all branches of the business which all go up or down together and they are of the most definite concern to the public because sound business methods are necessary to insure the perpetuity of the motion picture as the democracy of entertainment.

"The fact is the motion picture industry has taken a more severe accounting of itself than has been realized. It is squarely facing its own problems and will solve them all.

"There will be no curtailment of the supply of motion pictures for the Motion Picture Theatres and the public. There will be no slowing up of motion picture progress but there is now in progress a sharp curtailment of extravagance in motion picture studios, in selling, in distribution and in exploitation.

"This is the meaning of the movement now going forward in the motion picture industry. This purpose to eliminate waste and unnecessary extravagance is one of the chief objects of our association; it is the determination of all the companies; it is simply common sense.

"The application of the details of the purpose by the different companies, is a matter for their own good judgment. Whatever methods may be necessary completely to cure the condition, will be used. It is not a matter of fighting proper costs, however large they may be, for the industry is determined to produce the finest and best pictures human ingenuity can create but they are not willing to produce pictures involving waste and unnecessary extravagance in any part or phase of picture making.

Columbus Manager Goes To Louisville

After having served as manager of the Southern theater, Columbus, O., for one year and five months, George J. Maurer, has left for Louisville, Ky., from which city he went to Columbus. He has been given the management of the Rialto theater in Louisville, an important picture house controlled by the Harris-Heidingsfeld-Libson-Keith interests, which also hold the Colonial and Southern theater in Columbus.

Charles H. Weidner of the Colonial theater, who represents Mr. Libson and the leasing corporation in Columbus, has appointed Millard Blaettner as manager of the Southern theater.

H. M. Thomas Resigns From Blank Enterprises

H. M. Thomas has resigned from the A. H. Blank enterprises where he was district manager of all the Blank theatres for the past nine months. He has returned to Toronto, Canada, where he will resume his old position of district manager of the Famous Players Canadian theatres.

Up to the present no one has been appointed to succeed him.

Kansas Senator Will Offer New Tax Amendment

ANOTHER tax amendment is to be proposed by Senator Curtis of Kansas, according to word from Washington. It would provide a tax of five cents for each twenty-five cents or fraction thereof of the amount paid for admission to any place of amusement where the amount so charged is in excess of twenty-five cents and not in excess of one dollar. Where the admission is more than one dollar a tax of twenty-five cents of each dollar or fraction thereof would be charged.

The amendment would provide that the revenues collected from January 1, 1924, be set aside as a special fund for the payment of adjusted compensation and expenses thereof to the World War Veterans should the bonus bill be enacted into law before March 4, 1925.

Michigan M. P. T. O. Profits From Newspaper Tie-Up

For the past month or so the first thing that caught the eye of the visitor in the office of the Michigan M. P. T. O. in the Hotel Wolverine, Detroit, was the handsome new blackboard. This board is a real record. It has an attractive border of blue and gold and the names of all contributing exhibitors with the amounts pledged and paid are printed thereon so that all may see.

There is also an advertising stunt connected with this board. One of the headings refers the reader to the Detroit Times for the complete programs of the family or neighborhood theatres. This paper prints daily the programs of seventy theatres in the city for which the exhibitor pays a special rate of six dollars. This money is turned into the treasury of the M. P. T. O. by the Times.

Washington M. P. T. O. Will Meet Jan. 21-22

Members of the Motion Picture Theatre Owners of the State of Washington are to gather in Wenatchee for a regular meeting on January 21 and 22, according to an announcement made by J. M. Hone, executive secretary of the organization, with offices in Seattle.

The meeting in Wenatchee was decided at the request of loyal members of the M. P. T. O. W. in that territory, who are unable to attend all the meetings in Seattle and Spokane, Mr. Hone said. The Wenatchee Hotel is to be headquarters for the organization during the two days' stay there.

Elliott Stirs Exhibitors in Repeal Fight

Fred Elliott, of Albany, who has been stirring up exhibitors and requesting them to write their senators and assemblymen to vote on the bill favoring the repeal of censorship, is still hustling over the territory with the result that the representatives are receiving many letters from citizens who are opposed to the law.

Schlesinger Convalescing After Operation

Gus Schlesinger, foreign manager of Warner Brothers, who last week underwent a minor operation at the Fifth Avenue Hospital, is convalescing, the operation having proved successful.

Theatre Ad. Man Tells What Kind of Press Books He Wants

ROBERT Sparks, advertising manager of the Olympic Theatre, Wichita Falls, Texas, operated by D. F. & R. Enterprises, has sent Motion Picture News a communication on the subject of press books. He writes:

"Let's entitle it: 'The Main Things I Want to Know About a Picture'. They are:

"It's length, or at least the number of reels;

"The cast of characters;

"The director;

"The author and if the story appeared in some magazine as a novel — what publication and when published;

"A good clear synopsis of the story;

"A description of the most important scenes;

"Two or three good advance stories of not less than a half column in length, and the same for reviews. (It is much easier to cut down a story than to lengthen one if cutting is necessary);

"Illustrations of all the accessories available on the picture.

"With regard to ad. cuts, I believe the title and star's name (if a big one) should be played up in bold letters above everything else. As to publicity cuts, most editors I have worked with prefer a two-column head cut of a single player in the character of the picture, with very little, if any retouching. Most papers use these publicity cuts in their Sunday editions and a good head cut will usually be given a prominent place.

"I always read carefully the exploitation ideas in the press books and some of the editors are putting out good ones, but some of them are still telling us to call out the fire department, get the mayor to declare the opening day of our picture a holiday, dismiss the schools and build a bonfire on the roof to let the public know we are showing 'When the Snows Fall Upward,' etc."

Admission Tax Repeal Hearing Held

Michigan M.P.T.O. Head Speaks

JOSEPH R. DENNISTON, President of the Motion Picture Theatre Owners of Michigan, was the chief spokesman for the industry at a hearing held on Admission Tax Repeal before the House Ways and Means Committee at Washington, January 14.

The hearing was arranged by Jack S. Connolly, representative of the Hays organization at the Capital, and C. C. Pettijohn, general counsel of the M. P. P. D. A.

Mr. Denniston who spoke for about fifteen minutes, was given close attention by the Committee and was questioned at length. He said:

"My name is Joseph R. Denniston and I live at Monroe, Michigan, where I own and operate a motion picture theatre. I am president of the Motion Picture Theatre Owners of Michigan through which capacity I became a member of the Theatre Owners Special Committee which was formed for the purpose of collecting data and information on the Admission Tax.

"I am speaking for this committee and in behalf of the theatre owners who have been co-operating with us in the following thirty-two states: Michigan, Minnesota, Indiana, New York, Illinois, Texas, Ohio, Iowa, Oregon, Washington, Massachusetts, North and South Carolina, North and South Dakota, Colorado, Tennessee, Alabama, Georgia, Florida, California, Montana, Kansas, Nevada, Mississippi, Oklahoma, West Virginia, Virginia, Washington, D. C., New Mexico, Nebraska, Louisiana.

Industry's United Effort

"Never before in the history of the industry has there been such a united effort put forth by the industry and I am privileged as the result of the kind invitation of this committee, therefore to speak for a very large representative number of theatre owners from every part of the country.

"This interest is due to the fact that unless theatre owners can secure for the general public they are serving and themselves, relief from this tax that is taking ten to thirteen per cent. of their gross, unless some relief is granted at the present session of Congress, the future of the industry is in jeopardy.

"This data has been gathered in order that we might present to you gentlemen of the committee, not the arguments in favor of the repeal but the simple facts as they exist, and I hope I will be able to do this in less than the fifteen minutes alloted to me.

"Motion pictures are the amusement of the masses and as such this tax is a serious burden to that part of the American public who can least afford to pay it. It comes out of the slender purses of those who can least afford to be so burdened, and I believe they are the people in whom you are the most interested.

"Nearly eighty per cent. of the revenue of the industry comes from the small neighborhood, and the theatres in the smaller cities and towns. The patrons of the motion picture theatres in these towns seriously object to the payment of this severe tax.

"To us in the box office are registered these complaints. To us they say 'Why the war tax, the war is over?' It has been the theatre owners in these communities who have felt the sting of the tax the most either in reduced attendance or in having to absorb the tax themselves.

National Photo

(Left to Right) Representative Garner, of Texas; Jack Connolly, Washington representative of the Hays organization; and Chairman Greene, of the House Ways and Means Committee

"There is a limit to the amount of money that can come out of any community for recreation. Beyond this figure no one can go. Therefore, if the exhibitor raises his price or adds the tax he finds that he is not playing to so many people and his business is in serious straits.

"Therefore, gentlemen, in probably fifty per cent. of the cases in the United States, the theatre owner, getting the serious complaints of the public, absorbed the tax, that is included in his admission price and as the result cut off his profit until in many cases in the United States the theatre owner has during the past two or three years been turning over to the government, as much or more money than he has been able to retain for himself as profit, in many cases not paying himself a salary.

Exhibitor Sustains Loss

"In scores of cases he has sustained a loss which is accountable for the fact that during the past 16 months, approximately, 1,400 theatres have gone out of business, mostly in the smaller towns. This means that nearly that many communities are without this, their popular form of necessary recreation.

"During the last session of Congress the tax on ten cent admissions was repealed. The thought that permeated the minds of Congress at that time was relief for the smaller theatre owners. While this relief did benefit small grind houses in the cities, it did not affect the smaller theatres in the neighborhoods or smaller towns because the exhibitor there cannot play to a large enough field to enable him to show pictures at that price.

"Statistics show that approximately 13,500 theatres in the United States charge from 10 to 49 cents, that 430 theatres in the country charge from 50 to 99 cents and that only 27 in the country charge over $1.00.

"The result is that the theatre owner playing to the people who make up the wage earner group in the smaller communities must charge not less than 25 cents and up in order to pay expenses and remain in business.

"The average theatre in the average town in order to keep in business has had to attempt to keep up with the progress of its community if it is to retain its patronage.

"He (the manager) must keep pace with the industry and in so doing is expected to show the best pictures. However having absorbed the tax, and facing a consistent loss because of that, he must resort to the buying of cheaper pictures, and this is a serious situation. Anything that will tend to lower the standard of amusement for the working man is dangerous and demands the attention of this committee.

"With the public demanding better pictures, which cost more to produce, his rentals have of necessity gone up. This means added expense, diminishing profits, either because of adding the tax or of having attempted to assume the tax and the result is that year after year thousands of theatre owners have been operating at a consistent loss.

Obnoxious to Public

"Amusement is a necessity, was so recognized during the war and as such should not be burdened with a tax that threatens its very existence. Obnoxious to the public, crushing the theatre owner it has brought about a very serious situation.

"In every community the theatre occupies a place in the hearts of the public it serves. It wields a power for the moulding of public opinion that is recognized, and is an established agency for the dissemination of news and education, hence it follows, recreation and its usefulness should not be handicapped by excessive taxation."

Chairman Green asked if it wasn't a fact that the records of the Internal Revenue Department will show that a greater amount of revenue was paid to the government this year in admission taxes than were paid last year.

"How do you reconcile the statements that the tax was affecting attendance at the motion picture theatre?" he queried.

Mr. Pettijhon answered the question by calling the committee's attention to the fact that the receipts of the Internal Revenue De partment do not show a segregation of the various amounts of taxes and suggested to the committee that the increase in revenue to the government has been brought about by the increase in the price and number of tickets sold for larger sporting exhibitions, where seats were sold for $25 or $30, and where the admission tax totals would roll up a gross faster and larger.

Two Companies Chartered In Delaware

Comparatively few charters were granted in Delaware during the past ten days. Lee DeForest's "Phono Films Finance Corporation" was chartered for the purpose of distributing securities of the DeForest Phono Films Corporation, Inc. Capital of the finance corporation was listed at $100,000.

Penrod Company, Inc. to engage in import and export business was granted a charter on a $2,500 capitalization.

Wichita Restrained From Barring Griffith Film

A TEMPORARY restraining order, prohibiting the city of Wichita, Kas., from interfering with the exhibition of the Griffith picture, "The Birth of a Nation," has been continued indefinitely in the Federal court of Kanas City, Kas.

The court said that if Wichita officials sought to bar the picture through an ordinance banning pictures "that would tend to create racial strife," it would make the order permanent.

Double Features in Many Montreal Theatres

Exhibitors of Montreal, Quebec, seem to be very much in favor of the "Double Feature Programme" policy, a considerable number of the theatres showing two feature productions, as well as short subjects, at every performance as a regular thing. This does not apply to the prominent downtown houses, such as the Capitol, Palace, Loews and Imperial but there are many of the well-known theatres of good size which are screening the double programmes regularly.

The Strand Theatre, which is one of the leading theatres of the United and Independent Amusements, Limited, advertises that it is "The only first-run theatre in Montreal presenting double programmes at popular prices," and this theatre changes programmes twice weekly, making four feature-length pictures that are required each week.

Other Montreal theatres which offer two-feature bills include the Belmont, Regent, Papineau, Corona, Electra, Alhambra, Mount Royal, Midway, Dominion, Napoleon Palace, and others. Incidentally, the theatres mentioned are those which are using newspaper space regularly and there are various neighborhood houses which follow the double-feature policy in addition to these.

Picture Inquiry Started by Illinois Women

Mrs. Frank B. Young, East St. Louis, Ill., has been selected to act as chairwoman of a special committee of ten to investigate the picture houses of East St. Louis and St. Clair County with a view of passing on the pictures shown, their suitability for children; heat and ventilation, cleanliness and fire protection facilities and safety appliances. The committee was named by the Illinois Federation of Women's Clubs.

Mrs. Young's district chairwoman, Mrs. J. M. Vaughan of Greenville, Ill., empowered her to collect co-chairwomen for the various towns in the county in which there are more than one motion picture house.

The statistics compiled will be presented at a meeting of the state board.

Jersey City Houses Show First Sunday Films

JERSEY CITY'S seventeen motion picture houses showed Sunday pictures for the first time last Sunday, while the ministers protested the movement from their pulpits. The opening followed a referendum of the Sunday previous in which six thousand persons voted for Sabbath amusements. It is estimated that 40,000 persons attended the showings.

New Companies Chartered in N. Y. State

Motion picture companies entering the business in New York state during the past week showed the following capitalization and directors: Aquilar Screen Productions, Incorporated, $10,000, Jack Fier, D. I. Buchanan, Joseph diLorenzo, New York City; Neptune Film Corporation, $12,500, Isidor Rendelman, Tillie Levitt, Brooklyn; L. L. Green, New York City; Columbia Pictures Corporation, $250,000, Jack John, Joe Brandt, Harry Cohn, New York City; Richmount Pictures, Incorporated, capitalization not stated, B. V. Smith, H. G. Hitchcock, A. F. Guthrie, New York; Roy Pictures, $20,000, M. L. Lesser, New York; Whitman Bennett, Gordon Ellis, Yonkers; Bellman Picture Corporation, $15,000, Jack Bellman, New York; I. Trachtenberg, Brooklyn; A. Pollack, Yonkers; L. Rosen, Inc., $900, L. Rosen, William Baume, Louis Levine, New York City; Belritz Amusement Co., Inc., Trebelt Amusement Co., capitalization not stated and each having as directors: T. F. Thornton, W. C. Dividson, J. P. H. Rieper, New York City; LaSalle Amusement Corporation, Niagara Falls, $30,000, Harry Parkee, T. B. Lee, Joseph Paonessa, Niagara Falls.

Reported W. A. Brady Will Re-Enter Industry

William A. Brady will resume the production of pictures shortly, according to a story printed in the New York Herald this week. His first picture, according to report, will be the screen version of the Robert Keable novel, "Simon Called Peter."

According to the Herald, Mr. Brady will center his activities in Fort Lee, N. J. The story continued:

"Other plays available from his manuscripts are 'Forever After,' by Owen Davis, in which his daughter, Alice Brady, was unusually successful on the stage; 'Chains,' by Goodman, which he said would be done with the original New York cast headed by Helen Gahagan and 'The Things That Count,' By Laurence Eyre, which he offered several years ago in this city.

"Mr. Brady said he does not aim to center his pictures around stars, but that, if anything, he would present 'stellar casts'."

"Borrowed Husbands" Cast Named by Vitagraph

Vitagraph has selected the cast for "Borrowed Husbands," the picturization of Mildred K. Barbour's novel on marriage, which David Smith is producing at the Hollywood studios.

Florence Vidor is playing the leading feminine role, with Rockcliffe Fellowes, Earle Williams, Robert Gordon and Kathryn Adams in leading parts.

Others in the cast are Violet Palmer, Alphens Lincoln, Claire Dubrey, Charlotte Merriam and J. W. Irving.

O'Hara Gets Role in the "Telephone Girl"

George O'Hara, who leaped into prominence as Gale Galen, the young pugilist in F. B. O.'s "Fighting Bloods," has fought his way into the leading juvenile role in the "Telephone Girl" series, now being produced at the F. B. O. studios under the direction of Mal St. Clair.

Censorship Repeal Holds Albany Interest

THE past week brought no real new developments in the motion picture censorship at Albany. Following the introduction of the Hackenburg bill, there was a report to the effect that the necessary companion bill would be introduced in the Senate, but this has not occurred.

It now looks as though the matter would not get to a vote for some few weeks. It is clearly the outstanding feature, at least in the interest of the general public, of the legislature thus far, and the attempt to pass the repeal bill will probably furnish the stiffest fight of the entire session.

Seattle Previews Red Cross Disaster Pictures

Five reels of film depicting the work of the American Red Cross at the scene of the recent earthquake and disaster in Japan, arrived in Seattle recently and were given a preliminary preview by members of the Seattle Chamber of Commerce. The pictures were taken by the Japanese government, and were sent to this country with an interpreter and official representative, to show the appreciation of the Japanese officials for the service rendered by the American first aid society, and American people as a whole.

The one stipulation made in regard to the pictures was that they not be shown in any theatre or public place where admission is charged. It is expected that the pictures will be exhibited in one of the large churches in Seattle before they start their tour of the country.

Vitagraph Selects Title for Chester Story

"My Man" has been decided upon as the title for George Randolph Chester's novel which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leading roles in a cast which includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

Pettijohn Addresses St. Louis Film Board

C. C. Pettijohn, general counsel of the Hays organization, addressed the members of the St. Louis Film Board of Trade at a dinner given in their honor January 8 at the St. Louis Club.

Ohio Senator Sees Tax Abolition

M. B. HORWITZ, head of the Washington Circuit of Cleveland theatres, last week started a chain letter to exhibitors in Ohio, urging them to communicate with their representatives and congressmen on the repeal of admission taxes. He also wrote to his representatives in Columbus. Senator Theodore E. Burton answered saying, "* * * I think you may be reasonably certain that the tax on admissions will be abolished, if there is revenue legislation this session."

The 100 % Exploiteer—1924 Model

By Claude Saunders—F.P.L. Corp.

IT OCCURRED to me five or six years ago that the motion picture business lacked one outstanding and important essential. That was the proper publicizing by exhibitors of the pictures booked in their houses. Without any intent in any way to disparage the wonderful ability and showmanship of innumerable exhibitors whose magnificent palaces of cinema entertainment stand forth today as living monuments to their enterprise, brains, and initiative, I must say that there was and is an enormous field of exhibitors who, a few short years ago might have been engaged in vocations far removed and foreign to that of exhibiting pictures for entertainment. This particular class of the inexperienced showman gave me the idea of getting into the field a force of intelligent experienced advertisers who could put before the theatre-going public the merits of pictures and theatres in an adequate manner, and through their greater experience in showmanship, render a service to these exhibitors which would be constructive, educational, and lend in no small measure to their eventual success.

Selling the Idea

Selling my idea to some representative manufacturer and distributor of motion pictures was my next procedure, and I centered upon Famous Players and hung onto them until they decided to give the idea a trial. I was elected to start in at once and show my stuff.

I was given permission to employ and assign to the field ten men to start with. Here I was confronted with the most serious and important part of any organization—the man power. The personnel I had given little thought to. Just who I was to get and where was I to get them? It struck me most forcibly that the sort of man I had to have was unique in that he not only was a composite of many elements but also would have to be able to put over my idea as big as I had tried to picture it to Famous Players and to myself.

The qualifications I demanded of these field representatives was measured by a high standard of versatility.

First of all, he must be a man of marked personality, for personality is, to my way of thinking, one of, if not the most important qualification of salesmanship—and selling—(selling ideas) was what we were undertaking, the first step of which was to sell ourselves, and the man without sufficient personality has a hard time getting over.

Next my ideal Exploiteer should be possessed of those two distinctive qualities—tact and diplomacy, which, added to personality, paves the way for his introduction to anyone, and through the proper exercise of tact and diplomacy one is able to gain an audience with even the infidels of advertising and a respectful hearing of his proposition.

I think I can safely list initiative as the third qualification, for it appeals to me as being of outstanding importance in the make-up of the perfect Exploiteer—for no matter how ingenious we are or how prolific in formulating ideas, without the initiative to follow them to full consummation our labors are for naught.

Untiring effort and persistency take fourth place in the make-up. "Faint heart ne'er won fair lady," nor sold an idea, nor overcome the thousand and one obstacles that confront the successful Exploiteer in every pretentious campaign he undertakes. I am not the only one in our corporation that has marveled at the persistency with which most of our boys have hung on to a plan until he put it over.

Creative ability fits in with and possibly ahead of initiative and should have been touched upon preceding it, but I let it follow because some men are naturally creative, while others are more proficient in taking advantage of the ideas of his brother Exploiteers and improving and elaborating upon the original thought. I want to say right here that the most potent factor of our work has been the interchange of ideas among our men. We have a regular system of exchanging records of our efforts, and the original campaign of one has been put in effect throughout the entire country by his brother Exploiteers, as was the case with "Too Much Speed," "Across The Continent," "Manslaughter," "Something To Think About," "Male and Female," etc.

EDITOR'S Note — Five years, over what many men would have considered unsurmountable obstacles, Claud Saunders established at Famous Players-Lasky Corporation the first exploitation department.

The success of this department is history. Now we attempt to tell you the story of the exploiteer, the field men who have worked under Mr. Saunders and to whom he is willing to give no small part of the credit for phenomenal success.

Motion Picture News has induced Mr. Saunders to write the accompanying article on the model exploitation man as he has found him. We believe that both branches of the industry will find his observations, both interesting and instructive.

Exploiters Are Versatile

We require that all our Exploiteers have a fair knowledge of newspaper work, an acquaintance at least with a newspaper office, an understanding of the measure of space, the identification of type, be able to speak the language of a newspaper man, and, of course, the importance of "hitting" the front page.

Theatre management takes its place in the essential qualifications of my exploitation man, and while that subject occupies eighth place on the list of his accomplishments, it is one of the foremost in importance, and he must have a thorough knowledge of the operation of a house, for he must be entirely competent to advise with exhibitors on successful operation; have an eye to decoration—realize the importance of cleanliness—courtesies of employees—arrangement of the entertainment—ingenious enough to create and build attractive lobby displays—handle an audience and be entirely familiar with the endless details that contribute to successful management.

Last, but not least, truthfulness must at all times be his watchword. He must never—must be clean and misrepresent his word above-board—never break confidences or side-step promises, and his personal conduct must be above reproach.

Men of this calibre were not standing around on 42nd Street and Broadway looking for a job—they all had jobs. Eventually I found them, however, and strange to say, mostly in small and rather obscure places—men who were natural born publicists and qualified in every requirement. They were brought into the Home Office thoroughly acquainted with the ideas we had formulated for the service we were to undertake. All of these specific points were most seriously impressed upon them and they were then sent forth to their various assignments to begin operations.

What we have accomplished in the past five years in rendering a service to the exhibitors is a source of personal gratification, and I wish it were possible to include in this narrative the letters and telegrams of commendation that I have received from showmen all over the United States and Canada whom we have assisted in getting their houses on the map.

I have been asked by motion picture men to go into detail as to what manner of men make the best exploitation representatives, what their duties really are aside from just being press agents, and what I think exploitation men might be developed into.

Assist Sales Department

I believe I have clearly defined the sort of man and the necessary qualifications that go to make a 100 per cent Exploiteer, and I believe further, that the exploitation man is necessary, indispensable and invaluable acquisition to any picture distribution organization on earth. I speak authoritatively and from experience when I tell you the real Exploiteer is the greatest factor in sales stimulation extent. In our corporation, the exploitation men at different periods of the year accompany our salesmen throughout their zones, assist them in presenting sales arguments, are able to tell the story of the subject in hand, present to the prospective buyer plans for the proper and adequate publicising of their bookings. They are the shock absorbers of the selling department; they smooth out many a misunderstanding between the seller and the buyer, and are the Corporation's representative and the Exhibitor's friend and assistant.

Many Exploitation men have made wonderful and envied records as salesmen, killing two birds with one stone by selling the picture to the exhibitor first and to his patrons after. Some of our men who have shown exceptional aptitude for selling have been transferred to the sales department and finally graduated into Branch Managers. Others have been taken over by the Theatre Department, and are now directing theatres of importance throughout the country. The opportunities within reach of the exploitation man are unlimited and the heights of his possible attainments can only be measured by the topmost rung of the ladder.

It might not be amiss to record here a few

The 100% Exploiteer-1924 Model

instances of the versatility of our Expoiteers, an outstanding one of which originated with our New Haven representative, who inaugurated a star identification contest in eight leading papers of his territory, and which ran for a period of four weeks, resulting in the accumulative value of 62,000 lines of free space for Paramount Pictures and theatres showing them. This stunt was of equal interest to the newspapers who gave space to the idea. It stimulated circulation, sold goodwill and made happy a dozen lucky contestants who were rewarded with a trip to New York, a visit to our Studio, and dinner "on the lot."

A twenty-four sheet bill-board was recently erected on a two-story location in the heart of a prominent western city. The board covered with a facsimile front page of the leading newspaper, the center of which carried two three sheets which had the semblance of a fou rcolumn, one hundred line cut. The cut was movable from the board and behind it was set a stage hung with black velvet and thereon was staged a most pretentious fashion show,—$40,000 worth of furs and gowns being introduced by living models, and all furnished by the city's leading department store. The printed part of the facsimile newspaper carried prominent reference to the Paramount Picture then on exhibition at a leading theatre, all of which closely tied in with the fashion show. Exhibitions were given every half-hour and the streets were blocked with the populace for the entire week, and this entire stunt was staged without expense to the theatre.

Recently at a State fair in a mid-western city our exploiteer was called upon to assist in adding novelty to the exhibition of the blooded animals who daily paraded in front of the grand stand. He was quick to take advantage of the opportunity and equipped each animal with an attractive blanket bearing the title of a Paramount Picture. Every fifth animal carried a blanket upon which was inscribed: "First released at . . . . . Theatre" This stunt was repeated daily for a week. It was estimated $350,000 people saw it and it cost the theatre $42.00. Was it worth it?

Another incident of interest, I think, happened a short time ago in a nearby city, when the exhibitor complained of the lack of patronage—that people were not attracted to his house despite his best efforts at advertising, etc.

We sent our exploitation man to the town to look the situation over, and he found the place in a deplorable condition, almost in a state of decay. The front was weather beaten and dreary, lobby frames rickety and falling apart, an accumulation of posters one pasted over the other, six inches deep, the interior filthy, but far from discouraged at the outlook, brought into play his full quota of tact and diplomacy and conjectured to the manager that perhaps they might "fix-up" a little and give the folks a thrill, but the manager said he couldn't afford to "fix-up"—business wasn't good enough, but a bargain was struck.

The manager agreed to buy a can of paint and the exploiteer donned overalls and did the painting. He also repaired the frames, built two new ones, one on each side of the theatre entrance, and transformed the place into a decent, respectable looking theatre—all in a day, and that night scrubbed the interior of the place thoroughly and without assistance.

It is needless to tell you that the place took on new life, and is now doing a nice profitable business. To any of my friends who doubt this story I will be pleased to show you photos of this house and after, and the manager's letter of appreciation for the assistance accorded him by our exploitation man.

Yes, my dear friends, the exploitation man does differ, and a whole lot, from "Just a Press Agent." He is an all-round man, as vital to your success as the theatre itself, and just as necessary to the distributor as he is to you. He is here to stay, and his mission in life is to help you. Give him an S. O. S. and watch him hop to it. All he asks in return is your confidence and a shake of your hand—his services are free.

New York Censorship Chief Gives Reasons for Continuing Commission

IN carrying on the fight which will be made by the New York State Motion Picture censorship commission for retention, George H. Cobb, the chairman, cites eleven specific reasons. he says, why censorship of pictures is needed. They are as follows

All legitimate producers seek in the present day a better picture.

The law was enacted in response to a general demand for better pictures.

The moral sentiment of the people of the state, except those connected with the industry, supports the commission.

It is necessary to prevent the exploitation of foreign films, which are immoral indecent and contain propaganda inimical to our form of government and its institutions.

Its work has resulted in marked improvement in the pictures presented.

Children are particularly susceptible to the influence of motion pictures, and frequently attempt to reproduce what they have seen. Some regulation is necessary to prevent the exhibition of the various forms of cruelty and crime and the methods of escaping punishment.

Unscrupulous productions persistently attempt to portray crime and all the weaknesses and vices of the race, and regulation is necessary to prevent this abuse.

Racial hatred and disrespect for law and religion is continuously presented in the films.

False standards of living, particularly in immoral relationships, are constantly being shown to children and boys and girls who work. Vice is glorified and virtue made unattractive.

The chiefs of police and law enforcement agencies in general support and approve the work of the Commission.

Every civilized nation in the world has some form of censorship or motion picture regulation.

McNamee Heads Washington Film Board

THE 1924 meeting of the Washington Exchange zone F-I-L-M Board of Trade was held in the Board room, Monday, January 14. F. L. McNamee of F. B. O. was elected President.

George Roberts, manager of the Washington exchange of Fox Films, vice-president; Sam Flax of Flax Bros., Liberty Films, Secretary; and Louis Reichert, manager of Selznick Pictures exchange, Washington, Treasurer. Secretary Driscoll was retained as executive-corresponding secretary. Members of the Arbitration Board chosen were: Manager George Fuller of Metro Pictures; Manager Robert Smeltzer of First National; and J. Marks of Progress Pictures; alternates Manager Harry Hunter of Famous Players-Lasky; E. A. Sherwood of Exhibitors Film Service; and J. A. Bachman of Educational Films.

James Adds Another to Columbus Chain

William M. James, president of the James Building Co., Columbus, O., January 12, added the sixth theater in that city under his ownership, when the Eastern theater, one of Columbus' better equipped neighborhood houses was purchased from the Eastern Amusement Co.

The consideration was not named, but it was understood that the Eastern Co., had made a very satisfactory turn-over. The Eastern C.o was organized in 1911, and the theater, built at that time, from the artistic and utilitarian standpoints alike, is one of the best in Columbus. The company was composed of Carl D. Ludwig, president, and A. C. Helmbrecht, secretary-treasurer.

Earl Pepper, treasurer of the Broadway theater, another James house, has been appointed as manager of the Eastern theater, Mr. James announces. The seating capacity of the house will be increased from 500 to 1,000. Several other alterations will be made.

Exclusive Picture Colony Blooms Near Seattle

Summer cottages for Mary Pickford, Doug Fairbanks, Jackie Coogan, Charles Chaplin and several other celebrities of the screen are being built at Lilliwaup, a summer resort a few miles from Seattle, it was announced recently.

A. W. Layne, M. J. Kelly and other Los Angeles capitalists are responsible for the report, having established the colony at Lilliwaup primarily for a number of film notables and other weallhy persons now living in Southern California, who wish to get away from the extreme heat of that part of the country during the midsummer months, it is said.

C. C. Pettijohn's Father Is Dead in Indianapolis

Dr. C. E. Pettijohn, father of C. C. Pettijohn, assistant to Will Hays, passed away in Indianapolis during the week. Death was said to be due from poisoned sausage. Dr. Pettijohn, with a number of others was invited to a sausage supper. A friend brought the sausages from his own farm. They were said to have been carried in a tin bucket. Four other persons are said to be in a serions condition as a result of the same poisoning.

Dempsey-Firpo Picture Ban Upheld by Court

AN application for a temporary restraining order against the Kansas City motion picture censor, the mayor and chief of police was denied Earl M. Parkison of St. Louis in the circuit court at Kansas City Wednesday. Parkison sought to restrain the city from preventing his exhibiting a picture of the Dempsey-Firpo fight.

Judge Thad B. Landon ruled he had no jurisdiction in the matter as Parkison had not taken his case to the film board of appeals. To this Parkison replied that the censor had told him that such action would be futile. Parkison owns the Missouri rights to exhibit the film.

Banker Is Named Director of F. P.-Lasky

Frank Bailey, who was connected with the Title Guarantee & Trust Company for thirty-eight years and resigned as president on January 1, retaining membership and vice-chairmanship of its Board, has been elected a director of the Famous Players-Lasky Corporation in place of Theodore F. Whitmarsh, who has resigned on account of his election as a director of the Federal Reserve Bank of New York.

Mr. Bailey is also chairman of the board of directors of the Realty Associates and of the Prudence Company, Inc., vice-president of the Bond & Mortgage Guarantee Company and director of Nassau National Bank, Brooklyn, Edison Company, Westchester Title & Trust Company, Thompson-Starrett Company, Brooklyn Academy of Music, Bush Terminal Company and Hudson Insurance Company.

The Syracuse Savoy Theatre Changes Hands

The Savoy Theatre, Syracuse's oldest motion picture playhouse, will be operated by the theatrical firm of Fitzer & Harrison, lessees of the Empire Theatre, beginning February 1.

The T. G. Thompson Company, a stock company owning the Savoy realty, was sold to interests, whose identity is withheld, by Attorney E. J. Page and George E. Scherer, who gained control some time ago by the purchase of the Burrill-Will holdings.

The new owners have granted a long-term lease to the lessees of the Empire Theatre, it is announced.

K. C. Chamber of Commerce Asks Tax Reduction

THE Kansas City Chamber of Commerce, through the voice of 5,000 of its members, has come out forcibly in support of reduction of Federal taxes. Copies of the following resolution were sent to both Missouri Senators and Henry L. Jest, representative from Jackson County in congress:

"The Chamber of Commerce of Kansas City respectfully urges members of the congress of the United States to take aggressive action for lower federal taxes and to support a tax reduction plan substantially in conformity with the recommendations of Andrew W. Mellon and to actively oppose any legislation which will interfere with the carrying out of such a tax reduction program."

In and Out of Town

ALBERT Warner sailed January 12 on the Majestic for England to confer with Arthur Clavering, head of Film Booking Offices, Ltd., on the British distribution for the twenty productions announced by Warner Brothers for 1924–25.

AL Kahn, distributor of Warner pictures in the Kansas City and Omaha territories, visited the home office last week.

MAX Roth, formerly foreign manager for Principial Pictures, has joined Preferred to handle special sales work.

E. A. ESCHMANN, in charge of distribution for First National, has gone to the Coast.

DAVID Blyth, of Selznick, went to Galt, Ont., last week to attend the funeral of his mother.

JOSEPH M. Schenck and Norma Talmadge were due in New York this week from the Coast. They planned to spend three weeks here and a like period in Palm Beach, after which they will return to Los Angeles.

A RECENT visitor to Broadway was William Oldknow, of the Southern States Film Co., Atlanta. So was H. S. Gallup, general manager of the Delft Theatres in Michigan.

JULIUS Stern of Century Comedies has gone to the Coast. He stopped off in Chicago to attend the Universal sales convention.

B. BERGER, general manager of Gerson Pictures, San Francisco, is in town. E. G. Tunstall, Milwaukee state rights distributor, has gone home after a short visit.

GUS Schlesinger, foreign manager for Warner Brothers, is reported convalescing satisfactorily after an operation at the Fifth Avenue Hospital.

FLOYD Brockell has been placed in charge of the New Jersey First National exchange, succeeding Si Fabian.

STANLEY Waite, sales manager of Pathe's two-reel comedy product, has left for a tour of Pathe exchanges in the South.

J. J. ALLEN of Toronto arrived in New York this week and registered at the Biltmore. G. B. Samuelson, producer of the film, "Napoleon and Josephine" will come to New York shortly from London, it is reported.

SAMUEL Goldwyn left Los Angeles for New York on January 12 after a stay of several weeks on the Coast.

SAM WARNER has returned from a tour of Warner exchanges. Lou Berman, of Independent Film, Philadelphia, accompanied him.

WITH the principal scenes of his next production, "Poisoned Paradise," now completed, B. P. Schulberg, president of Preferred Pictures, is starting east to discuss distribuion plans with J. G. Bachmann, his partner, and Henry Ginsberg, general sales manger. Mr. Schulberg will arrive the latter part of this week. He will return to Los Angeles in time to supervis work on the next series of Preferred Pictures to be started there.

Actors' Equity Makes Plea for Reduced Tax

THE Actors' Equity Association has forwarded a number of communications to each member of the House Ways and Means Committee urging them to reduce the tax on legitimate theatres. According to these letters the ten percent theatre tax is turning people away from the legitimate houses to the motion picture houses.

To substantiate this statement they point to the fact that four years ago 800 cities in the United States were playing dramatic attractions, whereas at the present time this number has been reduced to 200. It is further stated that within the past two weeks fifteen theatres have decided to close to the drama and go into pictures as being the more profitable.

New Kind of Laboratory Established

M. H. Schoenbaum, well-known technical expert, announced recently the establishment of a new kind of laboratory. It will not compete with existing laboratories. Most of its work, in fact, will be supplied by them.

While the new organization will do negative developing, first prints and all similar operations it will not undertake regular release work, but will specialize in odd-size printing.

Coloring will be done to order. A film cleaning service exclusively for clients of the concern will be installed. Several commercial laboratories, it is stated, have offered to send special jobs to the new laboratory. The organization is backed by New Rochelle capitalists. A. G. Hart, veteran laboratory expert is associated with Mr. Schoenbaum in the venture.

Tom Wilson Injured when Auto is Wrecked

Pitched into a ravine when his automobile skidded on the wet pavement on the outskirts of San Diego, Tom Wilson, prominent character actor of the screen, narrowly escaped death last week. With him in the car were his wife and little daughter, Ruth.

Wilson and his family were going to San Diego to visit relatives. The car was wrecked but aside from a few abrasions Wilson escaped uninjured. He will be able in a few days to resume his work at the F. B. O. studios.

Equity Proposes Contract for Picture Players

A standard form of contract will be subject of a conference between Frank Gillmore, executive secretary of the Actors' Equity and Will H. Hays while the latter is on the coast. It will effect producers and members of the Equity.

The contract is said to propose standardized wages and overtime for all extra actors, as well as proposed protection to actors from needless danger in the filming of spectacles.

According to word from the coast the Equity shop is not now to be introduced into the film industry, but the matter of a standard contract has been discussed for many months.

Film Exportation Showing Increase

Charles Christie Tells World Traders of Giant Strides Made in Past Year

AN increase of 20 per cent in the exportation of American made films to foreign countries was made during the past year, according to Charles H. Christie, who addressed the World Traders at a dinner held at the Writers Club in Los Angeles recently.

Of the American film made, 84 per cent was produced in Los Angeles, said the speaker, and of that amount 90 per cent found a ready market in foreign countries. The figures were quoted from statistics compiled by the Will Hays office, said Mr. Christie.

"Of all of the products made in California," said Mr. Christie, "probably the most generally world-wide distribution is reached, within a short period of time, by the films. Very frequently, within thirty days after a picture is shown in Los Angeles, it is being shown in the more important foreign countries, and the vast revenues from this source are largely poured back into this community."

The figures gathered for the last two years indicate a gain of almost 20 per cent in the amount of local films which were exported last year. "A hundred and forty-two odd million feet of negatives and finished prints were exported for the year ending June 30 last year, according to the Department of Commerce of the United States government. The bulk of this film was shipped to Australia, Canada, Argentina and the United Kingdom, these countries being the largest consumers. Following these countries in the order of their import bulk were Brazil, Japan, British East Indies, British West Indies, France, Mexico, Cuba, Denmark, other South American countries not specified otherwise, Chili, Spain, Philippine Islands and Germany.

"The United Kingdom really heads the list as our largest customer, because in the case of England, negatives of almost all of the pictures go there. and the required copies of the pictures are reproduced there, thus cutting down the actual footage of film which is exported for showing in the British Isles.

"To illustrate the source of films shown in an average British center, a survey in Sheffield, England, shows that of the pictures playing there, 60 per cent were of American origin, 20 per cent British, 5 per cent French and 15 per cent from various other countries."

Hodkinson Crook Story in Production

Regal Picture Corporation's "Love's Whirlpool," the first of the James Kirkwood—Lila Lee pictures, is now in production at the Ince Studio in Culver City for Hodkinson release. It is an adaption of Martha Lord's novel, "The Inner Sight,' a crook story that introduces an element of spiritualism.

The screen version was made by Elliott Clawson in collaboration with Bruce Mitchell, who is directing the production. In addition to Miss Lee and Kirkwood the cast includes Madge Bellamy, Mathew Betz, Robert Agnew, Edward Martindel, Margaret Livingston, Clarence Geldert and Joe Mills.

Chadwick Planning "Fire Patrol" Campaign

Chadwick Pictures Corporation is said to be planning an extensive advertising campaign on "The Fire Patrol," which will be released on the independent market March 1. This is a Hunt Stromberg production with a cast including Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aitken, Frances Ross, Bull Montana, Charles Murray, Gale Henry, Billy Franey, Charles Conklin and Hank Mann.

Scenes from "Wife in Name Only," now being offered by Pyramid Pictures Corporation.

Mark Kellogg, new manager of advertising and publicity for First National.

Kellogg Assumes Duties at First Natioanl

Mark Kellogg, who took up his duties last week as publicity and advertising director of Associated First National Pictures, Inc., comes into the industry after sixteen years' connection with the Burroughs Adding Machine Company. During that time he was in close association with the sales and advertising departments of that organization, starting as salesman and later becoming assistant advertising director and finally foreign advertising chief. In this later capacity he organized the work of foreign advertising, supervising campaigns and working in closest association with the sales department.

The new First National executive hails originally from Chicago but during his connection with the Burroughs organization, lived in Detroit.

Tom Mix Starts Work on "Mixed Manners"

"Mixed Manners," the latest William Fox production starring Tom Mix was started this week at the West Coast Studios. Jack Blystone, who directed Mix in "Soft Boiled," the William Fox special released early this season, also is directing this latest production from scenario by Donald Lee.

Claire Adams, who has played opposite Mix in previous pictures, has the leading feminine role in "Mixed Manners." The other principals in the cast are: Richard Lareno, Boyse Combs, Dolores Rousse, Charles K. French and Pat Crissman.

Mayer Will Make "Broken Barriers" for Metro

Meredith Nicholson's "Broken Barriers," is to be picturized. Louis B. Mayer has acquired the film rights and will produce it for release by Metro Pictures Corporation. Reginald Barker will personally direct the production from a scenario that is to be prepared by Sada Cowan and Howard Higgin.

In addition to its publication in book form "Broken Barriers" was published by the Cosmopolitan Magazine as a serial.

Alleged Fake Advertising Scheme Brings Warning

AN alleged bunko advertising scheme is reported by Ed L. Schmadeka, formerly manager of the Rex Theatre at Lewiston, Idaho. He warns other exhibitors to be on the lookout for three men alleged to be soliciting business for the B. F. and R. Film Company of San Francisco. They gave their names as R. C. Collins, F. D. Flint and L. Bunnell, says Mr. Schmadeka.

According to the story as related by Mr. Schmadeka the trio is said to have signed Lewiston business men agreeing to show an advertising film entitled "Whoit" at the Rex Theatre some time during the month of December. It is said they failed to fulfill their agreement.

It is said that all attempts to locate the firm in San Francisco have been unavailing. A warrant is said to have been sworn out for the trio.

Altman General Manager of Mayer Productions

Al Altman has been made general manager of the Louis B. Mayer Productions, Inc., according to announcement from the coast. This is in recognition of his efficient services as Comptroller of the organization for three years.

Mr. Altman has a large circle of acquaintances among exhibitors of the entire country and it is his intention to solidify this in the near future.

"Warrens of Virginia" is Being Edited

Elmer Clifton has returned to the William Fox New York studios with his company of players after three months spent in the vicinity of San Antonio, Texas, making the screen version of "The Warrens of Virginia." The work of cutting and editing this production is now being carried out.

Al Altman, new general manager of Louis B. Mayer Productions.

James Kirkwood and Cico Madison in scenes from the C. B. C. feature, "Discontented Husbands."

Independents to Fight Film Pirates

New Organization Launches Nation-Wide Campaign Against Offenders

THE first offenders, who have been prospering at the expense of substantial film men, but who will come under the hammer of the Independent Motion Picture Producers and Distributors Association, will be the film pirates, according to that organiza- Already Charles B. Hoy, Executive Secretary of the I. M. P. P. D. A. is busy on a nation-wide campaign to bring these culprits to justice. Several specific cases have been brought to the association's attention by individual members and drastic action punishing these illegal operators will be taken immediately.

The association is overlooking no problem with which the independent film man has had to contend; in fact every complaint before Mr. Hoy is now being carefully investigated by him and his agents in various parts of the country. Several cases similar to that of Tri-Stone Pictures Inc., of New York against Joseph D. Waintrup and the State Film Service of Indianapolis in which the former obtained a permanent injunction restraining the latter two from distributing certain Triangle and Keystone pictures starring Charles Chaplin, Norma Talmadge and Douglas Fairbanks in that territory, are being investigated by the association at a tremendous saving to its members.

The Indianapolis case has involved considerable expense to Tri-Stone Company, which is a member of the association, inasmuch as the situation is one demanding the constant presence of legal representation and other necessary expenses. Disbnrsements of this character will be minimized in the future however, as the I. M. P. P. D. A. is establishing its own legal and auditing offices in all the leading cities of the country. These legal representatives will be at the service of the association and prosecute all local cases for the organization's members. This feature of the many new and constructive functions of the association alone will save the independent market hundreds of thousands of dollars annually in counsel fees, audits and traveling expenses, it is claimed.

Screen Comedienne Breaks Bone in Foot

Gertrude Short, screen comedienne, broke a small bone in her foot in ascending a flight of stairs in her Hollywood home last week. Despite the injury she insisted on going to the F. B. O. studios to appear in scenes for the H. C. Witwer "Telephone Girl" series which Mal St. Clair is directing.

Miss Short is able to hobble about with the aid of a cane.

Edwin Smith Joins F. B. O. Executive Staff

Edwin J. Smith, formerly general sales manager of the Universal Pictures corporation, has joined the Film Booking Offices in an executive capacity, and will be associated in the home office with Harry M. Berman, general manager of exchanges.

The engagement of "Ed" Smith adds to the formidable group of men F. B. O. already have in the field, including A. A. Schmidt on the West Coast and "Cleve" Adams in the Central West.

Brenon Starts Production of "Breaking Point"

Herbert Brenon, who directed Pola Negri in her two most recent Paramount pictures, "The Spanish Dancer" and "Shadows of Paris," started work Monday at the Lasky studio on "The Breaking Point," by Mary Roberts Rinehart.

In addition to Patsy Ruth Miller who has been announced in the past, George Fawcett, Matt Moore and Nita Naldi will be the featured players in this production.

Thirty-Six Universal-Jewels a Year

President Laemmle Makes Announcement at Exchange Convention in Chicago

UNIVERSAL'S most comprehensive exchange convention and, incidentally, the first under the leadership of Al Lichtman, has just been concluded in Chicago, and Carl Laemmle, president of the company, has departed therefrom to Universal City to carry into effect, insofar as production is concerned, the conclusions reached in this convention.

A production program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year's production of Universal pictures before, was announced.

Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre.

"These productions will be sold according to the new sales plan, on their individual merits," said the announcement. "No quota will be established for them until they have been actually seen in the home office or sufficient information secured from the Coast upon which to base a legitimate and equitable quota. This quota will be determined solely on the audience value of the production. If this is high, the quota will be in conformity, because Litchtman, from an experience covering fifteen years of selling with a great many other companies and after six weeks of observing the workings of the Universal exchange system, feels that Universal pictures have not received from exhibitors the prices that they are entitled to. If for any reason the audience value of the picture isn't as great as was originally anticipated, the quota will be adjusted accordingly. Every picture will stand on its own merits.

"There will also be a thorough exploitation plan worked out for each picture."

An important function of this convention was also the consummation of the final plans for Laemmle Month. Incidental to this anniversary celebration, a letter from Adolph Zukor was wired to the convention from New York and Mr. Lichtman, is the presence of Mr. Laemmle, read it to the fifty-one Universal salesmen and representatives gathered in the convention hall. It created a profound sensation and this attitude of the head of a rival company caused a spontaneous burst of applause and elicited a letter of heartfelt gratidude from Mr. Laemmle.

From the exchange angle, one of the most important results of the convention was the re-districting of the Universal exchanges into more districts, with greater concentration of authority and greater opportunity for the several district managers to exert their individuality.

Several appointments were announced, and several others will be announced soon by Mr. Lichtman. The district formerly under the charge of Ned Depinet, as the southern district embracing a territory of almost one-third of the United States was divided. Ned Depinet retains the western half of the south, with headquarters at Dallas. Supervision of the eastern half of this southern territory will be in charge of Dan Michaelove, who has been for fourteen years connected with the Lynch interests in the South. Another appointment announced at the convention was that of Gerald Akers, whose territory will embrace the present Universal exchanges of St. Louis and Kansas City. Mr. Akers has for several years been associated with the Paramount exchange system.

H. P. Wolfberg, who was appointed several weeks ago as an Assistant General Manager of Exchanges, has been assigned to supervise the exchanges located in Chicago, Milwaukee and Minneapolis. Mr. Wolfberg is also a former Paramount man and several times before has been associated with Al Lichtman in the exchange business.

Another important appointment just announced is that of Ike Van Ronkel, who will have supervision as district manager of the offices at Omaha, Des Moines and Sioux Falls.

So perfectly had the arrangements for this convention been made, that every one of the thirty-six exchange managers, and the Home Office executives who attended, arrived in Chicago in time to open the Convention as planned, with full attendance.

Name Leading Players for Warner Picture

Adolphe Menjou and Norma Shearer have been cast for leading roles in "Broadway After Dark," the Harry Rapf production for Warner Brothers. Monta Bell is directing the picture which is now in production. He is assisted by Sanford Roth.

Arrow's latest offering in "Gambling Wives." These scenes are from the production.

Frank Lloyd Selects Cast For "Sea Hawk"

ENTERING into the third week of production of his First National film version of Sabatini's "The Sea Hawk" Frank Lloyd has completed the cast for the spectacle.

Milton Sills has the leading role. Others selected are: Enid Bennett, Lloyd Hughes, Wallace MacDonald, Wallace Beery, Frank Currier, Mme. Med Rezina.

William Collier, Jr., Hector V. Sarno, Fred De Silva, Albert Frisco, George E. Romain, Christine Montt, and Marc McDermott.

Mr. Lloyd is personally directing and producing "The Sea Hawk." The costumes have been designed and excuted by Walter J. Israel. Norbert F. Brodin, A. S. C. is photographing the production.

Preferred Appoints Roth to Sales Staff

Henry Ginsberg, general sales manager for Preferred Pictures Corporation, announces the appointment of Max Roth to an important executive position in the sales department of Preferred.

Mr. Roth will have charge of the sales division that is handling "Maytime" and "The Virginian." He will immediately organized special sales forces for these two Preferred Pictures.

Mr. Roth has been with Irving Lesser in New York and on the Pacific Coast for the past five years.

"Yankee Consul" Premiere for Boston Fenway

Douglas MacLean in "The Yankee Consul," second of that star's independently produced attractions for Associated Exhibitors, is to have its world premiere at Paramount's Fenway Theatre, Boston, January 19th, this showing marking the opening of an indefinite run.

The Chicago run of Associated's "The Courtship of Myles Standish," at the Woods Theatre, opens January 19, and the Boston run, at Tremont Temple, January 27th. Appropriate prologues and special musical programs have been arranged.

Victor Varconi Singed for Role in "Triumph"

Victor Varconi, the first Hungarian actor to enter American motion pictures, has been signed by Cecil B. DeMille to play with Leatrice Joy and Rod La Rocque, one of the three leading featured roles in his new Paramount picture, "Triumph," adapted from May Edginton's story by Jeanie Macpherson.

Varconi has been less than two months in America. He is famous on the continent where he has appeared in pictures for a number of years.

"Name the Man" Booked for N. Y. Capitol Next Week

"Name the Man!" Goldwyn's first picture directed by the Swedish actor-director, Victor Seastrom, adapted from Sir Hall Caine's novel, "The Master of Man," will be the attraction at the Capitol Theatre, New York, next week. On the same day it will receive simultaneous showings in fifteen or more other first run cities throughout the country.

"Mademoiselle Midnight" In Production

Mae Murray has begun work on "Mademoiselle Midnight," under the direction of Robert Z. Leonard. This will be Miss Murray's third release for Metro this season. The picture is being filmed on the coast.

Mr. Leonard has engaged Monte Blue to play the leading male role in the production. Others of the supporting cast will include Arthur Edmund Carewe, Robert Edeson, Otis Harlan, Johnny Arthur, Nick De Ruiz and Evelyn Selbie, who appear in the story. For the prologue John Sainpolis, J. Farrel MacDonald, Earl Schenck, Paul Weigel and Clarissa Selwynne will enact the important characters.

"Mademoiselle Midnight" was written by Leon Roberts. It is being directed by Robert Z. Leonard for Tiffany Productions. It will be one of Metro's early Spring releases.

"Name the Man" Has Trade Showing at Capitol

Goldwyn's first Victor Seastrom picture, "Name The Man," adapted from Sir Hall Caine's novel, "The Master of Man" was given a trade showing at the New York Capitol Theatre last Tuesday morning. The audience was made up mostly of Metropolitan district exhibitors, with a scattering of exhibitors from nearby points.

The picture was screened with a Rothafel presentation and with special musical selections.

"Unknown Purple" Booked For N. Y. Capitol

Roland West's mystery melodrama "The Unkown Purple" is booked to play the Capitol Theatre, New York, about the middle of February.

A special exploitation campaign, part of Truart's plan of national exploitation on this production, has already been started along the lines of the campaigns which were used at the Providence, Los Angeles and Chicago showings.

Lesley Mason, just named Western representative of W. W. Hodkinson Corp.

Mason Named Hodkinson Coast Representative

In line with its expansion plans the Hodkinson Corporation announces the appointment of Lesley Mason as Western Representative with headquarters in Los Angeles.

Mr. Mason is one of the industry's "all-around" veterans with years of experience in every phase of the motion picture business. He was formerly Managing Editor of The Motion Picture News and later editor-in-chief of The Exhibitors Trade Review in which capacity he went abroad and made an exhaustive survey of European producing and distributing methods. Recently he has been active in editing and titling productions and planning the exploitation campaigns for their presentation to the public.

Mr. Mason left New York for the Coast on Tuesday, and will assume his new duties the early part of next week.

Colleen Moore to Start "Perfect Flapper"

Colleen Moore, First National star, will appear in her next picture as an irresistible American flapper — a characterization similar to that in which she scored such a hit in "Flaming Youth." The new picture is entitled "The Perfect Flapper" and it will bring together once more Miss Moore, John Francis Dillon, who will direct, and Harry O. Hoyt, author of the script.

Production of this new picture will only be delayed until John Francis Dillon completes the direction of "Lilies of the Field," a Corinne Griffith Production for First National, and until Milton Sills finishes the title role in Frank Lloyd's "Sea Hawk."

"The Perfect Flapper" appeared originally in Ainslee's Magazine as "The Mouth of the Dragon," by Jessie Henderson.

Associated to Distribute "Why Get Married"

L. Ernest Ouimet, president and general manager of Laval Photoplays, Ltd., closed a contract with J. S. Woody, general manager of Associated Exhibitors, under the terms of which the latter organization will release "Why Get Married," a feature which again gives Mlle. Andree Lafayette an opportunity for a display of her beauty and talent. The picture was produced in Hollywood.

Besides the French star, the cast includes Helen Ferguson, Orpha Alba, William H. Turner, Bernard Randall, Jack Perrin, Max Constant and Edward B. Tilton. The picture will be released April 6.

Holman Day Will Write "Torment" Titles

Holman Day, author of many novels and short stories and now a member of First National's scenario staff, has been loaned to Maurice Tourneur and M. C. Levee to write the titles for "Torment" a recently completed feature.

Day expects to make record time on the titling. The entire picture will not require more than fifty titles, he says.

Scenes Descriptive of "Beau Brummel," in Which John Barrymore Stars under the Warner Brothers' banner.

Clara Bow is Injured in Fall Over Cliff

TELEGRAPHIC word from the Schulberg Studios advises that Clara Bow was painfully cut and bruised in a fifteen foot fall over a cliff at Pasadena while working in Gasnier's next Preferred Picture, "Poisoned Paradise" in which she is playing the leading role.

Fox Starts Production on "The Apache"

Production has been started at the William Fox West Coast studios on "The Apache," one of the program features on the 1924 schedule in which John Gilbert is starred. Edmund Mortimer is directing the picture from the story and scenario by Charles Kenyon.

Renee Adoree is the new leading woman for Gilbert. The supporting cast includes the fallowing players: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

Louise Lorraine in Buenos Aires Posters

Louise Lorraine's charming face will adorn the official posters being used to celebrate the spring festival at Buenos Aires, Argentine, South America. She was given the highest vote over twenty-six other film stars who were put up for selection by the directors of the festival, which is held there every ten years.

Miss Lorraine is now on her way to South America where she will appear in a film production immortalizing the pioneers of that great country.

Scenario for "Taming of Shrew" Completed

Dorothy Farnum has completed the scenario for the screen version of "The Taming of the Shrew"—in which Bebe Daniels and Norman Kerry play the leading roles under the direction of William Beaudine.

Alan Crosland, now heading his own producing company to release through Hodkinson.

Cosmopolitan Takes Lease On London Oxford

Arrangements have been completed whereby the Cosmopolitan Corporation has obtained a lease of eight weeks beginning February 15th, of the Oxford Theatre, London. On that date "Under the Red Robe," featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, will be presented. This picture will be followed by "Yolanda," the forthcoming starring vehicle of Marion Davies.

Most of the big special productions of Cosmopolitan have been presented in London, the most recent having been Marion Davies in "Little Old New York," and "Enemies of Women," both of which had brilliant runs at the Empire Theatre.

Bert Parker Gets State Right Pictures

Miss Bert Parker, who has been devoting her time to sales in the foreign field, has taken over "Dangerous Hours," "Knock On The Door" and "Prepared to Die." She also has three Western starring Eddie Polo for state right distribution. Miss Parker intends to combine her activities in the future.

Hodkinson Will Release Crosland Pictures

ALAN CROSLAND has stepped into the ranks of Producer-Directors as the head of his own producing company. Betty Compson has been signed to star in the first two productions and has left Los Angeles for New York where she will arrive this week and immediately start work on the first picture.

The new Crosland Productions will be be made at the Tilford Cinema Studios in New York City and in Florida and releasing arrangements have already been made to distribute the product through the Hodkinson Corporation.

National Beauty Tie-up for Goldwyn Players

A national publicity tie-up for four Goldwyn players was arranged by J. A. Jackson, lead of the Studio publicity department, with the manufacturers of the Gainsborough powder puff; also makers of the Gainsborough hair net and other toilet articles.

The manufacturers of these toilet goods have issued a book called "Loveliness, a Book on Beauty by the Screen's Most Beautiful Women." Four million copies are said to have been published and are now being distributed to the public. The Goldwyn players whose portraits appear in the book, and whose hints on beauty are published, are Claire Windsor, Mae Busch, Aileen Pringle and Patsy Ruth Miller.

"Fool's Awakening" to be January Release

Metro has decided to release "The Fool's Awakening" late this month. This is the picturization of William J. Locke's novel, "The Tale of Triona" which has been in production at the Metro Hollywood studios under the direction of Harold Shaw.

In the leading roles are: Harrison Ford, Enid Bennett, Alec Francis, Mary Alden, Lionel Belmore, Harry Northrup, Evelyn Sherman, John Sainpolis, Pauline French, Edward Connelly, D. R. O. Hatswell, Mark Fenton, Arline Pretty, and Lorimer Johnston.

"The Hill Billy" is Jack Pickford's latest for United Artists distribution. These scenes show some of the action in the picture.

Business-Building Plan for K. C. Theatre

A M. EISNER, president of the Kansas City Division of the M. P. T. O. A. and owner of the Broadmour theatre, one of the larger suburban houses of Kansas City, has adopted a plan of stimulating business which he believed will increase his regular attendance 30 per cent.

A woman of education and experience in women's club affairs, visits a few families each day in the neighborhood of the theatre, asking parents of children what type of pictures they prefer and pointing out the educational value to children of the better class of pictures. In many instances she gives away two or three tickets, especially where persons are not regular patrons of the theatre. The tickets are marked, enabling Mr. Eisner to determine what percentage of persons visited are sufficiently interested to attend the theatre.

A large percentage of those who came gratis, return again to pay at the box office, Mr. Eisner has discovered.

Salt Lake City to Reduce Fire Hazards

In an effort to reduce fire hazards from the operation of moving pictures in theatres, amusement halls, churches and meeting houses the city commission of Salt Lake City has passed a resolution directing the fire chief, chief of police, building inspector and electrician to make a thorough inspection of places in the city where moving picture machines are operated to see if the ordinance is being complied with.

It has been pointed out that in some places machines have been placed in the aisles at the back of the hall, which is against the ordinance and efforts are to be made to have such machines moved to other locations so as not to block the aisles.

"Ladies to Board" is Tom Mix's latest Starring Vehicle for Fox Release. Story by William Dudley Pelley.

Action stills from "Something For Nothing," which will be handled by Selznick Distributing Corporation.

Goldwyn-T.O.C.C. Controversy Ends

Settlement Made on Contracts for "Enemies of Women" and "Little Old New-York"

GOLDWYN-COSMOPOLITAN and the T. O. C. C. have settled their differences regarding contracts on "Enemies of Women" and "Little Old New York" and amicable relations have been resumed between the two organizations.

The Chamber of Commerce has rescinded its resolution which prohibited its members dealing with Goldwyn on these two Cosmopolitan productions and those members holding Famous Players contracts will be given priority in dealings, though the distributing company has not agreed to recognize the old Famous Players contracts.

The settlement was brought about at a conference among Charles L. O'Reilly and Sol Brill representing the T. O. C. C. and James R. Grainger and Sam Eckman, representing Goldwyn-Cosmopolitan.

According to the terms of the agreement exhibitors will be dealt with individually, while the exhibitor in turn will agree to increased prices and extended runs, that Goldwyn may secure financial returns commensurate with the value of the pictures. The T. O. C. C. does not expect its members to play the pictures on the original terms of the Paramount contracts.

About two hundred theatres are directly affected by the agreement, as that number of contracts had been closed for one or both of the pictures. It is expected that many new contracts will be closed with the settlement of the controversy.

The controversy at one time threatened serious disruption in the T. O. C. C. ranks and was the cause of considerable dissension over a long period of time.

Chicago Amusements Join in New Tax Fight

The amusement interests of Chicago, including the Exhibitors Association of Chicago, the legitimate theatres, the baseball parks and dance halls, have united to fight the proposed Kostner ordinance, imposing a tax of three per cent on the gross admission of legitimate theatres and have retained Attorney Kirkland, of McCormick, Kirkland, Patterson and Fleming, to represent the allied amusement interests in their fight against this ordinance, which almost means confiscation of the theatres by the city without compensation.

It is considered by motion picture men, that while the ordinance is not aimed directly at them, it would be an entering wedge and if passed, that the city council would later extend its burdensome provisions to cover the moving picture houses.

South Appoints Woman as Picture Chief

Mrs. Elizabeth Werlein, writer, golfer, big game huntress, globe trotter, society woman, and leader of a large group in the art colony of New Orleans, has just been appointed "the Will Hays of the South for moving pictures."

Mrs. Werlein arrived in the city a few days ago after having toured all the large cities of the United States studying for her new work. For some time she has been a student in the office of Will Hays in New York. She has established offices in the Saenger Amusement company building.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan), Capitol Magazine (Selected).
Musical Program—"For All Eternity" (Trumpet Solo), "Dance of the Hours" from "La Gioconda" (Orchestra and Ballet), Recessional (Organ).

Rivoli Theatre—
Film Numbers—The Humming Bird (Paramount), Rivoli Pictorial (Selected), Just a Minute (Pathe).
Musical Program—"Sixth Hungarian Rhapsody" (Overture), "Montmartre" (Ensemble), "The Little Gray Home in the West" (Vocal Quartette).

Rialto Theatre—
Film Numbers—Let Not Man Put Asunder (Vitagraph), Rialto Magazine (Selected), Pen and Ink Vaudeville (Cartoon).
Musical Program—"Orpheus in the Lower World (Overture), Classical Jazz (Orchestra), "Linger Awhile" and "Deedle-Dum-Dum" (Vocal Duets), Dance (Divertissement).

Mark Strand Theatre—
Film Numbers—Black Oxen (First Nat'l), continued.

Cameo Theatre—
Film Numbers—Through the Dark (Cosmopolitan), continued.

Central Theatre—
Film Numbers—The Courtship of Myles Standish (Associated Exhibitors), continued.

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

44th Street Theatre—
Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—
Film Numbers—The White Sister (Distinctive), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

The Walnut theatre, Cincinnati, used this two column ad on "The Dangerous Maid" (First Nat'l).

THIS WEEK
DES MOINES THEATRE
THIS WEEK
A MIGHTY DRAMATIZATION OF SIR ANTHONY HOPE'S NOVEL OF LOVE AND DARING
with one of the most remarkable casts ever in one production
A Sequel to PRISONER OF ZENDA
RUPERT of HENTZAU
Cast of 12 Stars
Cast of 12 Stars
ON THE STAGE
ARTHUR JONES
The Welsh Baritone
Leon A. Dudell

Unusual layout in "Rupert of Hentzau" (Selznick) ad run by the Des Moines theatre, Des Moines.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Her Temporary Husband (First National), Arabia's Last Alarm (Fox Comedy), Topical Review (Selected).
Musical Numbers—"Les Preludes" (Overture with special color lighting harmonies), "Gianinna Mia" from "The Firefly" (Vocal Solo), group of five popular numbers, specially arranged, (Orchestra and two dancers), "Within a Chinese Garden," (Organ Recessional).

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—The Heritage of the Desert (Paramount) Fighting Blood (F. B. O.).
Musical Program—Overture by Orchestra, Three Little Maids (Dancing Act).

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros).

Loew's State Theatre—
Film Numbers—Potash and Perlmutter (First National), Wrecks (Educational), Pictorial.
Musical Program—"Vienna Beauties" (Overture) "A Night at the Harlem Trocadero" (Specialty).

California Theatre—
Film Numbers—Wild Oranges (Goldwyn) In the Big Show (Pathe), Tropical Review.
Musical Program—"Stradella" (Overture) Jazz Numbers compiled by Management.

Mission Theatre—
Film Numbers—Judgment of the Storm (F. B. O.) Shanghied (Pathe).
Musical Program—"Irene" (Overture) "No No Nora" and "That Old Gang of Mine" (Harmonica Solo).

Hillstreet Theatre—
Film Numbers—Wandering Daughters (First National) At First Sight (Comedy) Aesops Fables (Pathe) International News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Rouged Lips (Metro).
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—This Freedom (Fox).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—April Showers (Preferred) Yankee Spirit (Educational) Kinograms (Educational).
Musical Program—"Love Lies" (Vocal).

Grauman's Million Dollar Theatre—
Film Numbers—Ashes of Vengeance (First National) continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan) continued.

NEWARK

The Branford Theatre—
Film Numbers—Her Temporary Husband (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Dark Timber (Educational), Close Harmony (Educational).
Musical Program—"Mama Goes Where Papa Goes" and "Twelve O'Clock at Night" (Tenor Solos), "I Wonder Who's Dancing With You Tonight" (Soprano Solo) "Sitting Pretty," "Sitting in the Corner," "Dancing Dan," "She Wouldn't Do as I Asked Her To," "Stingo Tango," "I Love You," "The Only Girl" (Musical Bell Hops).

CLEVELAND

Stillman Theatre—
Film Numbers—Covered Wagon (Paramount), continued.
Musical Program—Special "Covered Wagon," score.

Allen Theatre—
Film Numbers—Main Street (Warner Bros.). Fun from the Press, (Hodkinson). Pathe News.
Musical Program—"Finlandia," (Overture).

State Theatre—
Film Numbers—A Dangerous Maid (First National), Paris Lights (Educational), Girls and Records (Paramount), International News.
Musical Program—In a Ball Room Concert (Prologue): "Minding My Business," "Hula Loo." "Hoodoo," and "Hurdy Gurdy Blues," (Vocal).

Park Theatre—
Film Numbers—Jealous Husbands (First National), Fun from the Press (Hodkinson), Kinograms (Educational).
Musical Program—"Merry Widow Selections" (Overture), "Pretty Peggy," "A Musician's Scream" (Jazz).

Reade's Hippodrome—
Film Numbers—Six Cylinder Love (Fox), Fighting Blood (F. B. O.), Pathe Review.
Musical Program—Selections from "The Lady in Ermine" (Overture). Seven vaudeville Acts.

Standard Theatre—
Film Numbers—Thundering Dawn (Universal), Pat's Patent (Hodkinson), International News.

ROCHESTER

Eastman Theatre—
Film Numbers—Her Temporary Husband (First National), Eastman Theatre Current Events (Selected), Through the Great Lakes to the Sea (Scenic).
Musical Program—"Finlandia" (Overture), "The Barber of Seville" (Specialty), Organ Exit.

SALT LAKE CITY

American Theatre—
Film Numbers—The Fighting Blade (First National), Toonerville Trolley (F. B. O.), Fox News. Fun From the Press (Hodkinson).

Kinema Theatre—
Film Numbers—Jacqueline or Burning Barriers (S. R.), Felix In Hollywood (S. R.), International News, Topics of The Day (Pathe).

Orpheum Theatre—
Film Numbers—Chain Lighting (S. R.), High and Dry (S. R.), Movie Chats (Hodkinson).

Pantages Theatre—
Film Numbers—Blow Your Own Home (F. B. O.).

Strand
SUNDAY and ALL WEEK
25c-40c
BREATHLESS! MYSTIFYING!!
"RED LIGHTS"
THE STORY OF AN HEIRESS—SOCIETY'S MOST DESIRED DEBUTANTE YET MADE WEALTH AND INFLUENCE WERE POWERLESS TO HELP HER ESCAPE THE RED LIGHT MENACE
"MOVING" A RAPID FIRE COMEDY
Coming WEEK OF JAN. 6th "The BROKEN WING"

Hand lettered "Red Lights" (Goldwyn) ad used by the Strand theatre in Cincinnati.

Musical Program—Five Acts of Vaudeville.

Paramount-Empress Theatre—
Film Numbers—Don't Call It Love (Paramount), Six Second Smith (F. B. O.), Universal Weekly.

Victory Theatre—
Film Numbers—Judgment of the Storm (F. B. O.), Call the Wagon (Educational), Pathe News.
Musical Program—"Mighty Lak A Rose," "Wild Flower," "Bercouse" (Orchestra).

CHICAGO

Chicago Theatre—
Film Numbers—The Song of Love, (First National) Digest, News Weekly.
Musical Program—"Roumanian Rhapsodie," (Overture) The Ossmans, banjoists, (Specialty) "Areadi," (Organ Solo) "Back in the Old Neighborhood," (Presentation).

Tivoli Theatre—
Film Numbers—Black Oxen, (First National) Digest, News Weekly.
Musical Program—"Miserere" from Il Trovatore. (Overture) Violinist, (Specialty) "You Didn't Want Me When I Wanted You" and "Somebody's Wrong," (Organ Solos) "Ave Maria," (Specialty).

Riviera Theatre—
Film Numbers—Black Oxen, (First National) Weekly, Digest.
Musical Program—"The Concert," (Specialty) "Land of Cotton Blues," (Presentation).

Roosevelt Theatre—
Film Numbers—The Eternal City, (First National).

Woodlawn Theatre—
Film Numbers—Big Brother, (Paramount) News Weekly, (Pathe) Topies of the Day, Review, (Pathe) Inbad the Sailor, (Pathe).
Musical Program—"Les Preludes," (Overture) Piccolo Solo, "The Bumble Bee."

Randolph Theatre—
Film Numbers—Tiger Rose, (Warner Brothers) International News, (Universal) Own A Home, (Universal).

McVicker's Theatre—
Film Numbers—Don't Call it Love, (Paramount) News Weekly, (Pathe) Fun From the Press, Picking Peaches, (Pathe).
Musical Program—"Marche Slav," (Overture) "Jazz Youth," (Presentation) The Amateur, (Organ Solo) "La Berccuse de Joeclyn," (Presentation).

Stratford Theatre—
Film Numbers—Big Brother, (Paramount) News Weekly, (Pathe) The Animal Fair, (Pathe).
Musical Program—"Circus Days," (Overture) "Jazz Classieology," (Organ Solo) "Little Nellie Kelly" (Presentation).

AMERICA'S BOY OF JOY
HAROLD LLOYD
In His Latest Feast of Fun
"Why Worry"
Starts FRIDAY 9 Days
Naturally It's at the RIALTO DIRECTION OF A.H. BLANK Distinctive Entertainment

Little text and a great deal of picture were used in this "Why Worry" (Pathe) ad by the Rialto theatre, Omaha.

BUFFALO

Shea's Hippodrome—
Film Numbers—Zaza (Paramount), Monkey Farm (Fox), Current Events (Pathe and International News).
Musical Program—"Pique Dame" (Orchestra Overture), Voeal selections by Ruth Lloyd Kinney, contralto.

Lafayette Square Theatre—
Film Numbers—The Steadfast Heart (Goldwyn), Pathe Comedy, Current Events (Fox News).
Musical Program—Seleetions from "Lollypop" (Orchestra), "Bits of Hits" (Organ Novelty).

Loew's State Theatre—
Film Numbers—Lueretia Lombard (Warner Brothers), Miles of Smiles (Universal), Current Events (Pathe News).

New Olympic Theatre—
Film Numbers—Powder River (U. S. Government Offieial War pictures, presented under the auspiees of the Veterans of Foreign Wars).

Shea's North Park Theatre—
Film Numbers—The Song of Love (First National), A Perfect 36 (Educational), Current Events (Pathe and International News).

Palace Theatre—
Film Numbers—The Speed King (S. R.), Fighting Blood (F. B. O.), Current Events (International News).

Victoria Theatre—
Film Numbers—Flaming Youth (First National), Giants vs. Yanks (Pathe), Current Events (Pathe News).

OMAHA

Rialto Theater—
Film Numbers—Wild Bill Hiekok (Paramount), The Gown Shop (Vitagraph), Sing Them Again (Educational), Current Events (Educational).
Musieal Program—"Sixth Symphony" "You Can't Make a Fool Out of Me," (Overtures), "Out of the Dark to You" (Organ Solo), "Capital March" (Exit March).

Strand Theatre—
Film Numbers—The Dangerous Maid (First National), Stay Single (Educational), Current Events (Fox News).
Little Girl, Stay Home" (Organ Musieal Program—"Stay Home,

TODAY and ALL WEEK
RIALTO
DIRECTION OF A.H.BLANK
Shows at 11-1-3-5-7-9
Booth Tarkingtons Wonderful Story
BOY OF MINE
featuring
BENNY ALEXANDER, HENRY B.WALTHALL
IRENE RICH AND ROCKLIFFE FELLOWS
One of the Most Human Stories Ever Told
Held over at the request of thousands!
Easily The Sensation of Omaha
BORRAH MINEVITCH
World's Greatest Harmonica Player.
Offering a program ranging from Jazz to Classics
"Parade of the Wooden Soldiers"
"The Rosary"
"Marcheta"
and a Medley of "Hoan" Jazz
Who Is Omaha's Best Harmonica Player? Find Out Friday Night at the Contest on Rialto Stage at 9 o'Clock
Rialto Orchestra of 21
DOROTHY DEVORE

Art ad on "Boy of Mine" (First Natoinal) at the Rialto theatre, Omaha.

Little Girl, Stay Home" (organ) Novelty), "If I Were King" (Overture).

World Theatre—
Film Numbers—Cupid's Fireman (Fox), Golf Mania (Universal), Western Stuff (Educational).

Moon Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph), My Pal (Universal).

Sun Theatre—
Film Numbers—Six Days (Goldwyn), Miles of Smiles (Universal), Current Events (International News).

CINCINNATI

Capitol Theatre—
Film Numbers—Pleasure Mad (Metro), Simpla Sadie (Educational), Capital News (Selected).
Musieal Program—Orehestra.

Gifts Theatre—
Film Numbers—A Woman of Paris (United Artists), Fun From The Press (Hodkinson).
Musical Program—Orehestra.

Walnut Theatre—
Film Numbers—Flaming Barriers (Paramount), Pathe News, Aesops Fables (Pathe).
Musical Program—Orehestra.

Strand Theatre—
Film Numbers—The Bad Man (First National), Pathe News, Aesops Fables (Pathe).

Lyric Theatre—
Film Numbers—Wild Bill Hickok (Paramount), International News, Aesops Fables (Pathe).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Twenty-One (First National), Something To Think About (S. R.) Call The Wagon (Educational), Eduea-tional and Pathe News.
Musical Program—Selections from "Thais" (Overture) "Millions of Bubbles" (Singing and Daneing).

Imperial Theatre—
Film Numbers—This Freedom (Fox), School Pals (Fox), Kinograms (Educational).
Musical Program—"Home Sweet Home The World Over" (Overture), "Grand Sextette Concertant" (Specialty).

Granada Theatre—
Film Numbers—Don't Call it Love (Paramount), Fox News, Fool Proof (Educational).
Musical Program—"Twenty Minutes in a Movie Studio" (Speeialty including Singing, Dancing and Playing).

California Theatre—
Film Numbers—The Unknown Purple (S. R.) Three Cheers (Educational), Fox News.
Musical Program—Special Pieees of long ago (Orchestra).

Cameo Theatre—
Film Numbers—White Tiger (Universal), continued.

Capitol Theatre—
Film Numbers—The White Sister (Metro), continued.

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Day of Faith (Goldwyn), The Good Old Days (Comedy), Wet and Weary (Fox), Fox News.
Musical Program—"Somebodys Wrong" (Overture) Teenie Weenies in Song and Dance Review (Speeialty).

Coliseum Theatre—
Film Numbers—The Call of the Cuyon (Paramount), Fun From the Press (Hodkinson), Kinograms (Educational), Pathe News, Black and Blue (Comedy).

This "Twenty-one" (First Natl'l) ad used by the Melba, Dallas, would stand out on any page.

FOX LIBERTY
Mat. Daily at 2:00
Eve. Evenings at 7:00
Sat. & Sun. Cont. 1 to 11 p.m.
William Fox Presents
"THE NET"
A New Mystery Drama
With
Barbara Castleton & Albert Roscoe
ADDED ATTRACTIONS
GEORGE SHONE CELEBRATED WELSH TENOR IN A NEW SONG REPERTOIRE
Sunshine Comedy "ROARING LIONS"

Vivid ad on "The Net" (Fox) run by the Fox Liberty theatre in St. Louis dailies.

Musical Program — "Southern Rhapsody" (Overture).

Columbia Theatre—

Film Numbers — The Silent Command (Fox), The Rivals (Universal), A Trip Through Filmland International News.

Musical Program — Selections from "Dollar Princess" (Overture), In A Tent (Specialty).

Heilig Theatre—

Film Numbers — Daytime Wives (F. B. O.), Topics of the Day (Pathe), Own A Lot (Universal), International News.

Liberty Theatre—

Film Numbers — Flaming Youth (First National), continued

Strand Theatre—

Film Numbers — Rosita (United Artists), continued.

Winter Garden Theatre—

Film Numbers — Straight from Paris (Feature), Under The White Robe (Universal), Urban Classic (Vitagraph), Fox News.

DALLAS

Capitol Theatre—

Film Numbers — The Broken Violin (Arrow), Capitol News (Kinograms), Fun From The Press (Hodkinson), Felix the Cat (S. R.), Exit Caesar (Educational).

Musical Program — "Raymond Overture" (Orchestra), "The West, A Nest and You" (Organ), "Gypsy Wayfarers" (Vocal).

Art ad on "Richard, the Lion-Hearted" (Allied P. & D.) by the Capitol theatre, Montreal.

INDIANAPOLIS

Circle Theatre—

Film Numbers — Black Oxen (First National), Paris (Educational), International News.

Musical Program — "Oberon" (Orchestra), "An Old Sweetheart of Mine," (Jazz Solo).

Apollo Theatre—

Film Numbers — The Temple of Venus (Fox), Uncensored Movies (Pathe), Fox News Weekly.

Musical Program — "Every Night I Cry Myself To Sleep Over You," (Vocal Solo), Popular selections (Orchestra).

Colonial Theatre—

Film Numbers — The Cheat (Paramount), The Animals' Fair (Pathe), Pathe News.

Musical Program — "Papa Love Mamma," (Vocal Solo), "Down In Kokomo," (Vocal Solo), Popular selections (Orchestra).

MILWAUKEE

Butterfly Theatre—

Film Numbers — The Call of the Canyon (Paramount), Hustlin' Hank (Pathe), Current Events (Fox).

CAPITOL
Sunday and All Week
CHRISTMAS WEEK BRINGS WITH IT HAPPINESS, GOOD CHEER, AND ONE OF THE SCREEN'S BIGGEST FAVORITES IN A ROLE THAT FITS HIM LIKE A GLOVE
RICHARD BARTHELMESS in "21"
A MODERN UP-TO-THE-MINUTE ROMANCE OF YOUTH AND LOVE
Other Features
CAPITOL ORCHESTRA IN A YULETIDE PROGRAM SPECIALLY ARRANGED BY THEODORE HAHN, JR.
CAPITOL NEWS — THREE CHEERS
Coming ONE OF THE SEASON'S BEST
WEEK DEC 30 JACKIE COOGAN in "LONG LIVE THE KING"

Two-colmun ad on "Twenty-one" (First Nat'l) used by the Capitol theatre, Cincinnati.

Rialto Theatre—

Film Numbers — Wild Bill Hickock (Paramount), At First Sight (Pathe), Current Events (Educational).

Garden Theatre—

Film Numbers — Don't Call It Love (Paramount), Fun From the Press (Hodkinson), Film Foolish (Educational), Current Events (Fox).

Musical Program — "You're In Love" (Overture), "Back to the Old Folks At Home" (Organ Solo).

Alhambra Theatre—

Film Numbers — The Hunchback of Notre Dame (Universal).

Musical Program — "Kamenoi Ostrow" (Overture).

Strand Theatre—

Film Numbers — Woman Proof (Paramount), Hodge-Podge (Educational). Sing 'Em Again (Educational), Current Events (Educational), Local Lafs.

Musical Program — "Roses of Picardy" (Overture).

PHILADELPHIA

Fox Theatre—

Film Numbers — Cameo Kirby (Fox), The Income Tax Collector (Fox), Burlington Scenic (S. R.), Fox News.

Musical Numbers — "Southern Rhapsody," Southern Phantasy; (Orchestra), "The Swan" (Cello Solo.)

Stanley Theatre—

Film Numbers — Tiger Rose (Warner Bros.), Felix Out of Luck (S. R.), International News.

Musical Numbers — "Rienzi" (Overture), Mme. Elsa Stralia (Vocal Solo), organ selections.

Karlton Theatre—

Film Numbers — Ponjola (First National), Derby Day (Pathe), My Boy Bill (Educational), Kinograms, Close Harmony (Educational).

Victoria Theatre—

Film Numbers — The Mailman (F. B. O.), The Kid From Madrid, Mich. (Universal), Pathe news, Screen Snapshots (S. M.)

Palace Theatre—

Film Numbers — The Fighting Blade (First National), Felix Goes Hunting (S. R.). Pathe News, Topics of the Day (Pathe).

Capitol Theatre—

Film Numbers — Rupert of Hentzau (Selznick) and Kinograms.

Regent Theatre—

Film Numbers — Enemies of Children (S. R.), Mother's Day (Pathe), Pathe News, International News.

DETROIT

Adams Theatre—

Film Numbers — Shadows of Paris (Paramount), Current Events (Pathe), Over the Fence (Comedy).

Musical Program — Taylor Parsons and Hawks (Vocalists).

Broadway-Strand Theatre—

Film Numbers — Rupert of Hentzau (Selznick) continued.

Madison Theatre—

Film Numbers — The Eternal City (First National), Current Events (International and Detroit News), Spatt Family Comedy (Pathe).

Musical Program — Vocalist.

Capitol Theatre—

Film Numbers — Black Oxen (First National), Current Events (Pathe and Detroit News and Pathe Review), The Salesman (Comedy).

Musical Program — Operatic Ensemble.

Fox Washington Theatre—

Film Numbers — Hoodman Blind (Fox), Fox News, Frog Land (Fox).

Musical Program — Soloist.

KANSAS CITY

Newman Theatre—

Film Numbers — Black Oxen (First National), Newman News and Views, (Pathe and Kinograms).

Musical Program — "Mignon" (Overture), "Evening Star" (Solo), "Adoration" (Musical Novelty, violinist and danseuse), Novelty Singing Orchestra, Recessional (Organ Solos).

Liberty Theatre—

Film Numbers — A Woman of Paris (United Artists) continued, Hustlin' Hank (Pathe), International News Pictorial.

Musical Program — "The Fortune Teller" (Overture), Recessional (Organ Solos).

Royal Theatre—

Film Numbers — Jealous Husbands

Ad for "The Dangerous Maid" (First Nat'l) in St. Louis at the Grand Central and West End Lyric theatres, St. Louis.

(First National), Spat Family (Pathe), Royal Screen Magazine, (Pathe and Kinograms).

Musical Program—Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—

Film Numbers — In Search of a Thrill (Metro), Fox News.

Musical Program—Selections (Overture), Recessional (Organ Solos).

DES MOINES

Des Moines Theatre—

Film Numbers — White Rose (United Artists).

Musical Program — Loos brothers, vocalists.

Strand Theatre—

Film Numbers — Meanest Man in the World (First National), Highly Recommended (Fox).

Musical Program — "Nearer and Dearer" (Organ Solo).

Rialto Theatre—

Film Numbers — The Lord of Thundergate (First National), Fearless Fannigan (Hodkinson).

Palace Theatre—

Film Numbers — The Mailman (F. B. O.)

ST. PAUL

Capitol Theatre—

Film Numbers — Flaming Youth (First National), Out of Luck (S. R.), Capitol Digest (Selected), Capitol Snickers (Selected).

Musical Program — "Merry Wives of Windsor" (Overture) "In Old Kentucky" (Duet), "Largo" and "Serenade" (Organ Recessional).

Decorative ad on "If Winter Comes" (Fox) used in St. Louis by the Fox Liberty theatre.

The Way of a Man

By EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36," etc., etc.)

"The Way of a Man" points the way to the box-office.

Exhibitors who have never played a serial have booked the serial.

Exhibitors who play only the best features have booked the feature.

They recognize its bigness, its outstanding merit.

Two Versions

Pathépicture

TRADE MARK

and

Pathéserial

TRADE MARK

Produced by

C. W. PATTON

Directed by

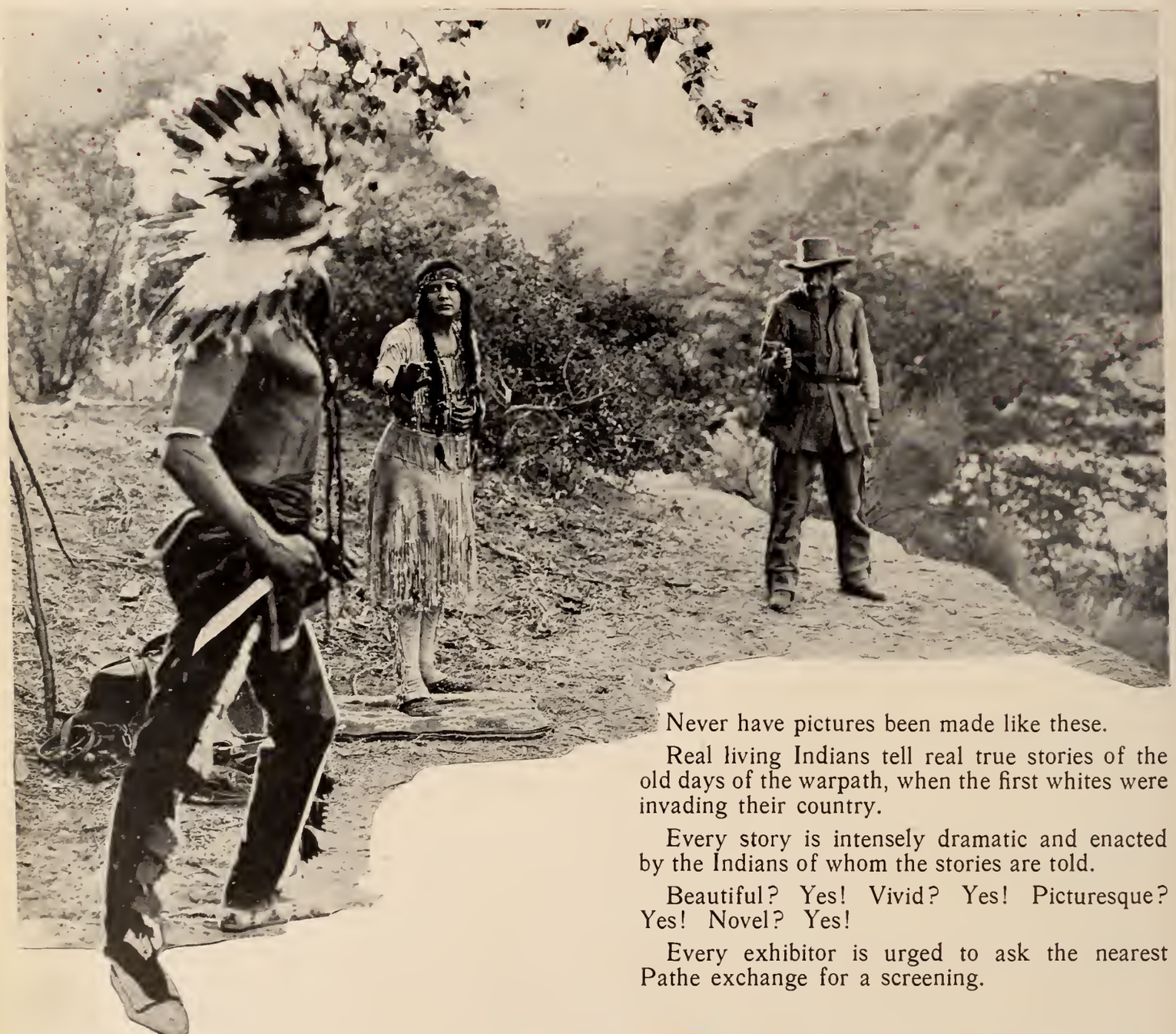
GEORGE B. SEITZ

Announcing the

Indian Frontier Series

True Stories of the Old Wild West

Two parts each



Never have pictures been made like these.

Real living Indians tell real true stories of the old days of the warpath, when the first whites were invading their country.

Every story is intensely dramatic and enacted by the Indians of whom the stories are told.

Beautiful? Yes! Vivid? Yes! Picturesque? Yes! Novel? Yes!

Every exhibitor is urged to ask the nearest Pathe exchange for a screening.

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-negotiable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $500.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathépicture

TRADE MARK

PARAMOUNT

The Light That Failed—
Good picture; good crowd. Picture was well liked. (West).

West of the Water Tower—
Proved a popular attraction. Criticism favorable. (Middle West).

Did fair business for week. Good picture but didn't seem to pull strongly for us. (Middle West).

To the Ladies—
Entertaining feature which particularly pleased the women. Good box office attraction. Business large. (Middle West).

Rather light, but entertaining. Didn't do a very good business here. (West).

The Covered Wagon—
Sold out for every performance, and selling out two weeks in advance. Agreed by all to be a masterpiece. (Middle West).

His Children's Children—
An average production that didn't arouse much excitement. Business was only fair. (West).

The Cheat—
A good picture; business good. (Middle West).

The Call of the Canyon—
An average attendance for a week. (Middle West).

FIRST NATIONAL

Black Oxen—
This is a tremendous picture. (Middle West).

A good picture; business good. (Middle West).

Feature of more than usual merit which caused a great deal of discussion among those who saw it and with strong advertising and publicity, was great box office puller. (Middle West).

Fairly entertaining, but too long. Crowds swarmed to see it, however. (East).

Good business was recorded by this one. It aroused considerable comment and the box office profited accordingly. (Middle West).

The Eternal City—
Magnificent production with good story. Business above average. (Middle West).

Big in every way. (Middle West).

Her Temporary Husband—
Simply a knockout. What people seem to want. (East).

Ponjola—
Did a fine business, and was held over for second week. Public showed both by attendance and remarks that it apreciates a good production. (East).

Anna Christie—
Not an elaborate production but true to life and powerful feature. Played to good business. (Middle West).

The Bad Man—
Audiences were rather divided in their opinions about this one. Business was good, however. (West).

Jealous Husbands—
This went only fair. The picture itself is all right but didn't seem to draw very well. (Middle West).

The Fighting Blade—
The star has local following, who turned out in large numbers. Production pleased immensely. One of his best. (East).

The Dangerous Maid—
Only a fair picture, competition too great to do much with it. (Middle West).

The Meanest Man in the World—
Went over good for a week's run. (Middle West).

GOLDWYN-COSMO.

The Eternal Three—
A very good production of this type of story, which seemed to please local audiences. A kiddie revue on the same bill also helped draw good houses. Business very good as a result. (West).

Through the Dark—
Took very well with audiences. Receipts excellent. (Middle West).

The Last Moment—
Good crowds saw this one, despite a week of cold weather. (Middle West).

METRO

Pleasure Mad—
Proved very good box office picture. Patrons liked it. (Middle West).

The Eagle's Feather —
Not startling, but holds the interest throughout. Average business. (Middle West).

Fashion Row—
Better than Mae Murray's general run of pictures so far as acting goes. She is a drawing card here, and her admirers liked her in this one. (Middle West).

In Search of a Thrill—
A film that did not get over. (East).

Our Hospitality—
High class comedy all the way through. Stands out way above the usual comedy. Business was good, and consistent all week. (Middle West).

UNIVERSAL

The Hunchback of Notre Dame—
The sensation of the season. Drew big opening week with coldest weather in many years. Holding it two extra weeks. (Middle West).

Darling of New York—
Taken off in the middle of the week, after playing ten days of a proposed two week engagement. Did a very good business the first seven days, but last three did not hold up as well as expected. (West).

A Lady of Quality—
Beautiful picture that failed to register. (East).

FOX

Three Jumps Ahead—
Tom Mix a big favorite. This one up to usual standard. Business fine. (East).

The Shepherd King—
Well advertised and did business. (East).

This Freedom—
An excellent picture. Did well with it. (Middle West).

The Grail—
A typical story of this type Patrons liked it pretty well, and business was good. (West).

Cameo Kirby—
Played to a splendid business all week, and patrons thought it one of the most entertaining films of the season. Is a good story, well done, well photographed, and should please everyone. (East).

The Temple of Venus—
A poor picture — but the photography is good; business poor. (Middle West).

UNITED ARTISTS

A Woman of Paris—
Not an empty seat for an entire week. Held over. (East).

Went over so good the first week it was held for a second week. (Middle West).

Rosita—
Still doing pretty fair business in the third week of its run. (Middle West).

WARNER BROS.

Tiger Rose—
The attendance for this one was about up to the usual average for a week. (Middle West).

Lenore Ulric is popular here and picture got away to a good start and held up well. Is a production full of appeal, and was liberally complimented. (East).

Lucretia Lombard—
A strong advertising campaign put this over to excellent business, though the picture failed to please some. (West).

The Country Kid—
Wesley Barry a little larger but still all boy and well liked by our audiences in this picture. Business excellent. (Middle West).

The Little Church Around the Corner—
Lots of hokum, but well done and the public liked it just that way. Very big attendance. (Middle West).

VITAGRAPH

Pioneer Trails—
This one did a pleasing business, and satisfied most of the patrons, who knew what type of story they were going to see, from the advertising. (West).

The Leavenworth Case—
Good picture of a good play. Good business. (Middle West).

The Midnight Alarm—
Did fairly good business for the week. Picture nothing unusual. (West).

HODKINSON

The Drivin' Fool—
Just a program picture which attracted fair business. (East).

F. B .O.

Judgment of the Storm—
Excellent picture from every viewpoint. Loudly praised by patrons. Business capacity for a week. (East).

The Mailman—
Shown just across the street from the main postoffice employing 3,000 it did exceedingly well. It was classed as a good picture of its type, and should appeal to the masses. (East).

SELZNICK

Rupert of Hentzau—
That some classes of theatregoers are "fed up" on costume plays was demonstrated in this run. Business was not so good, yet those who saw it liked it, and justly so. (East).

ASSOC. EXHIBITORS

The Extra Girl—
Played three days, with decided increase of business each day. (Middle West).

Going Up—
Opened on the coldest day in years, but even at that it picked up every day. Entertainment that entertains. They all liked it. (Middle West).

STATE RIGHTS

Enemies of Children—
Enjoyed a very satisfactory week; in fact one of the best in some time. Is good entertainment and was well liked. (East).

Paramount Announces Big Seventeen

Releases from March 3—July 1

PARAMOUNT this week announced seventeen pictures, comprising its release schedule, one picture a week, starting March 3 and carrying through to July 1. They follow:

William S. Hart in "Singer Jim McKee," by William S. Hart. Supported by Phyllis Haver. Directed by Clifford S. Smith.

"Icebound," a William de Mille production, with Lois Wilson, Richard Dix and Vera Reynolds. Screen play by Clara Beranger, adapted from the Pulitzer Prize Play by Owen Davis.

Walter Hiers in "Fair Week," written by Walter Woods and directed by Rob Wagner.

Gloria Swanson in "A Society Scandal," Screen play by Forrest Halsey, from the play by Alfred Sutro. An Allan Dwan production.

"Magnolia," a James Cruze production. By Booth Tarkington. With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver and Noah Beery. Adapted by Walter Woods.

Pola Negri in "Montmartre," a Lubitsch production adapted from the play, "The Flame," by John Miller.

"The Dawn of a Tomorrow," a George Melford production, with Jacqueline Logan. By Frances Hodgson Burnett. Adapted by Harvey Thew.

New Vehicles for Stars

Thomas Meighan in "Write Your Own Ticket," by L. Y. Erskine. Adapted by Tom Geraghty. Directed by Victor Heerman.

"Triumph," a Cecil B. DeMille production, with Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson and Raymond Hatton. Screen play by Jeanie Macpherson, from the novel by May Edginton.

"The Breaking Point," a Herbert Brenon production, by Mary Roberts Rinehart. With Nita Naldi, George Fawcett, Matt Moore and Patsy Ruth Miller. Adapted by Julie Herne and Edfrid Bingham.

Agnes Ayres and Antonio Moreno in "Bluff," a Sam Wood production. By Rita Weiman and Josephine Quirk. Screen play by Willis Goldbeck.

"Wanderer of the Wasteland," by Zane Grey. An Irvin Willat production, with Jack Holt.

Pola Negri in "Men." Written and directed by Dimitri Buchowetzki. Adapted by Paul Bern.

Dorothy Dalton in "The Moral Sinner," a Ralph Ince production. Adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McClellan.

Leatrice Joy in "Take It or Leave It," a Joseph Henabery production.

"The Code of the Sea," by Byron Morgan. A Victor Fleming production, with Rod La Rocque. Adapted by Bertram Milhauser.

"In the First Degree," a William de Mille production, by Clara Beranger.

Paramount declares these pictures represent the fulfillment of the promise made by Adolph Zukor last November that the temporary curtailment of production at the company's Eastern and West Coast studios would entail no interruption of the Paramount releasing schedule. A majority of them are either entirely finished or well along toward completion. Of the remainder some have already been started, while the plans for the others have been completed and they will go into production in the immediate future.

With the reopening of the West Coast studio and the simultaneous augmentation of production at the Eastern studio, activity has been resumed on a broad scale. The production schedule at the Long Island studio calls for a greater number of pictures during the coming year than have been made there in any year since the studio was built. The studio at Hollywood has again resumed its place as the center of West Coast production activity, and within a few weeks twelve units will be engaged in making Paramount pictures at the two studios.

The directors who will produce the Paramount pictures for the coming year are Cecil B. DeMille, director-general; James Cruze, William de Mille, Sidney Olcott, Allan Dwan, George Melford, Herbert Brenon, Sam Wood, Irvin Willat, Victor Fleming, Alfred E. Green, Joseph Henabery, Victor Heerman and Dimitri Buchowetzki.

Many Players and Directors

Among the stars and leading players who will be at work in the Paramount studios are Thomas Meighan, Gloria Swanson, Pola Negri, Glenn Hunter, Rudolph Valentino, Leatrice Joy, Agnes Ayres, Bebe Daniels, Richard Dix, Jack Holt, Rod La Rocque, Jacqueline Logan, Antonio Moreno, Patsy Ruth Miller, Charles de Roche, Ernest Torrence, Lois Wilson, George Fawcett, Theodore Roberts, Ricardo Cortez, Charles Ogle, Noah Beery, Theodore Kosloff, Nita Naldi, Mary Astor, Julia Faye, Ethel Wales, Vera Reynolds, Robert Edeson and Raymond Hatton.

"The recent suspension of production has resulted in the formulation of a definite policy of real and far-reaching value. With more authority and responsibility placed directly upon the respective managements of the studios, from now on no picture will be started until every item of cost of production has been estimated with the highest degree of accuracy possible," the announcement declared.

"In each studio has been established an estimating department, composed of production experts, whose duty it is to go over each script with the director and scenario writer and estimate the cost of every scene in the picture before any photographing is done at all. Casts will be chosen with the greatest care and the utmost of time and study is to be placed on every step of production, not only looking toward the accurate estimating of costs but even involving changes in stories deemed necessary for their artistic improvement. With the resultant increase in economic efficiency the quality of product is bound to be enhanced to a degree that will prove of immeasurable benefit to the exhibitor and to the public.

"While this policy of production readjustment was being worked out, the acquisition of new and valuable properties for future production proceeded without interruption. The complete list of stories and plays purchased is an imposing one and will be published in due course of time. Among those planned for early production are 'Merton of the Movies,' the play by George S. Kaufman and Marc Connelly adapted from Harry Leon Wilson's novel, which will be produced by James Cruze and in which Glenn Hunter, star of the stage play, will be seen as Merton; 'The Swan,' the play by Ferenc Molnar, which is one of the big successes of the current New York theatrical season; 'Tomorrow's Bread,' by Wallace Irwin, and 'Feet of Clay,' by Margaretta Tuttle, both of which will be produced by Cecil B. DeMille; 'The Mountebank,' by W. J. Locke, 'The Salamander,' by Owen Johnson, and 'Monsieur Beaucaire,' by Booth Tarkington."

"Beaucaire" for Valentino

"Monsieur Beaucaire" has been chosen as the vehicle to reintroduce Rudolph Valentino to Paramount audiences under the terms of the agreement recently entered into by Mr. Valentino and Famous Players-Lasky Corporation. Mr. Valentino has just returned from Europe and will start work at an early date in "Monsieur Beaucaire" at the Long Long Island studio under the direction of Sidney Olcott.

Reverting to the list of productions just announced, it will be noted that Pola Negri will be seen in two pictures, both directed by European directors. The first is "Montmartre," directed by Ernest Lubitach, who produced "Passion," Miss Negri's first and by many judged her greatest success. The other is "Men," written and directed by Dimitri Buchowetzki, the noted Polish producer who produced "Peter the Great," "Danton" and other great European successes. Buchowetzki recently came to this country and is now at Hollywood where "Men" is to be started within the next few days.

Also on the list is the Cecil B. DeMille production, "Triumph," which Mr. DeMille is now making on the Coast.

Zane Grey's "Wanderer of the Wasteland," an Irvin Willat production, stands out as a distinct novelty in that it will be produced entirely in color by the Technicolor process which was used in the scenes of the Exodus in "The Ten Commandments."

It will also be noted that Leatrice Joy is formally introduced as a star in "Take It or Leave It," a Joseph Henabery production. Miss Joy's performances in "Manslaughter," "Java Head" and other Paramount pictures was recently more than surpassed by her work in the leading feminine role in the modern portion of "The Ten Commandments."

New Orleans Aids War on Stock Frauds

THE vigilance committee of the New Orleans Association of Commerce, responding to the call of Will H. Hays, will cooperate in exposing and prosecuting blue sky promoters engaged in unloading questionable motion picture stock.

The campaign will also be directed against "slickers" who seek to obtain local capital to build "studios" and against fly-by-night motion picture schools.

Pola Negri in scenes from her latest for Paramount, "Montmartre"

Details of Paramount's New Seventeen

DETAILS of the new group of Paramount releases were made public this week by the company as follows:

"Singer Jim McKee"

In addition to acting and producting pictures, William S. Hart has been writing now for a half dozen years, and this is his latest contribution to the literature of the screen. It is a fine drama of melodramatic action and spiritual regeneration and as a Western it "has everything." The role of Singer Jim is one reminiscent only of the great parts that made Hart the world's favorite Western star. For his leading woman the star chose Phyllis Haver, most beautiful of all the Mack Sennett girls, who has developed a remarkable dramatic personality, and who made one of the biggest hits in the recent spectacular production of "The Christian." Clifford S. Smith directed.

"Fair Week"

Here is exalted the biggest thing in American country life — the American County Fair. The scenario is by Walter Woods, who supervised the production of "The Covered Wagon" and "Hollywood" and wrote the scenario of "To the Ladies." It is full of thrills. It is full of laughter, and it has a thoroughly enjoyable and satirical vein of confidence-man melodrama interwoven even in its scenes of broadest comedy. One of the real thrills is afforded when a runaway balloon, breaking loose just before its ascension at the fair grounds, carries a little child aloft with it — and also the annoyed and perspiring Walter Hiers, who contrives to bring the child to the ground in safety. Rob Wagner, well-known writer and motion picture expert, was the director.

"A Society Scandal"

After a succession of brilliant triumphs, Gloria Swanson is here seen in an adaptation of Alfred Sutro's successful play of last season, "The Laughing Lady," in which Ethel Barrymore was seen in the title role. It is a story of the damning power of public opinion. A woman, rich and beautiful, is divorced by her husband on trumped-up charges which sweep her to social ruin in the brutal headlines of the day. She contrives to place her husband's attorney in a situation comparable to her own in its falsity and evil appearance, and in turn subjects him to a merciless barrage of newspaper publicity. But she finds that she loves him! Allan Dwan, who produced "Zaza," directed this picture, and the cast, from Rod La Rocque and Ricardo Cortez, is great all down the line. Forrest Halsey wrote the adaptation.

"Magnolia"

When "Magnolia" was produced on the New York stage last year its instantaneous success, together with the recognition of another work of genius from the pen of Booth Tarkington, made everybody wonder who would be the fortunate film producers to get it. Well, Paramount has it, and it has been entrusted to the directorial talents of James Cruze to interpret it for the screen. The story can be briefly summed up — the transformation of a timid young Mississippi butterfly hunter into a reckless, swashbuckling cavalier who readjusts the fortunes of his family, rights the wrongs of the innocent and rehabilitates himself in the eyes of his father and sweetheart. Walter Woods adapted it and Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver and Noah Beery are featured.

"Icebound"

Written by Owen Davis, the stage play from which this picture has been adapted by Clara Beranger won the annual Pulitzer prize for the best play written and produced last season. It is a simple, straightforward, thoroughly modern version of the great story of the prodigal son, which is one of the two or three great story plots which have endured through the centuries, and are just as good now as they were thousands of years ago. It is of the type that William de Mille likes best and does best. The cast is headed by two of Paramount's finest players — favorites everywhere — Richard Dix and Lois Wilson. By all admissions, they are much better suited to the leading parts than were the people who played it on the stage when it was given the great Pulitzer award.

"The Dawn of a Tomorrow"

In play form, this world-famous story by Frances Hodgson Burnett served Eleanor Robson as her greatest stage success. Incidentally, the leading role of "Glad," the London slavey, is the second one portrayed by Jacqueline Logan which previously had been made famous on the stage by Miss Robson, the other being "Salomy Jane." It is a story of new life and salvation for a whole slum quarter of London, out of which the obscure "Glad" comes to the rescue of London's greatest man in his hour of peril. David Torrence, who was seen with Miss Logan in "The Light That Failed," and Raymond Griffith are in the cast.

"Write Your Own Ticket"

It will be great news to everybody that Tommy Meighan is coming back to a crook story of the virile type of "The Miracle Man." But this never-to-be-forgotten play, which made him a star, was no better than "Write Your Own Ticket," scenarized by Paul Sloane from the remarkable new novel, "Quicksands," by L. Y. Erskine. In this new picture the redoubtable and good-hearted Tommy has the role of a confidence man who at last is overcome by his own arguments. Virginia Valli will play Meighan's leading support, and the cast also includes Laurence Wheat, David Higgins, Charles Dow Clarke and Helen Lindroth. Veritable locations in Florida, in New York City and on Long Island furnish the backgrounds for the story. The picture is being directed by Victor Heerman, who has a long list of successes with other companies and is now doing his first work for Paramount.

"Triumph"

This title is prophetic, indeed, for Cecil B. DeMille's next production, following "The Ten Commandments," a picturization of a true, swift-moving story of simple, human life, is bound to be a triumph in his capable hands. "Triumph" is a

William S. Hart in scenes from his latest Paramount production, "Singer Jim Mc Kee."

successful Saturday Evening Post serial from the pen of May Edginton. Its plot is laid in London and the principal character is a girl who struggles not only for success but for expression. It takes DeMille into a new atmosphere but does not remove him from the strong, elemental, human problems which he, better than any other director in the world, has so graphically presented to our audiences. Jeamie Macpherson wrote the screen play and Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson and Raymond Hatton are featured.

"The Breaking Point"

This great novel by Mary Roberts Rinehart has consistently held all records month after month in American book stores. Recently it was dramatized and had a most successful run in New York. With the leading figure a man of thirty-one, a victim of amnesia for ten years before the story opens, it presents a plot of reality, psychology and intensely modern conditions, interpreted for the screen by a director who is justly said to be the master melodramatist of motion pictures. Matt Moore, fresh from his screen triumph in "Captain Applejack," plays the lead and featured with him are Patsy Ruth Miller, George Fawcett and Nita Naldi.

"Bluff"

What happens to a girl when she is thrown entirely on her own resources in New York? Bluff. When she wants to be clean and honorable, when she wants to make a success and the ordinary means of success are denied to her? Bluff. This is the interesting problem presented in this great story by Rita Weiman and Josephine Quirk and characterized in that vivid, one-word title, "Bluff." A girl, struggling alone in New York, fighting the influence of a city official who ran down and injured her brother, her sole support, finds her great chance, which also proves her great pitfall. Agnes Ayres, the ideal person for the girl, plays the part, and with her is Antonio Moreno.

"Wanderer of the Wasteland"

This Irvin Willat production is to be done entirely in color by the Technicolor process, employed so successfully in "The Ten Commandments." It is one of the author's most recent and most successful novels and tells a typical and vivid tale of the West, laid along the Rio Grande. Zane Grey has spent many weeks in selecting a number of entirely new locations for this picture — locations of dramatic and pictorial splendor such as have been seldom seen on the screen. Jack Holt, a favorite of favorites, in the leading role, returns to his forte, namely the portrayal of Western characters of the most rugged type.

Pola Negri in "Men"

Here we have the great Polish star — the incomparable Negri — in a picture which promises to be a sensational successor to the group of dramas which she has made since coming to this country. Not long ago Adolph Zukor and Jesse L. Lasky brought to America one of the most renowned of European directors — Dimitri Buchowetzki — and his first assignment was to direct Miss Negri. With him he had brought a script, an adaptation of a story by himself, which so impressed Mr. Lasky that it was forthwith decided that Buchowetzki should produce it, and with Pola Negri as its star. Recalling the director's remarkable success as the producer of "Peter the Great" and other outstanding European films, "Men" is rightfully expected to prove one of the sensational features of the year.

Pola Negri in "Montmartre"

The last of the great productions in which Pola Negri appeared before coming to this country — a story of the struggles, sorrows and ultimate triumphs of a poor working girl in Paris — will be shown in this production which bears the characteristic imprint of the genius of its director, Ernest Lubitsch. "Montmartre" has all the earmarks of realistic perfection which attended Lubitsch's memorable production of "Passion," all of that picture's blaze of love, pathos and drama, and the added advantage that it is a more modern story and consequently presenting more understandable characters.

"The Code of the Sea"

Here is a dandy story of the American Lightship Service. What a field for romance! Written by Byron Morgan, author of "The Roaring Road," "What's Your Hurry?", "Across the Continent," and all those other great automobile stories, it may be depended upon to have an abundance of thrills as well as a lot of good comedy. As this is a distinctly new theme in pictures, it is fitting that Victor Fleming, who produced the unusual "The Law of the Lawless," should be chosen as the director. Fleming has called the United States Government to his aid and has had put at his disposal the best of Pacific Coast shipping. The lead is to be played by Rod La Rocque, whose performance in "The Ten Commandments" has been pronounced one of the best in the history of the screen.

"In the First Degree'

Clara Beranger, William de Mille's successful photodramatist and collaborator, has written a remarkable mystery story in which the principal character is a lovable old man, after the fashion of the well-beloved and well-remembered Grumpy, proves to be a blundering sort of detective and in a humorous but determined and effective way solves the murder of his own brother. It has the same mingling of love, comedy and pathos which distinguished "Gumpy," though the story itself is entirely different and resembles that famous tale in its elements of sympathy and appeal. It is confidently hoped that Theodore Roberts will have sufficently recovered from his serious illness to be able to play the big part.

"The Moral Sinner"

For a straight-running drama Dorothy Dalton has never had a story which contained such elements of heart interest as this one of modern Paris. It is adapted from C. M. S. McLellan's famous play, "Leah Kleschna," produced as a star vehicle in this country by Mrs. Fiske, which served to introduce George Arliss to American audiences. In it, the daughter of a celebrated crook, falling in love with a man who saved her from fire in a Parisian bazaar, returns his stolen jewels to him and leaves her father, to work out in the fields her own reformation by common and humble toil. Ralph Ince directed and James Rennie heads a fine supporting cast.

Opinions on Current Short Subjects

"One Spooky Night"
(Pathe—Two Reels)

HERE is one of the old "nigger" acts filmed and the "ad lib" stuff is put into "business" that should provoke hearty laughter from any sort of an audience. This one presents Billy Bevan in the role of an innocent country lad who on arriving in the big wicked city is promptly fleeced by a city slicker in the person of Harry Gribbon and the latter's accomplice, played by Madeline Hurlock. The complications grow more amusing when the youthful rustic on returning to the farm finds that the slick pair have preceded him and are putting his dad through the same paces they exacted of him. Andy Clyde as the father and Billy Armstrong as chauffeur to the city slickers complete the cast.—TOMHAM.

"Oh Girls"
(Educational—One Reel)

THE Waverly school for girls offers a background for some rough comedy which becomes hilarious as the action progresses. Vivian, the brightest girl in the school, and Hubert become involved in all sorts of difficulties in their efforts to elope. There are hairbreadth escapes from detection as the young lovers flit about from room to room. The youth finds himself at one time in the girls' dormitory and at another in the room of the school principal. These scenes make for comedy that is by no means new, but they afford plenty of laughs.—CHESTER J. SMITH.

" The Almost Good Man "
(Universal — Two Reels)

DICK Glenning forms an alliance in banditry with Pete Wills because the former is broke. Dick is a victim of circumstances. Pete is a real bad man. They decide to hold up a stage on which Kitty Manville, daughter of the Wells, Fargo agent is the only passenger. The only article of value they get is Kitty's ring, which Dick returns after becoming enamored of her.

Dick decides to break with Pete when he learns the latter is wanted for murder. Kitty's father becomes so involved financially through his gambling instincts that he commits suicide. Dick, a witness to the act, for Kitty's sake, decides to make it appear as robbery and murder. Suspicion is turned toward him by his former pal. Dick rides off, realizing that Kitty loves another. It is an old, old story, but fairly well told and interesting.—CHESTER J. SMITH.

"A Sailor's Life "
(Educational—One Reel)

IF a sailor sees all the hodge-podge that Lyman H. Howe has included in this one-reeler we recommend to the rising generation an immediate enlistment with Uncle Sam's naval forces. For the most part it is in the nature of a travelogue, but it is interspersed with some fun and an abundance of informative material. Altogether it is a highly interesting reel.

Some exceptional scenes show the tropical beauty of Hawaii as seen from a train window. These are followed by a series of pictures in which characters of different tribes of Indians are depicted. Then come the cartoons which are fairly humorous, to be followed by incidents of a sailor's life and the firing of big guns. Altogether it's a reel that should go well with any class of audience.—CHESTER J. SMITH.

Scene from "Stay Single," Educational-Christie Comedy, with Dorothy Devore.

" Neck and Neck "
(Educational-Mermaid—One Reel)

LIGE CONLEY has an opportunity in this one to display the full scope of his talent as a comedian. As a small town hick he puts a few over on the city slickers and winds up as the hero of his college crew.

The persistency of the town chromo in her efforts to captivate a male gives Conley his chance at a college career. In desperation she makes herself the victim of a runaway and is rescued after a thrilling chase, by the hero. As a reward her father sends him to college, where unknown to him he is still pursued by the maiden. After a series of humorous and thrilling incidents he at last falls victim to the wiles of the pursuer. There's a lot of comedy, action and hokum in this one, and it's fairly entertaining.— CHESTER J. SMITH.

"The Butterfly"
(Educational—One Reel)

THIS is another of the Secrets of Life series in which the microscopic lens of Louis H. Tolhurst's inquisitive motion picture camera pries into the secrets of the life of the butterfly. It reveals the development from the time it is an egg, through the caterpillar and cocoon days until it becomes the butterfly.

The titles by Walter Anthony are exceptionally illuminating, and together with the photographic revelations make a rather interesting study if one is inclined to take his amusement or education from a source of this kind.— CHESTER J. SMITH.

" Own a Lot "
(Universal-Century — Two Reels)

THIS is probably just a slight exaggeration of real estate methods in Southern California. The newlyweds arrive in their flivver and are immediately surrounded by a corps of bungalow peddlers. These over-ambitious salesmen finally subdivide the new flivver with the result that there is a separation of husband and wife.

The newcomers are persuaded to purchase a bungalow which is so small they have to go outside to turn around. They manage to get by until relatives arrive, when the complications start. The walls of the bungalow expand with each new guest, until they reach the bursting point. As a windup there is nothing left but the lot. The story provides some good comedy and the picture will be liked where they care for this type of stuff.—CHESTER J. SMITH.

"The Frontier Woman"
(Pathe—Three Reels)

THOSE exhibitors that have been running the first four of the Yale University Press Series of the Chronicles of America will like this one, and especially the women. It depicts with realism and touches of dramatic pathos the vital part played by the woman among the early settlers of our country. From the showmanship for tie-ups with local patriotic and civic organizaangle, this subject offers unusual opportunities tions, especially those having a preponderance of women membership, although the appeal is not by any means restricted to the feminine portion of the audience.—TOMHAM.

"Help One Another"
(Pathe—Two Reels)

THOSE that like the antics of the "Spat Family" will be amused by this one as it depicts family troubles in what is supposed to be a modern manner. Mr. and Mrs. Tewksbury Spat and Brother Ambrose agree to repaint their country house. This is the only time they agree throughout the entire action, and the process of painting the house suffers repeated set-backs as the result of the discord. There is a wealth of diverting incident and abundance of laughable situations embodied in this subject.—TOMHAM.

"One of the Family"
(Pathe—One Reel)

THIS one is not so much. It will fill acceptably, practically any program, but is not one that will cause the laundry women any extra stitching-on of buttons. "One of the Family" is the second of the Hal Roach comedy series featuring Charley Chase and is hoped to add greatly to the prestige of the new star—TOMHAM.

"Taking a Chance"
(Pathe—One Reel)

WE have real action portrayed in the third of the Grantland Rice "Sportlights" which reveals how the quality of nerve and courage enters into every field of sport. This sport picture is a reel in length and almost a feature in thrills.—TOMHAM.

Pathe Review No. 4

THE latest fashions among the German "Frauleins" are liable to cause Florenz Ziegfeld to take a trip to Europe. The views are attractive and very interesting. This Review also presents a variety of pictorial gems filmed along Lake Superior and Pathecolor views of the ancient walled city of Parthenay.

Newspaper Opinions on New Pictures

"Through The Dark"—Cosmopolitan Cameo, New York

American—"Keep your faith. George Hill, the director has made it one of the liveliest melodramas we have ever seen."

Evening Journal—"Adventure, romance and dramatic situations made Through the Dark, a compellingly interesting crook photoplay."

Evening World—"Colleen Moore is seen as the daughter and it is one of the best things she has yet done for the screen. She is ably assisted by Forrest Stanley, as Blackie Hobart Bosworth, George Cooper and Margaret Seddon."

Mail—"The story is intelligently told, the characters seem real and there is not one bit of hokum in it."

Morning Telegraph—"A well-written and well-told crook melodrama. Treat to all who revel in detective stories and tales of adventure."

Sun—"We must admit that we liked it all very much. And you probably will, too."

Telegram—"There are plenty of thrills in these crowded reels."

Times—"The story moves along rapidly, and the suspense is well kept up."

Times Square Daily—"It is a corking melodramatic picture that is full of thrills and is certain to hold any picture audience from the first moment that it starts to the finish."

"The White Sister"—Metro—Capitol, San Francisco

Journal—"Words are futile things with which to describe the charm of the tragic romance. Lillian Gish is the star of 'The White Sister' and as always, this supreme tragic actress of the American films holds the eye by her wistful beauty, frail intensity, her restrained pathos."

Examiner—"Lillian Gish is one of the great artists of the screen, but her greatness has a halo of intrinsic white light thrown around it since the production of 'The White Sister'. As fine a portrayal as ever graced a silver sheet. Miss Gish's interpretation of the character is exquisite."

Chronicle—"Beauty, reverence, the swirl of wild passion, the power of purity, a man's sacrifice for his fellows—these are some of the impressions brought away from looking at 'The White Sister'. And over and above these passing factors in the picture's bigness are Lillian Gish, Ronald Colman and the exquisite backgrounds against which F. Marion Crawford's story is told."

Call-Post—"There are two outstanding features of 'The White Sister'. One, and that which is called first to the attention of the viewer, is the beauty of the production. The second is the acting of Lillian Gish in the title role. As 'The White Sister', the girl who, through the vicisitudes of war, was forced to choose between her church and her lover, Lillian Gish contributes to the screen another of her great, if not her greatest, characterization."

Bulletin—"'The White Sister' scored an artistic success upon the speaking stage but no greater success than accorded 'The White Sister' of the screen. What Viola Allen gave the stage, Lillian Gish gives the screen adaptation of F. Marion Crawford's famous story."

Herald—"In every respect it is infinitely worth while, a screen classic. A critic would have to scatter superlatives to do justice to the production and the star."

News—"Filmed entirely in Italy, the background is romantic to a high degree, and the photography, to say nothing of the acting of Miss Gish and the Italian principals, directed by Henry King, noted for his work in 'Tol'able David', make the picture one of the most important of the year."

"Pleasure Mad"—Metro—Rivoli, New York

Post—"Reginald Barker has gone a great deal with 'Pleasure Mad'. It's a good film and it will entertain the majority who will see it."

World—"There are numerous scenes of fine appeal and competent acting."

Sun—"A well assembled picture."

Evening World—"'Pleasure Mad' should be a great lesson to all the folks who are sighing for wealth. But like all good lessons few will learn it. We know of no better actor on the screen than Huntley Gordon for the sort of part he is playing in 'Pleasure Mad.'"

Telegram—"In its film version at the Rivoli Theatre under the title of 'Pleasure Mad' Blanche Upright's novel, 'The Valley of Content' gains an even wider field of popularity and is just as appealing on the screen as it is between book covers."

Tribune—"A fine picture."

Mail—"It is executed in a highly emotional manner and never becomes maudlin."

"Half-A Dollar Bill"—Metro—Warfield, San Francisco

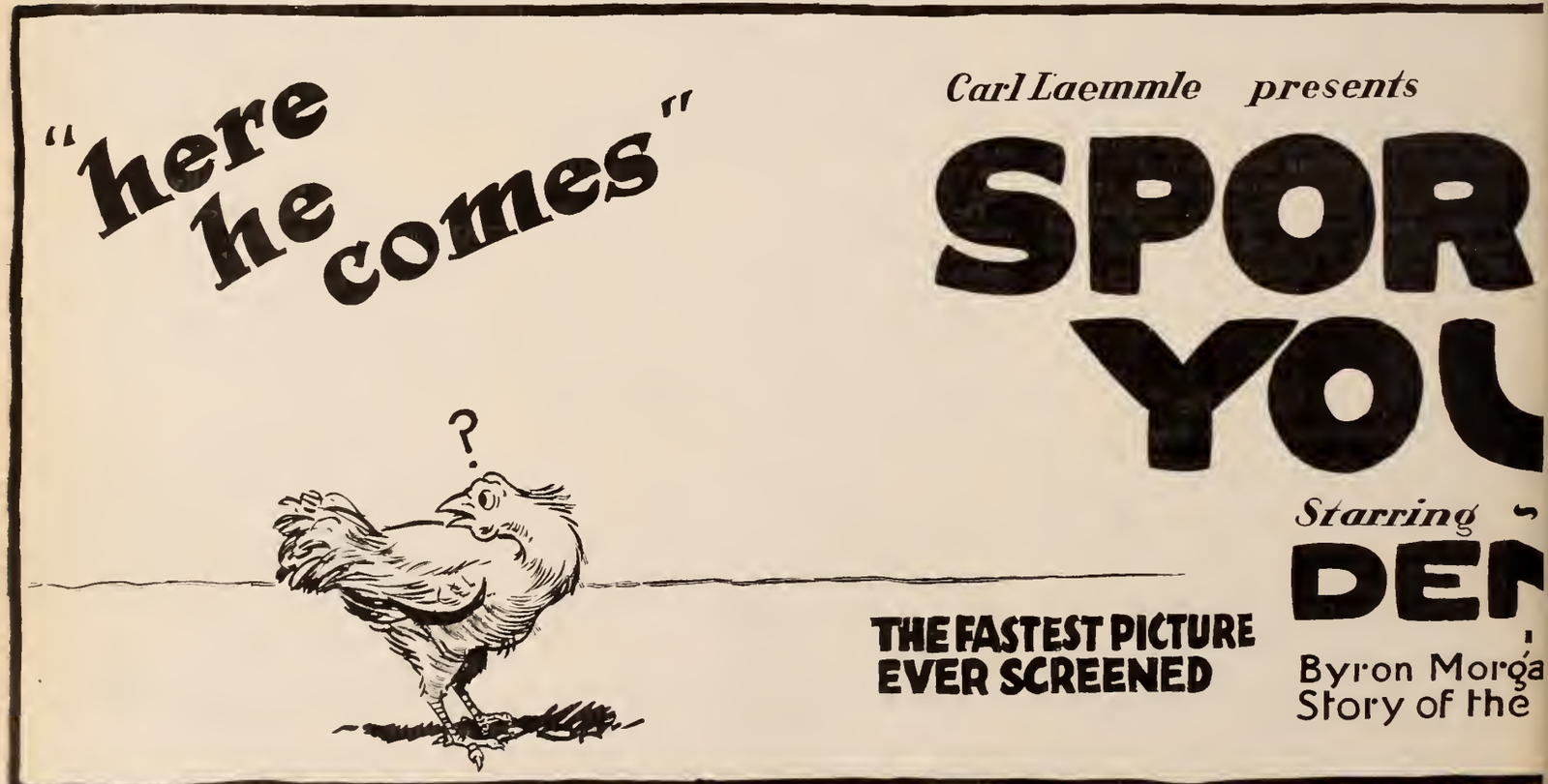
Chronicle—"It is a picture of which San Francisco may be proud without fear that anyone will sneer at her and say it is local pride, for 'Half-A-Dollar Bill' is genuine, interesting, splendidly acted and very well photographed."

Bulletin—"An outstanding feature of 'Half-A-Dollar Bill' is its human appeal. There are certain portions of the picture which have that appeal that beggars description. In Frankie Darrow it would seem that Graf has discovered another child genius. The little fellow seems to live his part."

News—"Plenty of wholesome entertainment in 'Half-A-Dollar Bill.' The story is good, told with many original twists, despite its homely materials, and it has been excellently directed and photographed."

Call-Post—"If ever a picture was worth the price of admission, 'Half-A-Dollar Bill' is; every penny of it, not forgetting the war tax, and then adding a few more dimes to make something like a fair balance between it and the majority of film plays which the dear public pays the same price and more to see and which are brought to the screen with a lot bigger flourish."

Herald—"It possesses the distinction of being decidedly different. The characters all seem real. The story is handled simply and sincerely."



"The White Sister"— Metro — Opera House, Philadelphia

Ledger—"In 'The White Sister' Lillian Gish gives one of the finest performances of her career. It is a vital story which tugs at the heart, carries with it many sobs and appeals to a kindred sense of sympathy."

Bulletin—"'The White Sister' could be divided into a dozen pieces, till all vestige of the plot was lost and yet remain a beautiful series of pictures."

Public Ledger—"Those of us who refused to recognize the greatness of Lillian Gish before, must now acclaim her as a true artist. Even without her superb performance 'The White Sister' would be an achievement."

Inquirer—"'The White Sister' is a truly notable production and one well deserving the glowing accounts which heralded its arrival. Lillian Gish has achieved the best work of her career and exquisiteness of artistry."

North American—"After seeing 'The White Sister', one begins to realize that Lillian Gish is almost the only one who can completely overcome the handicap of the flat black and white of the screen, and put the breath of life into a celluloid character."

Record—"Lillian Gish triumphed again in her characterization of 'The White Sister.'"

"Maytime' — Preferred — Empire, Syracuse

Journal—"A plot of romance which savors of the dramatic and heart appeal is cleverly wound in and out around the train of events. Both sorrow and humor are given a part in the play, each scene developing some deep pathos in its own fashion. Some highly dramatic climaxes are reached, topped by the storm scene which is tense in the extreme. The plot develops in an exceedingly interesting, heart appealing fashion."

Telegram—"'Maytime' plays on the emotions with a subtle but powerful touch. The writer trudged through a swirling, frigid wind, laden with icy flakes to reach the Empire, cold, wet, and tired. He came out thrilling happy, and hummed all the way home. That's the kind of a picture 'Maytime' is."

"The Extra Girl"—Associated Ex.— Orpheum, Chicago

Herald and Examiner—"Entertainment that is entertaining."

Daily News—"This is the best acting Mabel Normand has ever done. No other woman in the movies has so vivid a feeling for the comic, mixed with a serious and striking personal loveliness."

Evening American—"Mabel Normand turns the trick in 'The Extra Girl.' She is one of the silver sheet's best little comediennes. There will be many who will say she is the best."

Journal—"'The Extra Girl' brings Mabel back, and she has been worth waiting for."

Herald and Examiner—"It enables Mabel Normand to bring all her winning ways and clever acting ability into full play."

Evening Post—"Miss Normand's audiences are there in throngs every time she makes her appearance in a picture."

"The Extra Girl"—Associated Ex.— Walnut, Louisville

Post—"Any old time the movie fans see the name of Mabel Normand flashed on the theatre lights, on the billboards and in the newspapers, they know they are in for an unusual film treat. Those who saw Miss Normand at the Walnut yesterday in 'The Extra Girl', produced by the famous impressario, Mack Sennett, were not disappointed.

Leslie Austen. Who Plays the Hero Lead in "Let Not Man Put Asunder."

The indefatigable producer evidently worked overtime to provide such a blend of comedy with romance. 'The Extra Girl' is a smashing story of adventure. It has all the fight of 'Mickey' and the physical clashes seen in 'Molly O.'"

"Tiger Rose"— Warner — Garrick, Minneapolis

Tribune—"A capital photoplay. No stage settings could possibly convey the grandeur and primitive wildness and beauty of the Canadian Northwest country in the manner effected by the motion picture camera. The film boasts some magnificent scenic photoplay, and leaves nothing to be desired in the matter of atmosphere."

"Black Oxen"—First National— Strand, N. Y.

Times: "Frank Lloyd's picturized version . . . is a brilliant example of faithful adherence to an intensely interesting narrative. . . . The way in which Corinne Griffith enacts this role (Madame Zattiany) would make anyone forgive her for being beautiful . . . This is a delightful picture with a well told story . . ."

The World: "Miss Corinne Griffith is not only one of the lovliest figures which we have looked upon in the films for weeks but she acts various scenes in the story with remarkable sweep and charm."

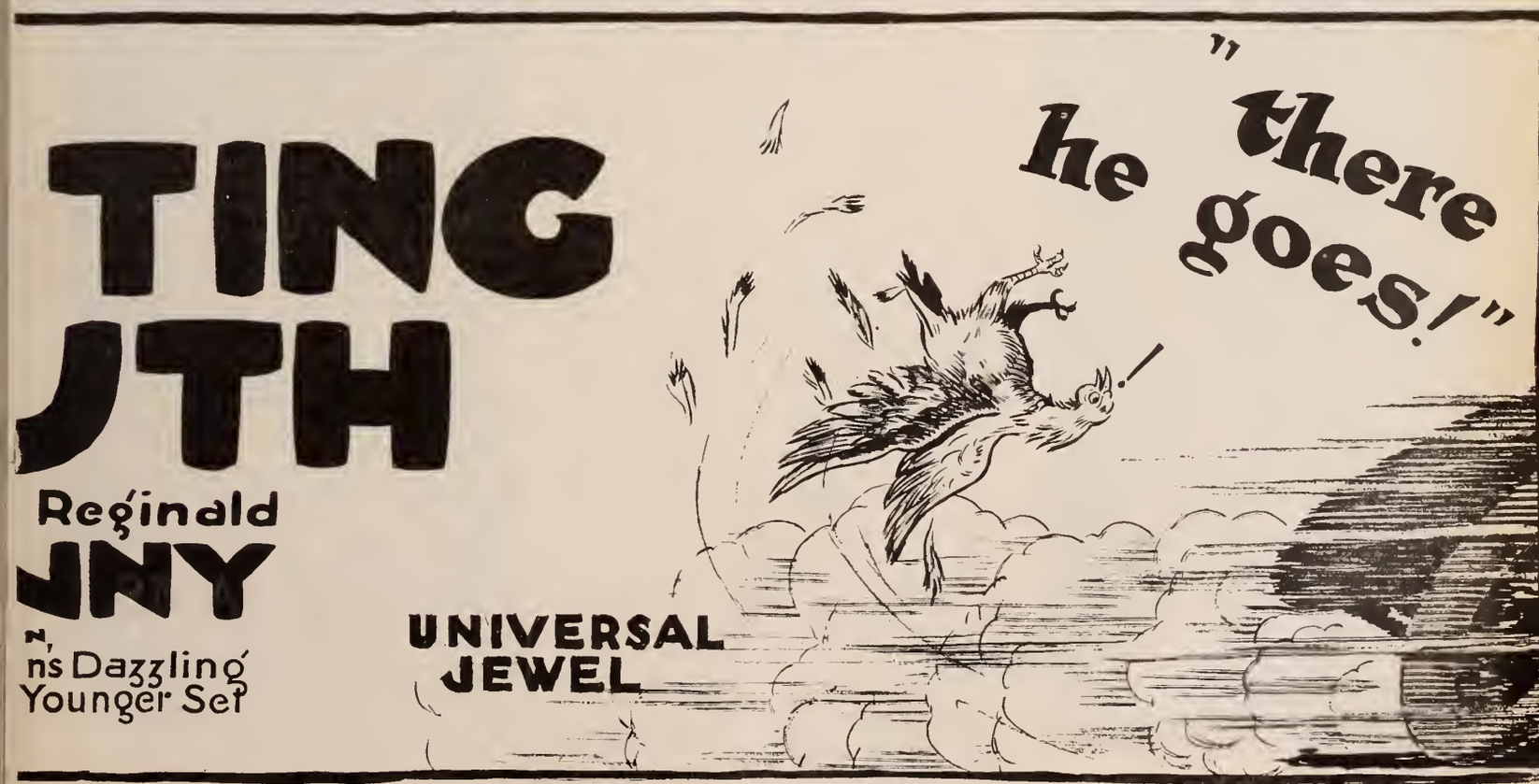
American: "But there is an interesting picture and one which will keep Joseph Plunkett, managing director of the Strand, busy counting the box office receipts, if the first day's business is any indication of what he may expect all week. . . . Corinne Griffith goes a long way toward satisfying the artistic eye with her Mary Ogden."

Daily News: "Nice, compact bit of work this. Compact is exactly the word, since the story (Mrs. Atherton's) is faithfully followed and there are no loose ends."

Evening Telegram: "Black Oxen," faithfully transplanted to the screen by Frank Lloyd who with this photoplay makes his debut as an independent producer after ten years of directorial work does not argue for or against rejuvenation. It tells a great story with dramatic portentiousness which every seeker after genuine entertainment will like."

Evening World: "'Black Oxen' as a novel was chock full of dramatics and hence has, in the capable hands of Frank Lloyd, blossomed forth as a fine stalwart bit of picture making."

Sun-Globe: "'Black Oxen' seems to us a fantastic, brilliant story, fully as good as any of Edith Wharton's novels of society. The picture follows the book operation for operation, one might say, and it is one of the photoplays that ought not to be missed."



Short Subjects and Serials

Exhibitor Suggests Place Short Subject Occupies

Edward J. O'Keefe, of the Criterion Theatre in Atlantic City, N. J., discloses the unusual entertainment value of the all-short subject program.

Mr. O'Keefe states: "I am very glad to tell you that All Comedy Day never fails to do capacity business."

"When I first introduced this unique idea of a program consisting of nothing but comedies the general opinion of picture men whom I discussed the idea with was that it would never go over.

"However, I am very glad to say that with every recurring year if anything it grows even more popular.

"The idea I believe has been copied extensively over the country and wherever put over intelligently as far as I know has always proved successful."

Universal Adds Two New Girls for Comedies

Two new girls have been selected for Universal comedies. They are Brenda Lane, formerly of Ziegfeld Follies, and Olive Hasbrouck. Miss Lane is playing with Slim Summerville in comedies of which Summerville is both star and director, and Miss Hasbrouck is playing with Neely Edwards and Bert Roach.

Miss Lane entered motion picture work six months ago at Universal City, leaving George White's "Scandals" to take up her new career. Miss Hasbrouck has been playing bits and small parts with independent companies.

Lloyd Hamilton in " My Friend " is the Current Educational-Hamilton Comedy directed by Fred Hibbard

Clyde Cook Is On The Move In This Fox Comedy, "The Orphan," A January Release.

Pathe Announces Heavy Program

The January 27th List of Releases Cites Sixteen Reels of Entertainment

THE extensive scope of Pathe's release plans for 1924 is indicated in the program to be made available by that company on January 27th.

Eleven subjects are scheduled for release, aggregating sixteen reels in all. Prominent among these releases are: the two-reel comedies, "One Spooky Night" from the Mack Sennett lot and "Help One Another" of the "Spat Family" series; the fifth of the "Chronicles of America" titled "The Frontier Woman;" a Charley Chase vehicle, "One of the Family;" and Grantland Rice's new "Sportlight," titled "Taking a Chance."

"One Spooky Night" presents Billy Bevan in the role of an innocent country lad who on arriving in the big wicked city is promptly fleeced by a city slicker in the person of Harry Gribbon and the latter's accomplice, played by Madeline Hurlock.

In "Help One Another," Mr. and Mrs. Tewksbnry Spat and Brother Ambrose agree to repaint their country house This is the only time they agree throughout the entire action.

The fifth of the "Chronicles of America" series, titled "The Frontier Woman," depicts with touches of dramatic pathos the vital part played by the woman among the early settlers of our country.

"One of the Family" is the second of the Hal Roach comedy series featuring Charley Chase and is expected to add greatly to the prestige of the new star. "Taking a Chance," the third of Grantland Rice's "Sportlights," reveals how the quality of nerve and courage enters into every field of sport.

The second episode of "The Way of a Man" will be made available on the January 27th program under the title of "Redskin and White." The title of the current Aesop's Film Fable is "The Morning After." Pathe Review No. 4 presents a variety of pictorial gems filmed along Lake Superior; "Futuristic Steps," the latest fad among the German Frauleins; and Pathecolor views of the ancient walled city of Parthenay. "Topics of the Day" No. 4, and Pathe News issues Nos. 8 and 9 complete the program.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Pathe News Referendum Excites Attention

EARLY returns to the Pathe News headquarters indicate that the national motion picture referendum, conducted by Pathe News with reference to the Peace Plan winning the Edward W. Bok award of $100,000 has met with an overwhelming response on the part of the public in all sections of the country.

The Pathe News referendum, which closed officially on Saturday, January 12th, was referred to in many instances as the greatest achievement ever accomplished by a news-reel organization and certainly among the outstanding enterprises in the history of the screen.

Throughout the week of January 7th theatres all over the country carried as a part of the current Pathe News releases a picturization of the provisions of the prize-winning peace plan.

Ballots prepared by Pathe News and distributed through its exchanges to the theatre managements were handed out to the patrons on being admitted to the theatres.

Will Nigh Miniature Has Pathe Distribution

"Among the Missing," co-starring Will Nigh and Lucille La Verne, the star of "Sun Up," will be distributed by Pathe.

Lucille La Verne appears as a French mother, who prefers the death of her son at her own hands to his disclosure as a coward in the face of the enemy. Will Nigh directed as well as appearing in the leading male role.

"One of the Family," a one-reel Hal Roach comedy starring Charles Chase and released by Pathe.

Looks Like Action With Bobby Vernon in This Educational-Christie Comedy, "Ride 'Em Cowboy."

Editor Warmly Lauds Short Subjects

Cited as Supplying the Spice of Every Program; News Reels Eliminating Prejudices

A PROMINENTLY displayed article in the Los Angeles Record, written by Ted Taylor, Editor of the "Cinematters" column in that paper, pays a glowing tribute to the Short Subjects and reflects the growing appreciation of the newspaper reviewers and the public in general of the high quality and entertainment value of the short pictures which add the variety to the motion picture program.

Mr. Taylor, one of the best known writers and critics of motion pictures on the Pacific Coast writes:

"A toast, my friends, to the Short Subjects ...spice of the movie.

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'— and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the clean-cut 'Fighting Blood' and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce. . . . These have made picture houses fascinating despite much drawn-out drivel and cut-and-dried hokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk, that people delight to lay cornerstones and hold parades in every language, that the beggar boy of India likes to stare into the lens as well as the gamin of Chicago, that the female of the Igorrote loves to smirk without clothes as much as the female of the U. S.—and does with them—in short, proving that the world is full of peoples, and that the peoples are all very much alike.

"Here is a capital-S Service closer to one hundred per cent than possibly Will Hays, Frank Crane or the Rotary Clubs of the world can comprehend.

"Here is a Service that is helping to smother prejudices, to bind friendships between peoples always kept hostile by shrewd propagandists.

"So here's to the Newsreel, too, humanity's friendly little cyclops of the blinking eye and the honest memory.

"And never think these Short Subjects and Newsreels are mere stop-gaps in the movie program.

"Listen to Fritz Tidden, formerly editor by appointment and short subject reviewer by choice of the Moving Picture World:

"'Usually the exhibitor has to take the feature thrust on him and shut his mouth. But he picks his own short subjects.'

"Like that other saying: Relatives are inherited; friends are chosen."

Resume of Current News Weeklies

PATHE NEWS NO. 3—Baltimore, Md. — Disabled warship towed to safety! Philadelphia, Pa. — Brig. Gen. S. D. Butler borrowed from Marines to head city's police. Paris, France. — Seine River overflow spreads havoc. Cleveland, Ohio. — Hiram Johnson fires first gun of Republican nomination campaign. Bangkok, Siam. — High kicking an asset in boxing. Cleveland, Ohio (Cleveland only) — Cleveland's executives under new City Manager Plan. Indianapolis, Ind. (Indianapolis only) — Mail-carriers parade. Annapolis, Md. (Washington only) — Governor Ritchie inaugurated. Chamonix, France. — Frolic in one of Nature's most magnificent winter playgrounds. Athens, Greece.—Protest exile of King George of Greece! New York City. — Carvings to swell funds in aid of starving German children. Minneapolis, Minn. — America's ski-stars try out for Olympic Games. Pensacola, Fla. (Atlanta only) — Teach radio while asleep. New Orleans, La. (New Orleans only) — Prominent business men, who once sold papers, sell them again.

INTERNATIONAL NEWS NO. 6 — Paris, France. — Paris again menaced by floods as Seine reaches danger level. Waukegan, Ill. Omit Baltimore and San Francisco) — Record family for champion Irish setter. Annapolis, Md. (Baltimore only) — Governor Ritchie begins second term. San Francisco, Cal. (San Francisco only) — Olympians greet 1924 with dip in the sea. Philadelphia, Pa. — Gen. Butler and Mayor Hendrick, who "borrowed" him from Uncle Sam to fight graft, rum and other evils. Plymouth, Mass. — President Coolidge's dad lives the simple life in the country, fighting snowdrifts. New York City. — Alexander P. Moore, our Ambassador to Spain. Sir Auckland Geddes, who returns to give up his post as British Ambassador at Washington, James K. Hackett, American actor. Washington, D. C. —

Important figures in the fight for tax reduction. Worcester, Mass. — Professor R. H. Goddard, scientist, exhibits for the first time, the torpedo he hopes to shoot to the moon. Washington, D. C. (Washington only) — A two-mile long petition bearing 400,000 farmers' names is presented to Congress. New York City. — Millions of "pearls" added to New York's night necklace. Atlanta, Ga. (Omit Chicago) — Here's world's tiniest steam locomotive built by R. H. Harris. Chicago, Ill. (Chicago only) — Chicago and London linked by direct wire. St. Louis, Mo. — Heart of city turned into vast wilderness of ice, as firemen fight huge blaze.

INTERNATIONAL NEWS NO. 5 — Pekin, Ill. — Twenty million dollar plant wrecked by mighty explosion. Mt. Rainier, Wash. — Army of hikers brave mountainous snows. Washington, D. C. — 104-year-old admirer, Mr. Koppel Bier of Hoboken, N. J., calls on President Coolidge. New York City. — Miss Beatrice Ditmars, daughter of the zoo expert, makes pals of some of her daddy's friends. Washington, D. C.—Here's the new boss of America's Merchant Marine. New York City. — Maria Selma (Mrs. Oscar Lewisohn) sails for Europe to appear on the operatic stage abroad. Elmhurst, N. Y. — Latest styles in winter chapeaux for charming chows. Yokohama, Japan. — Winter threatens to close Japan's outdoor schools. Liverpool, England. — Hundreds "abandon ship" in spectacular lifeboat drill on giant Aquitania. New York City. — Europe's new Hercules displays amazing strength.

Harry Langdon Is Starred in "Shanghaied Lovers"

Harry Langdon appears as the star of a new two-reel comedy, titled "Shanghaied Lovers." Alice Day, new Mack Sennett leading woman, makes her debut in this production, which will be released by Pathe. Roy Del Ruth directed.

The story is one of romantic adventure, in which the hero and heroine, following a slumming trip to a notorious underworld rendezvous, "The Cat's Meow," are shanghaied.

A two-reel Mack Sennett comedy "One Spooky Night," released by Pathe.

Los Angeles Critics Laud Will Rogers' Efforts

The world premiere of Will Rogers' latest Pathe comedy, "Two Wagons Both Covered," at the California Theatre, Los Angeles, was made the occasion for enthusiastic endorsement of the comedian's work on the part of Grace Kingsley and Florence Lawrence, local photoplay critics.

Grace Kingsley, writing in the Times under the caption, "It's A Bear," declares among other things: "We're expecting Will Rogers to top all the other comedians within a year. His viewpoint is entirely fresh as well as funny, and his wit is so penetrating, albeit good humored, and he seems so resourceful, that there appears no end to the ecomic things we may expect of him."

Florence Lawrence, writing in the Examiner, comments: "There's a Happy New Year for everyone this week with Will Rogers showing you all about 'Two Wagons—Both Covered' over at the California. No matter how much the annual influx of January 1st bills may have given you the 'after Christmas blues' you'll forget all about them if you watch this delicious comedy."

Oberammergau Players at Work Shown by Pathe

What is declared to be exclusive views of the various Oberammergau players engaged at their work benches in their American headquarters at the Grand Central Palace, New York, have been secured by Pathe News and will be made available for showing this week.

While the players' activities in public have been covered by the news reels a number of times since their arrival in America, the methods of craftsmanship pursued by the celebrated Passion Play actors in their workshops have remained more or less a mystery to the general public.

As a result of the public curiosity in this phase of the players' activities in America the various news-reel organizations have engaged in a spirited contest during the past few weeks to secure exclusive shots of the actor-craftsmen at work.

Newspaper Boosts Series of Pathe Subjects

In an editorial of the Buffalo Courier of January 5th, the "Chronicles of America" series, being produced by the Yale University Press for release by Pathe, are referred to as wielding an influence for better motion-pictures more powerful than any scheme of censorship or regulatory law.

Under the caption, "Censorship," the editorial flays the activities of the pro-censorship lobbyists at Albany and alludes to the "Chronicles" as follows:

"It is quite safe to assert that such historical movies as Yale University Press has been releasing will do more in a few years for better motion pictures than censorship would do in generations."

Seattle Mayor Endorses Pathe's "Columbus"

When "Columbus," the first of Pathe's "Chronicles of America" series appeared recently at the Liberty Theatre in Seattle, Wash., the presentation was made the subject of a public proclamation issued by Mayor Edwin J. Brown of that city.

Fox Announces January List of Short Subjects

FOX Film Corporation in announcing it's release schedule for 1924 declares it has included some of the most attractive short subjects on the new year's program in its first month's releases. Two Sunshine Comedies, one of the new Imperial Comedies, an Al St. John comedy and three of the series of Educational Entertainments will have national distribution during January.

"Highly Recommended," the first Al St. John Comedy of the new year will be released January 6th. "School Pals," one of the series of reels made with monkey actors for Imperial Comedies will be distributed January 13th.

The new Sunshines will be "The Weakling," to be released January 13th, and "Jazz News Reel," which will be released January 27th. "Sons of Swat," scheduled for January 6th; "Rock Bound Brittany," January 20th and "Frogland" January 20th, are the Educational Entertainments.

Stanley Waite of Pathe Hits the Road

Stanley Waite, sales manager of two-reel products for Pathe, left this week on an extended tour of Pathe exchanges which will take him as far south as New Orleans. The itinerary will include Washington, Charlotte, Atlanta, and New Orleans.

Mr. Waite's special task will be to observe conditions in the field and ascertain just what types of two-reel product are especially in demand among exhibitors of the Southern territory.

"The Caddy," which stars Buddy Messinger, the jovial boy star, shows Buddy at his best. These scenes are typical of the sequences that make this Century Comedy an ideal January release.

"The Frontier Woman," is a Chronicles of America picture produced by the Yale University Press and released by Pathe

Many Changes In 1924 Short Subjects

Universal Announces Increased Number of Two-Reelers Including New Jewels

OUTSTANDING in the Universal list of short subjects for 1924 is the "Fourth Leather Pushers" series, consisting of six more of these two-reelers.

These two-reelers are said to be made with unusual care and are released as Universal Jewel productions, which means they are among what Universal considers its super product. Billy Sullivan is starred in the fourth series.

He took the place of Reginald Denny, former star in "The Leather Pushers" who now is making full length Jewels for Universal. Edward Laemmle is the director of the "Fourth Leather Pushers." He directed the third series.

"The Fourth Leather Pushers" are being released fortnightly, beginning January 1. In the order of their release they are "That Kid from Madrid, Mich." "He Loops to Conquer," "Girls Will Be Girls," "The Tough Tenderfoot," "Hail to the Chef," and "Big Boy Blue."

Following the reported success of "The Leather Pushers," Universal is projecting a new series of Jewel two-reelers, to be adapted from Gerald Beaumont's racing stories, dealing with the auto racing game. There will be twelve in this series. They will go into production in a few weeks, and it is likely they will be released beginning late in the Spring.

The beginning of the new year sees the release of six two-reelers "westerns." one a week —"Down in Texas," with Kent Sanderson; "Gold Digger Jones," with Bob Reeves; "The Almost Good Man," with Harry Carey, (a reissue); "Miscarried Plans," with Bob Reeves; "Hats Off," with Pete Morrison, and "Lone Larry," with Kingsley Benedict.

The early seasons release of Century Comedies, beginning Jan. 2, are as follows: "Obey the Law," with Jack Earle; "The Rich Pup," with Pal, the wonder dog; "The Caddy," with Buddy Messinger; "Own a Lot," with Harry Sweet; "Such is Life," starring Baby Peggy; "Keep Going" with Jack Earle and "You're Next" with Henry Murdock.

The one reel comedies, will be made mostly by Bert Roach and Neely Edwards, as a team or by Slim Summerville and Bobby Dunn, as another team. January will see the issue of two Joe Martin comedies, "A White Wing Monkey" and "Down in Jungle Town."

Counting "The Ghost City," the 15 chapter serial starring Pete Morrison and Margaret Morris, which was released December 1st, and now is running, Universal will release the following serials in 1924:

March 10th, "The Fast Express," 15 chapters, starring William Duncan and Edith Johnson.

June 16th, "The Riddle Man," 15 chapters, starring William Desmond and Eileen Sedgwick.

September 22nd, "The Free Trader," 15 chapters, starring Duncan and Johnson.

KINOGRAMS
THE VISUAL
NEWS
ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Chastity

(First National—5976 Feet)

(Reviewed by Frank Elliott)

JUST a fair program picture which is no better nor worse than preceding Katherine MacDonald offerings. This one consists mostly of a series of close-ups of the star which, after the first several reels, become decidedly monotonous, a plot possessing nothing new in the way of photodramatic action, much posing on the part of Miss MacDonald and a goodly supply of hokum, especially in the earlier reels.

There may be many feminine admirers of the star who like to gaze upon beautiful gowns and an equally attractive face. These admirers may like this one, therefore, because there is a wealth of striking gowns displayed, in fact, Miss MacDonald has seldom appeared in more lavish garments than those shown here. But looking pretty and dressing well does not constitute sufficient entertainment for the masses of film fans.

There are some good theatre interiors and one thrill which occurs when the star and her understudy are hastening along a slippery road to the theatre in a motor car and the vehicle skids over a cliff and falls into the river below. Some of the interior sets are quite elaborate and the scenes at a cabaret possess a few artistic dance numbers which will afford opportunity for some good musical accompaniment.

Miss MacDonald's acting is "stiff" throughout and she falls down utterly in the emotional moments. Huntly Gordon has the principal male role but is not called upon for any real acting. The remainder of the cast is mediocre. This one will do if you change your program several times a week. It is rather dull picture work, so don't promise your patrons too much.

THEME. A dramatic romance dealing with the career of a young actress and her love for a theatre producer.

PRODUCTION HIGHLIGHTS. The cabaret scenes. The theatre interiors. The gowns worn by the star. The dash of the auto over the cliff into the river. The surprise climax.

DIRECTION. Has permitted the use of too many close ups of the star and too much posing on her part. Has used too much footage in getting the story under way. The director was at a disadvantage in this instance because of the meagre material at hand.

EXPLOITATION ANGLES. Play this up as a story of the back-stage end of an actress' life. Put on an aesthetic dance number as a prologue patterned after that featured in the cabaret scene of the picture. Tie up with your local style shop.

DRAWING POWER. This one is for program houses.

SUMMARY. Lack of suspense, padding and an overbundance of closeups and posings make this an offering of little appeal. Plot has been done many times in the past. The one redeeming feature of the picture is the beauty of the star. There are also some good cabaret scenes which awaken interest for a moment.

THE CAST

Norma O'Neil ..... Katherine MacDonald
Nat Mason ..... J. Gunnis Davis
Sam Wolfe ..... J. Gordon Russell
Darcy Roche ..... Huntley Gordon
Fergus Arlington ..... Frederick Truesdell
Mrs. Harris ..... Edythe Chapman

By Ernest Pascal. Scenario by Eve Unsell and Joseph Rathman. Directed by Victor Schertzinger. Photographed by Joseph Brotherton and Ernie Miller.

SYNOPSIS. Deals with an actress and her efforts to get on Broadway in which attempt she is successful when backed financially by a "producer," who later turns out to be her guardian. Another young producer falls in love, but is jealous of her "backer." After a quarrel with her lover, the actress decides to leave the stage. In bringing back her understudy, her car skids over a cliff into a river. She is reported killed. The report is exaggerated. Later in California the lovers meet and all is explained.

Phantom Justice

(F. B. O.—6,238 Feet)

(Reviewed by Laurence Reid)

THE dream situation is employed in this crook melodrama—which destroys all the illusion. It is our opinion that this sort of treatment should never be used in any story concerning crime—unless such a story carries a farcical background. The idea here seems plausible enough for a time—even though it is emphasized with melodramatic trimmings, but toward the conclusion the props are knocked out from under the plot and the structure topples over, disillusionment entering with the dream revelations.

It revolves around a young criminal lawyer who is pretty successful with his cases. His dream shows him what a mistake it would be to free all the criminals he defends—with the result that when he discovers a body has been buried in his backyard, that his sweetheart is shot—and that the long arm of the law is reaching out for him, he comes out of the gas in a dentist's chair, resolved never to take another case which would defeat justice. The point gained from the burial is this—no matter what the evidence may be against you, there is no chance of conviction if the victim is never produced.

The idea behind this story is rather original and arresting—but the development of the dream situation spoils it. Come to think of it—the dream treatment is not being employed so much nowadays. In using it an author may be accused as a lazy writer, lacking imagination. And film patrons don't like to have the wool pulled over their eyes—unless the story calls for deep-dyed mystery. Here the author has worked the easiest way. It wouldn't be the proper thing to displease the spectators by spoiling the romance. So instead of sending the attorney up the river along with the crooks he has aided, he is carried into dreamland. Which may serve in planting a moral—or a code of ethics, but doesn't serve in making sound melodramatic fare.

There is some good incident and a fair vein of action and suspense until the half-way mark is reached. And it is competently played by Estelle Taylor and Rod LaRocque. It should interest program audiences.

THEME. Crook melodrama involving dream situation—showing effect upon young lawyer of encountering the long arm of the law if he continues to defeat justice.

PRODUCTION HIGHLIGHTS. The novel theme up to the point of the dream situation. The good acting by Estelle Taylor and Rod LaRocque—both being good types for their respective roles. The incident.

DIRECTION. Has treated theme in good melodramatic style until the dream situation. This treatment may have been written into the script. But the director should have worked out a different conclusion—one not so old-fashioned.

EXPLOITATION ANGLES. Carries trick title which can be used for a teaser campaign. Don't give away the dream situation as you'll give the plot away. Use catchlines. Play up Estelle Taylor and Rod LaRocque.

DRAWING POWER. For program houses.

SUMMARY. An interesting crook melodrama up to a certain point, after which it employs a dream treatment and the illusion is destroyed. The action is fairly lively—but the weak ending takes away the punch.

THE CAST

Kingslye ..... Rod La Rocque
Spike Lorel ..... Garry O'Dell
Beatrice Brooks ..... Kathryn McGuire
Dr. Wills ..... Frederic Vroom
Mother Meg ..... Lillian Leighton
Gyp Doyle ..... Fred Moore
Can Weasel ..... Gordon Dumont
Goldie Harper ..... Estelle Taylor
Duke Ruggles ..... Rex Ballard
Wolfe ..... Norval MacGregor

By Daniel F. Whitcomb. Scenario by Burnell Manley. Directed by Richard Tomas.

SYNOPSIS—Deals with young criminal lawyer who has unusual success in freeing criminals. He takes any sort of case and wins it. But in outwitting justice he is conscience-stricken—and the force of his deceitful practice comes upon him in a dream while in a dentist's chair.

By Divine Right

(R. William Neill-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

IF any of you folks think you have seen realistic and thrilling railroad crashes depicted in the films in the past, wait till you see the collision and the scenes leading up to it in this picture. For ourselves, we've never viewed a more exciting smash than the one "shot" here. This is no toy stuff, but the crash of two mammoth locomotives and trains. And the way they pile up. Oh, boy!

This wreck is one of the few highlights of a very inspiring story made into an equally inspiring motion picture pointing out a moral and showing the triumph of the powers of good over the powers of evil. It is a picture notable primarily for its acting in which Elliott Dexter and Anders Randolph share honors.

The picture opens with some novel scenes of a mission in which "The Prince," is making Americans out of immigrants to our shores. In these early reels is also introduced a well staged burning of the mission and the forceful bringing out of the idea that it is impossible to destroy a good thought — in this case, faith.

After the exciting railroad wreck we are introduced to some massive interiors of the Boss' home in which the former "Prince," now is employed as a social secretary. One of these big scenes is the Mah Jongg party which strikes a decidedly modern note. Following this comes the dramatic situation in which the Boss' child falls from a balcony outside her bedroom window and lies supposedly crippled for life and calling for her daddy who is down in the mission attempting to attack the young lady in charge. Then comes the very appealing situation in which "The Prince," uses his power for good to send a message through the air so that it reaches the mind of the father and brings him back. Following a sleepless night, in which the boss awaits the coming of the morning with fear, there is another knockout of a scene when the child walks down stairs fully recovered — cured by the prayers and faith of "The Prince," the man whom the Boss had railroaded to prison.

THEME. A dramatic romance showing how a political boss failed in his efforts to ruin a man with nothing but good in his heart and who is redeemed when this "Prince" cures his little girl who has been supposedly crippled for life.

PRODUCTION HIGHLIGHTS. The train and freight collision. The burning of the mission. The return of "The Prince," incognito. The Mah Jongg party and its Chinese atmosphere. The wonderful climax.

DIRECTION. Has injected the human touch into every scene of the picture. Has put over a masterpiece of a train crash. Has brought the story to a climax that will "get" everyone who sees it. Has brought out the moral.

EXPLOITATION ANGLES. Play up the inspiring theme which deals with the triumphant battle of good over evil. Flash the names of Elliott Dexter, Mildred Harris and Anders Randolph. Tie-up with your local Americanization committee. Get ministers to indorse the picture.

DRAWING POWER. Will satisfy intelligent audiences.

SUMMARY. A very entertaining picture that features a climax which will knock most folks out of their seats. A picture notable for its admirable acting. Has a train wreck scene that has never been surpassed for realism. Introduces a Mah Jongg party as a modern note. Has a theme that cannot help but bring indorsement.

THE CAST

The Girl	Mildred Harris
The "Boss"	Anders Randolph
The "Prince"	Elliott Dexter
Detective	Dewitt C. Jennings
Hireling	Sidney Bracey
The Child	Jeanne Carpenter
The Wife	Grace Carlyle

Adapted by Adam Hull Shirk. Scenario by Joseph von Sternberg. Directed by R. William Neills.

SYNOPSIS. A politician vowing to possess the girl threatens to ruin the "prince" who has offered her his protection. The "prince" is railroaded to prison. He is believed to have been killed, but later, with his beard removed he returns to the home of the boss where he is given a position as social secretary. During a house party, the boss' child falls from a second story balcony and is believed to have been crippled for life, but the "prince," with the aid of a divine power, is able to cure her.

Heritage of the Desert

(Irvin Willat Production—Paramount—5849 Feet)

(Reviewed by Frank Elliott)

IF we must have westerns, and it seems we must, let's have them like this. If all pictures of this type were as good as "Heritage of the Desert," the western would never lose its popularity. First of all this is a fine example of an "action-packed" feature of sensible length. There is not one iota of padding, not an inch of hokum, not a foot of stage settings. On the contrary, one finds in this offering enough big situations for several pictures, some of the most beautiful photography, lighting effects and camera work we've seen in many moons, a continuous panoramic background of nature's wonderland and acting that is real, convincing and entertaining.

Zane Grey, the author, knows his west. Especially does he know the Tonto Basin district of Arizona where this feature was actually "shot." And we'll wager that the great open-places, ravines, valleys and mountains shown here will be talked about by everyone who sees them. The picture is dedicated to those pioneers who went into the Great American Desert 40 years ago and there in the sage and cactus builded for the future the great cities of the west of 1924.

There is some horse riding that will bring everyone to the edge of the seats — with no less a personage than Bebe Daniels figuring prominently in one of the wild rides. Folks will thrill at the combat between Lloyd Hughes and a big black bear, at the scene in which Bebe Daniels leaps a great divide on horseback, at the moment in which the heroine is kidnapped by the villain, and so on down through a long list of spine quivering episodes. It is, in a word, great stuff, and our top piece is off to everyone concerned in its making. Ernest Torrence is wonderful in a new kind of role, a pioneer settler attempting to protect his worldly goods from marauders and wait till you see how quick Ernest is "on the draw." Noah Beery is quite convincing as the leader of a frontier outlaw and Lloyd Hughes does some excellent work as a Danbury, Conn., youth, who took Horace Greeley's advice and went west to find his fortune, but instead found bullets, adventure and romance. Miss Daniels never looked more charming than in her role of Mescal, an orphan. The rest of the cast is uniformly excellent.

THEME. A western melodrama dealing with the efforts of one of the early settlers to exist in spite of the evil workings of Mal Holderness, a desert pirate, who seeks to control the water rights of the surrounding country.

PRODUCTION HIGHLIGHTS. The natural settings in the Tonto Basin of Arizona. The meticulous attention to detail. The action and thrills. The night shots of the advancing horse herd. The acting of Torrence, Berry, Miss Daniels and Hughes.

DIRECTION. A personal triumph for director who has packed this one with action, injected a punch in every few hundred feet of film and inspires his players to live their roles. Has kept his plot sweeping along swiftly.

EXPLOITATION ANGLES. Put over a book store tieup on Zane Grey's novel. If you can find an old prairie schooner and a team of four horses, put it on the street with appropriate advertising. Play up the great cast, the wonderful natural settings.

DRAWING POWER, O. Keh for any house in the land.

SUMMARY. One of the best westerns made to date. Holds the interest in a tight grip from start to finish. Notable for its fine cast and big, thrilling situations. Is one of the best photographed and lighted films of the season.

THE CAST

August Naab	Ernest Torrence
Mescal	Bebe Daniels
"Mal" Holderness	Noah Beery
John Hare	Lloyd Hughes
Mrs. Naab	Anne Schaefer
David Naab	Earl Metcalfe
"Snap" Naab	James Mason
Ben Dene	Richard R. Neil

By Zane Grey. Scenario by Albert Shelby Le Vino. Directed by Irvin Willat. Photographed by C. Edgar Schoenbaum.

SYNOPSIS. Because August Naab refuses to sell his property which has valuable water on it, "Mal" Holderness vows to "get" him. He fails in his attempt to attack him as he leads a herd of horses to market and again when he enters his camp to get John Hare, a fortune seeking youth, but he does get his adopted daughter and one of his sons. Then Naab really gets mad and goes after Holderness assisted by Indians and cowboys. It all ends happily.

Hoodman Blind

(Fox—5434 Feet)

(Reviewed by Laurence Reid)

ANY analysis of this picture is fatal, for it is composed of highly improbable situations and its characters will not be found in the conventional walks of life. But due to a swift movement of action, its plot shortcomings are fairly well covered so that one may sit back and become more or less absorbed in its strange story. The creaking hinges of the theme are silenced through the rush of sequences and incident. But it doesn't bear any stamp of reality in its scenes because it registers "studio" in all of its settings.

The background is a fishing village — and against it is enacted what many would call a drama of fate. A man, afflicted with the wanderlust, leaves his wife and child and runs away with another woman. He leaves provision for their maintenance with a skinflint lawyer who after the death of the wife steals the money in order to intrigue the girl into matrimony when she becomes of a marriageable age. The wandering fisherman leaves the second woman who has a child after his departure.

With a lapse of twenty years the wife deserter has grown prosperous in South Africa while the children have grown up — one marrying a fisherman in the village, the other becoming a denizen of water front saloons. It is planted that the father is conscience-stricken and that he will eventually bob up in his former town to make amends. Meanwhile he sends money to the lawyer who continues to steal it. It is the latter's plan to employ the tough girl in compromising the other so that the home of the happily married will be disrupted. The scenes attending these details are crudely planted — and the melodrama is far from plausible. However, the action never stops in its rush toward the climax.

It is all very complicated — and a little detective work by the wronged characters would have spoiled the hectic plottings. Suffice to say that the father is regenerated after a siege of illness — that the bad girl sees the light after a vivid rescue via the breeches buoy — and the villain duly punished.

THEME. Drama of misunderstanding, presenting a husband's blind, unjust accusation of his wife who has been intrigued by wily lawyer. Also carries sub-plot of victim of wanderlust who ran away from two wives, leaving daughters to shift for themselves.

PRODUCTION HIGHLIGHTS. The storm at sea—and the vivid rescues via the breeches buoy. The creditable atmosphere. The good work by Eddie Gribbon, Gladys Hulette and Frank Campeau. The rushing action.

DIRECTION. Overcomes plots shortcomings with rush of action—and incident. Holds the interest with detail and suspense. Gets results from players—and brings story to thrilling climax.

EXPLOITATION ANGLES. Play up the fishing village atmosphere—and tell your patrons that it is a graphic story of a husband's blind, unjust accusation of his wife. Tell of the exciting climax. Use the teaser—"None so blind as those who won't see."

DRAWING POWER. For program houses.

SUMMARY. A fairly interesting melodrama from an impossible plot. Is picturey in its time lapses—and in its firmly planted scenes. Carries rushing action and a thrilling climax.

THE CAST

Jack Yeulette	David Butler
Nance Yeulette	Gladys Hulette
Jessie Walton	Gladys Hulette
Jessie Walton, the first	Regina Connelly
Mark Lezzard	Frank Campeau
John Linden	Marc MacDermott
Mrs. John Linden	Trilby Clark
Battling Brown	Eddie Gribbon

By Henry Arthur Jones and Wilson Barrett. Scenario by Charles Kenyon. Directed by John Ford.

SYNOPSIS. Man, victim of wanderlust, leaves his wife and child—and runs away with another woman whom he also leaves to make his fortune in South Africa. The children grow up—one marrying a fisherman—the other becoming a habitue of the streets and saloons. The father, having become rich, sends money for the maintenance of his first child—but the money is stolen by unscrupulous lawyer, whose object is to compromise the young wife so that he may eventually win her. The plot fails when the fisherman rescues the bad girl from a shipwreck.

The Humming Bird

(Olcott-Paramount—6500 Feet)

(Reviewed by Laurence Reid)

SO compelling is the spiritual touch of this drama; so moving and forceful is its plot; so finely sketched is its characterization — and so admirably staged with a most fitting atmosphere — that it easily comes under the head of one of the most enjoyable film treats of the season. The dependable Sidney Olcott has brought forth some stirring moments. He has marshalled all the highlights and made them irresistible in their appeal. He has taken a simple little tale of a feminine crook's regeneration and fashioned it into an unusually interesting picture.

One never notices the obvious and familiar theme upon which it is built. Through a treatment by suggestion he brings out a war atmosphere which never irritates. The shots of the titanic struggle are neatly dovetailed, though the employment of library strips does not take away the fine results achieved. Olcott has builded from the ground up — first seeing to it that the backgrounds and atmosphere were in harmony with the plot. Then he has taken the plot and by progressive action has constructed a picture which never sags for a single moment, but which, on the contrary, carries the spectator along with its story interest and the incident which accompanies it.

Perhaps the war atmosphere was just the proper note needed to lift the film above the usual thing of its kind. Certainly the scene of the colorful little Apache who masquerades as a boy leading her underworld gang to war is unusually inspiring. Picturesque is the action in the Montmartre sub-cellars — and the romance which follows Toinette's rescue of the American is logically developed.

A clever characterization of the little gamin is contributed by Gloria Swanson. She rises to real emotional heights and truly lives her part which calls for Gallic impulsiveness, inspired patriotism and tender faithfulness. In the prison scene when she looks down on the marching soldiers there is flashed a real depth of pathos. The only time she is out of character is when she over-emphasizes her swaggering walk. And her supporting company is highly competent — the types being adaptable.

THEME. Crook melodrama revolving around regeneration of femine apache who falls in love with American patriot during the war.

PRODUCTION HIGHLIGHTS. The excellent atmosphere of Montmartre. The war shots. The spiritual touch. The splendid acting of Gloria Swanson—easily her best work. The human interest. The well sustained action and suspense.

DIRECTION. Has created a real moving story from stage play—embellishing it with genuine human appeal, plenty of action and suspense. Brings out splendid detail. Stages it appropriately—getting good results with atmosphere. Makes star act as if inspired.

EXPLOITATION ANGLES. Play up the role in which star appears—using stills. Play up that it is her greatest role. Play up director who has several successes to his credit. Create war-time atmosphere in lobby.

DRAWING POWER. Should be a sell-out everywhere.

SUMMARY. An exceptionally entertaining crook melodrama, carrying strong human interest, plenty of heart appeal, action, suspense and romance. Admirably staged and acted with fine understanding and sympathy. Rich in detail.

THE CAST

Toinette	Gloria Swanson
Randall Carey	Edward Burns
"Papa" Jacques	William Ricciardi
Charlot	Cesare Gravina
La Roche	Mario Majeroni
The Owl	Mme. d'Ambricourt
Henrietta Rutherford	Helen Lindroth
Bouchet	Rafael Bongini
Beatrice	Regina Quinn
Bosque	Aurelio Coccia
Zi-Zi	Jacques d'Auray

By Maude Fulton. Adapted by Forrest Halsey. Directed by Sydney Olcott.

SYNOPSIS. Apache thief, of the Montmartre section of Paris, is defended by American. She rescues him and installs herself in his home and falls in love with him. He enlists in Foreign Legion—and with the coming of the war, she recruits her evil associates. Her regeneration is effected during a term in prison. She escapes to nurse her wounded lover back to health—and receives a pardon from the authorities.

Shadows of Paris

(Herbert Brenon-Paramount — Seven Reels)

(Reviewed by Frank Elliott)

THE Pola Negri of "Passion" returns to the screen in the person of "The Blackbird," in this fast moving, colorful story of the Parisian demi-monde and the higher strata of society life in the French capital. Here at last the star has come into her own, a role which fits her like the proverbial glove and into which she throws all the fire, temperament, passion and emotional ability which we saw in those early successes that brought her to the attention of the American public. Pola Negri as "The Blackbird," a "Kiki" of the screen, is thoroughly satisfying.

The production itself is a vast improvement over any of her former American-made vehicles. They do not make a "clothes-horse" out of the star in this instance so that the attention is drawn from the action to the weird costumes. We see Pola most of the time in a garb very similar to that worn by Lenore Ulric in "Kiki." There are scenes, however, when she wears striking garments, but they are very artistic and not of the "wild" brand as exhibited in "The Cheat."

The picture opens with some novel scenes of the bombardment of Paris from the air, some colorful scenes in the Cafe Boule, the haunts of the apaches and here we are introduced to Charles de Roche as Fernand, the war hero who later becomes a notorious bandit. De Roche, also, has at last found a role for which he is suited and is convincing at all times. The atmosphere of the Parisian upper and lower worlds has been transplanted to the screen in admirable manner. The dancing scenes in the Cafe Boule are the very essence of realism. The raid on the cafes are thrilling moments as are these surrounding the entrance of Fernand into Claire's room as Du Croy is robbing the jewels and the subsequent fatal shooting of the apache bandit.

THEME. A romance of a Parisian apache who rises to the highest social circles but cannot beat down her desire for the old life, which comes near to working her ruin.

PRODUCTION HIGHLIGHTS. The bombardment scenes. The "shots" of apache life in the Cafe Boule. The love scenes. The visit of the society folks to the cabaret. The raids on the underworld. The thrilling climax. The excellent settings. The clever acting.

DIRECTION. To Herbert Brenon must go credit for bringing out the real Pola Negri. In this instance the emotional ability of the star is given free rein and the result is highly satisfactory. Brenon has carried his story along logically to a thrilling climax.

EXPLOITATION ANGLES. Tell the world that this picture marks the return of Pola Negri of "Gypsy Love" and "Passion." Play up the fine cast, the scenes of Parisian underworld life, the bombardment of Paris and the wonderful acting. Put on an apache dance prologue.

DRAWING POWER. If properly exploited and advertised, should test the capacity of any house.

SUMMARY. Brings back the Pola Negri of old. This is filled with the very atmosphere of Paris, is colorful and thrilling and is loaded down with that desirable American ingredient-pep. The acting of Miss Negri is delightful and so are the other interpretations. Grab this one quick!

THE CAST

"The Blackbird" ..... Pola Negri
Fernand ..... Charles de Roche
Georges du Croy ..... Adolphe Menjou
Raoul Gramont ..... Huntley Gordon
Mother Boule ..... Rose Dion
Petit Pierre ..... Gareth Hughes
Pape Boule ..... Sam Appel
Liane Flaubert ..... Vera Reynolds
M. Flaubert ..... Edward Kipling

Adapted for the screen by Fred Jackson and Eve Unsell from the play "Mon Homme," by Andre Picard and Francis Carco.

Directed by Herbert Brenon.

SYNOPSIS. When Fernand, an apache, is called to the front, where he is believed to have been killed, "The Blackbird," also an apache, deserts her usual haunts and becomes Mlle. Claire, a leader of society. Raoul Gramont, the "prefet" of police, marries her. But Claire at times cannot keep away from her old haunts. On one visit to the Cafe Boule she meets her old lover, Fernand, who was not killed, but is the leader of a gang of thieves. When the place is raided by the police, Claire and Farnand escape. In a subsequent fight Fernand is killed. Claire confesses her apache connections and sinks into Gramont's arms.

The Man From Wyoming

(Universal — 4,717 Feet)

(Reviewed by Laurence Reid)

THERE are several loose ends and a full quota of inconsistencies attached to this orthodox western which rob it of any unity of plot or soundness of characterization. The director has shrouded it with an element of mystery — which is out of place in viewing the attendant action. But while it releases the usual line of melodrama it does not present its principal flaws until the concluding scenes. The finish is hurried—lacks sequence and is poorly edited—so much so, that it is difficult to determine what it all means. A little reason given to several episodes would have clarified the atmosphere.

At the start a man hunt is being projected — a convict having escaped from jail. He encounters a mysterious character who will save him from prison if he becomes a sheep-herder for him. The villain's identity is never disclosed. But for the sake of suspense, the hero carries out his orders and runs in conflict with the cattlemen. Meanwhile the escape of the convict is apparently forgotten by the authorities. Shots ring out from ambush fired by the villain — and the ranchman is killed. Meanwhile the sheepherder is under suspicion.

The romance? It enters with the introduction of the governor's daughter who comes to take charge of her dead uncle's ranch. She rescues the hero by carrying him away from danger in her motor car. The subtitles at this point are not so good — and one or two may invite ridicule toward the conclusion. There is a touch of cattle-rustling which looks like padding — and so on to the frenzied finish when the cowhands stage a street battle against the villain and his henchmen.

The scene of the bad man attacking the heroine in a hotel room and being repulsed is unconvincing. She is ultimately rescued. The militia coming to the rescue is a curious touch — a scene which has little excuse for being in the story. The last-minute pardon for the escaped convict — a letter from the governor seems like an after-thought by the sponsors to make the hero honest. The best points are Hoxie's horsemanship and some creditable atmosphere. A little editing would straighten out the story.

THEME. Western melodrama revolving around escaped convict who becomes sheep-herder—thus involving conflict between cattleman and sheepmen. Triumph of virtue over villainy aided by romance.

PRODUCTION HIGHLIGHTS. The horsemanship of Hoxie. The action. The atmosphere.

DIRECTION. Either the director was hampered by script and was unable to make action consistent or it was poorly edited. Strives too much to add mystery element. No suspense as action is too familiar.

EXPLOITATION ANGELS. Tell that it features feud between cattlemen and sheepmen. Play up Hoxie's horsemanship. Use lobby decoration of cowboy material, etc.

DRAWING POWER. For program houses.

SUMMARY. This western melodrama carries enough action—but the editing is poor—so that it never sustains the interest. Scarcely any suspense. Incident orthodox all the way. Has highly picturesque atmosphere—and program audiences will doubtless enjoy it.

THE CAST

Ned Bannister ..... Jack Hoxie
Helen Messiter ..... Lillian Rich
David Messiter ..... William Welsh
Jack Halloway ..... Claude Payton
Red ..... Ben Corbett
Jim McWilliams ..... Lon Poff
Sing Le Wah ..... George Kuwa
Governor of Wyoming ..... James Corrigan

By William McLeod Raine. Adapted by Isadore Bernstein.

Directed by Robert North Bradbury.

SYNOPSIS. Cowboy escapes from jail and is protected by vicious sheepmen. Is employed as sheepherder and runs afoul of cattlemen. When ranchman is killed from ambush the hero is suspected of the crime. The ranchman's niece saves him from the enraged cowboys and he falls in love with her. He gives up his sheepherding job and precipitates a battle with the villian. The latter is duly punished—and the hero is pardoned of a crime which he never committed.

YOUR IDEA

EVERY now and then word comes in of another theatre manager who has adopted the stunt of tying up with a nearby garage for the parking of patrons' cars at reduced rates. The latest is Tod Browning, manager of Gordon's Olympia theatre, New Haven, who has kept things humming since he took charge of the house. He made arrangements with the garage so that patrons of the Olympia may park the family " flivver " at somewhat less than half the usual rate.

This, it would seem, is one of the most sensible and direct methods of meeting the competition of the automobile. When the family goes out for a drive early in the evening, there is often time still remaining for the last show, but garage charges these days are a serious item, and make the evening's entertainment rather expensive.

One manager in the suburbs of Boston has been using a similar plan for years. In his case, the garage space is furnished free to the purchaser of a specified number of tickets; four, if memory serves rightly. The garage owner was glad to make a low rate, because the cars were in for a relatively short time, and it was practically all "velvet."

The idea is worthy the consideration of any manager situated where any great amount of automobile trade is available, particularly if he has felt the harmful effects of the automobile during pleasant weather. An " auto ride " is no longer the novelty it once was, and the wise manager, by taking advantage of it, can make it an aid rather than a handicap. The small town manager might even work out a special proposition for his rural patrons, providing free garage space for farmers' cars, on condition that the family comes to the theatre.

* * *

THE effective use of small space in advertising is a mater of particular concern to the big city manager, where rates are high, but it concerns even the exhibitor in the smallest town, for his smallest ad should possess selling power. It is not always the largest display that attracts the most attention. Size is valuable, but it is only one factor in the value of advertising.

Striking one-column ad on "The Fighting Blade" (First Nat'l) Used in Chicago by the Palace Theatre.

One of the best small display ads that has come in recently is that of the Palace theatre, Chicago on "The Fighting Blade," reproduced here. Only one column in width and rather well down on the page, it topped many larger ads and stuck out on the page like the proverbial sore thumb.

It is extremely simple and the eye takes it in at a glance, yet it is so pleasing and attractive that the eye returns to it again and again. The objection might be raised that it carries no selling copy, but the whole ad carries so much "class" that it strongly suggests that the picture is of equally high quality. Then, too, the picture had already been strongly publicized in Chicago and there was no need of repeating what was already common knowledge.

The use of the silhouette in this particular display is another excellent idea for the small space ad. It always prints well, for there is no newspaper with presswork so poor that it will not bring up a simple silhouette. The small halftone for an ad of this sort is always dangerous. The coarse screen necessary renders a very small picture almost unrecognizable, and the line cut is apt to be badly drawn or filled with such fine lines that it clogs up with ink and becomes a daub. The silhouette, on the other hand, is free from these defects, and is easily recognizable, especially in profile. It provides, too, a striking spot of black in the ad, which in this case has been well set off by surrounding white space.

* * *

THE definite business building value of children's good will is something that every manager is familiar with. If the children of a neighborhood are enthusiastic boosters for a certain theatre, the adults will usually be found not far behind. To paraphrase the " If Winter Comes " quotation, one might say: " If children come, can Pa and Ma be far behind? "

It is not every manager, however. who goes after the juvenile business in any systematic way, by reason of which particular interest attaches to a scheme evolved by E. J. Walton, manager of the Rivoli theatre in Tampa, Fla., and which is winning him the support of many Tampa youngsters. Best of all, it costs next to nothing.

Near the Rivoli is a public school. This school has been experiencing constant difficulty in the matter of prompt attendance. Learning of this, Manager Walton went into conference with the principal on the question of tardiness, and " sold " his idea with little difficulty.

This idea was simply to give a free ticket to the Rivoli's Saturday matinee to all the members of the class having the best punctuality record for the week. This was duly announced in the school, and Manager Walton had inexpensive tickets printed for the purpose, to be countersigned by the principal. One of the best touches in the whole plan was the fact that the tickets were not merely a form pa but were filled in with the name of each child awarded one, making it a very personal favor.

Another angle not to be overlooked is the fact that the next time Manager Walton wants school co-operation, in putting over a suitable picture, this particular school is going to be very friendly

* * *

"PRESS book stunts " has been, in times past, something of a term of derision, on the theory, often borne out, that the exploitation stunts in the press book looked good on paper but were of little value elsewhere. Nowadays, however, useful stunts seem to be creeping into the press books every now and then, and what is more they are being used.

An example in question is a press book stunt on " The Acquittal," which consists of giving a special performance to an invited audience, stopping the picture before the seventh reel and giving the spectators a chance to guess the identity of the guilty person. This is being widely employed, and is worthy the consideration of any manager playing this, or any similar mystery picture in which it is difficult to forecast the outcome.

C. W. Irvin, at the Imperial theatre, Columbia, S. C., made a personal talk in the evening, announcing a free morning showing of " The Acquittal," with substantial prizes for those who guessed right. He didn't notify the winners until the opening of the engagement, and those who were at the showing soon had the whole town talking.

Bruce Fowler, at the Palace, Dallas, used the same stunt, but worked it with the " midnight matinee " angle, which is also excellent on a mystery picture, since the late hour adds a certain impressiveness and tenseness to the picture.

* * *

PROPER observance of the theatre's anniversaries is an excellent opportunity for the wide-awake manager to " spread himself " on a special program which can be made the basis of a big week. One manager who may be relied upon to do this in proper style is Howard Price Kingsmore of the Howard theatre, Atlanta, as described in the current issue of " The Close-Up." Recently, on the occasion of Howard's third anniversary, he staged a special stage number which may be done at reasonable cost in any theatre with some sort of stage facilities.

It was performed against a dark cloth drop. A sign reading " 3rd Anniversary " was cut from compo board, in which light sockets were placed. This was suspended against the back drop. A large birthday cake, composed of three circular platforms of graduating sizes, was suitably decorated. Three large birthday candles, twice the height of the performers, completed the setting.

The principal worked on the birthday cake. The ballet was dressed in dark costumes, and each girl carried a cloth muff. The musical number, appropriately enough, was " Cut Yourself a Piece of Cake," and at the conclusion of the selection the girls reversed the muffs, white letters on the back of them spelling out " Howard theatre."

This is just one angle of the possibilities offered by the Anniversary Week, but since managers observe so many other special " weeks," it is only common sense to observe the theatre's anniversary in fitting style.

AND OURS

WHEN a motion picture treats of a topic of great popular interest, the manager is afforded the opportunity for unusual advertising. Such an instance is shown in the "Black Oxen" ad here shown used by Manager Willard C. Patterson at the Metropolitan Theatre, Atlanta.

METROPOLITAN
THEATRE
"BLACK OXEN"
You Can Have Youth and Beauty
That is an absolute scientific fact, as all the great doctors will tell you. Women can be young again—can regain youth and beauty.
See "Black Oxen," in which a woman actually does.
A fictionized story of an actual truth—vivid, pulsating drama and the strangest love story ever screened, enacted in the homes of New York's richest and most exclusive social set.
Gertrude Atherton's famous novel, presented by Frank Lloyd Productions, Inc., and featuring
CORINNE GRIFFITH
and
CONWAY TEARLE
METROPOLITAN NEWS

Ad on "Black Oxen" (First Nat'l) Along Unusual Lines, Used by the Metropolitan Theatre, Atlanta.

The Steinach method of rejuvenation through gland transplanting has been in the limelight for some time, and since the search for the "fountain of youth" is one of the oldest quests of mankind, it has awakened tremendous popular interest.

Here, then, is an obviously valuable angle to play up in selling the picture, and the Metropolitan has taken advantage of it. Instead of seeking to create a new interest, the copy takes advantage of an interest already alive, and merely hooks the picture onto it. In this case the style of copy used is entirely legitimate and appropriate, since the whole theme of the picture hinges upon this identical point.

The lay-out of the ad is simple. The theatre name-slug at the top, and directly below it the figure of the woman with arms upraised, which has been adopted as the "trade-mark" of this production. It would seem that it could have been given a much stronger punch, pictorially, if halftones of Corrinne Griffith as the old woman and as the rejuvenated beauty could have been used. Perhaps they are not available, but it would have gotten over the rejuvenation idea and sold the versatility of the star at one and the same time.

* * *

SPEAKING of silhouettes, and their ease of recognition, brings us to a contest used by Manager Charles H. Ernst of the Palm Theatre, Pueblo, Colo., as an appropriate exploitation feature on "The Virginian." This was called a Great Virginian contest and was run in co-operation with The Pueblo Star-Journal, which gave 45 inches of space, plus a reader, free.

Each day, for nine days, the profile of a famous Virginian was published, starting with George Washington. The only additional information given was the man's birth date. The conditions stated under the silhouette were as follows:

"Who Is It? To the school student who sends in the correct names of the nine Virginians, together with the best short essay on the character and achievements of each man, The Pueblo Star-Journal will give a prize of $5.00 in gold; second prize, six tickets to the Palm Theatre. The judges of the contest will be a committee of school principals."

Further value was given to the contest by close co-operation with the school authorities, which resulted in tying the picture up with the work of the history classes.

THE oft discussed question of the real value in a book tie-up on a picture depends for its answer, of course, on the manner in which the hook-up is handled, and the degree of co-operation between the theatre and the bookstore. That it can be highly valuable is shown by the experience of Ten Eyck's Orpheum Theatre, Freehold, N. J., on "Little Old New York."

The principal bookstore in Freehold was induced by Manager Milton Forman of the Orpheum to order a quantity of the novelized version of the Rida Johnson Young play. The bookstore arranged a display of the books, stills from the production, window cards and the like, and in return the theatre gave a pass with each purchase of the novel.

All the copies were gone early in the week and the book-seller ordered 50 more, sales which would be unusual even in a much larger city.

This answers the question only from the standpoint of the bookstore, of course, but when people are interested enough in a story to buy that number of books, the exhibitor is sure to profit.

* * *

IF the material received by the Exhibitors' Service Bureau is any criterion, "Circus Days" has been the most extensively exploited picture of the past year. Even the more conservative managers, who seldom indulge in stunts or ballyhooing, let down the bars on this one, and went in for exploitation with all the trimmings.

Circus tents have been built on the marquee, in the lobby, on the stage, over the orchestra and on truck ballyhoos. The theatre attendants have been put in circus costumes and the orchestra converted into a circus band. We haven't heard of anybody putting sawdust on the floor, but it would surprise us if someone hadn't done it. Real circus performers have been used for prologue specialties and the ballyhoo has taken the form of a regular circus parade.

Such a showing is proof of the fact that exhibitors will exploit a picture aggressively, given a feature with the proper possibilities.

* * *

THE old aphorism, "Hit 'em Where They Ain't," might well be applied to borders on advertising copy. It is not enough that a theatre ad be good in itself—it must stand up against the competition of the remaining ads and text on the page.

GASPS, THRILLS AND A CHARMING LOVE STORY
SUNDAY AND ALL WEEK
"The BROKEN WING"
THE STAGE SUCCESS NOW A STIRRING SCREEN PLAY OF CRASHING PLANES AND SMASHING HEARTS
With KENNETH HARLAN—WALTER LONG
MIRIAM COOPER—MISS DUPONT
Also PATHE NEWS and "FOOL PROOF" A FUNNY ONE
25c-40c
Strand
25c-40c
Coming WEEK JAN. 13 HOLBROOK BLINN
ENID BENNETT—HARRY MYERS
in "The BAD MAN"

The Strand Theatre's ad in Cincinnati on "The Broken Wing" (Preferred), Illustrating the Effective Use of the Circle in Advertising.

One of the simplest of all devices for doing this is illustrated by the accompanying art ad used by the Strand theatre, Cincinnati, as an opener on "The Broken Wing." This is the use of the circular or oval border. Simple? To be sure, but try putting an ad of this shape on the same page with several columns of rectangular ads, and see how it stands out among them.

A thing of this sort can easily be overdone, but so long as the other advertisers adhere to the plain rectangular border, the use of an odd shape, such as a circle, oval, triangle or diamond will attract attention by virtue of its differentness.

Another virtue of this Strand ad is the fact that the figures cut across the circles, instead of being enclosed inside of it. This breaks up the severity of a plain circle and gives the proper emphasis at the top.

The great fault in much hand-lettered copy is that the artist feels called upon for unduly fancy lettering and bizarre effects, but in this instance plain lettered has been employed throughout, resulting in better legibility than is sometimes the case.

Exhibitors Service Bureau

REAL SHOWMANSHIP SHOWN IN BUILDING UP A FLASH ON THE FRONT OF THE HOUSE FOR "HUMAN WRECKAGE"
Manager H. B. Vincent of the Beacham Theatre, Orlando, Fla., and his exploitation director, Frank H. Burns, prepared this striking and original lobby display for "Human Wreckage" (F. B. O.)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

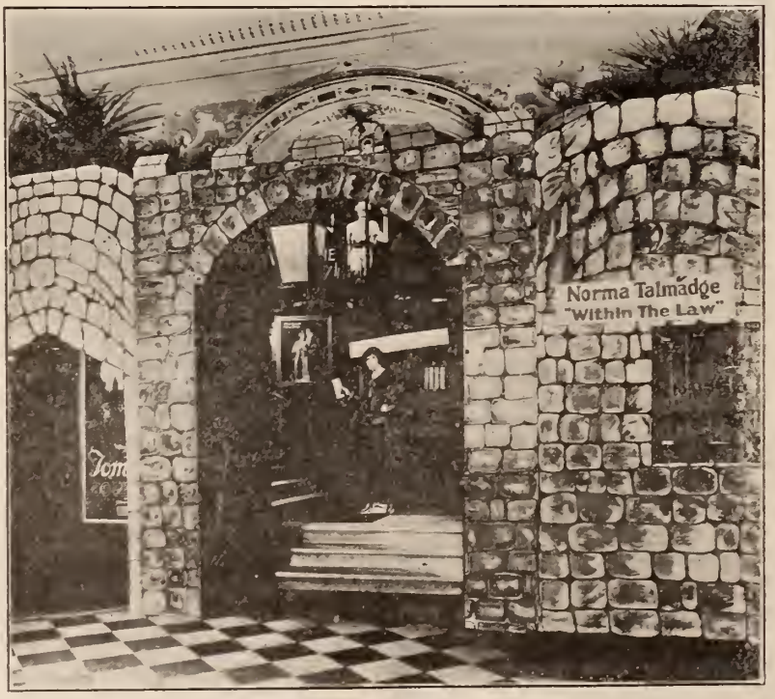
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



A BRITISH EXHIBITOR'S FRONT ON "WITHIN THE LAW"
Victor Sheridan, manager of the Marlborough theatre, London, was responsible for this front on "Within the Law" (First Nat'l.)

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

City-Wide "Pleasure Mad" Stunts

San Francisco Campaign Extensive

ALTHOUGH not a new idea, having been used by manager C. C. Perry of the Capitol theatre, St. Paul, this is what was accomplished on another trial with the showing of "Pleasure Mad" at the Warfield in San Francisco. Here's what Mr. Lennon did:

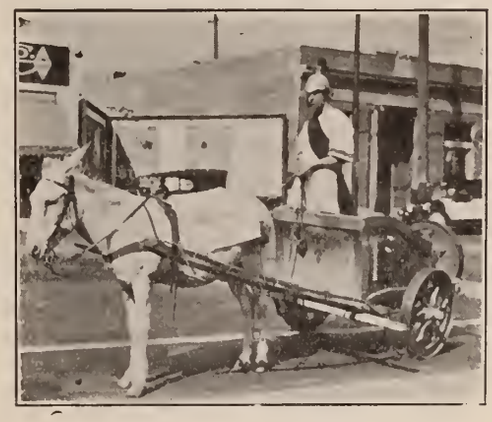
The first thing done was the posting of fifty stands throughout San Francisco reading teaser-wise like this: Is Blind Virtue Wise When the World is Pleasure Mad? and It's Three O'Clock in the Morning! Where is Your Daughter? Is She Safe? Is She With the Pleasure Mad? The paper was in startling colors. Just before the opening they were all dated and a streamer reading: "Pleasnre Mad" from "The Valley of Content" by Blanche Upright, San Francisco's Favorite Authoress was put diagonally across each poster.

Somewhere in this picture there figures a view of a Maxwell car. Lennon had the ingennity to go after the branch of the Maxwell Car company in San Francisco. Hundreds of stickers a half foot long were printed with this legend: The Good Maxwell was Good Enongh for the Rich Elinor Benton in Metro's "Pleasure Mad." See it at Leow's Warfield. Hundreds of Maxwell cars carried these stickers.

Then Lennon effected a tie-up with the local Checker Taxicab company. Day and Night the entire fleet carried stickers with this legend: Onr Drivers Are Not Pleasure Mad. See it at Loew's Warfield. They Drive You With Care. They were placed on the windshields.

Next Lennon got after the largest cafe in San Francisco — the Palais Royal. Suffice it to say that the management furnished six pretty girls for ballyhoo purposes and also their popular band. They decorated every booth with "Pleasure Mad" stills; the marquee carried day and night electric lights spelling: Pleasure Mad Night Sunday.

Mr. Lennon then tied np 47 windows — the biggest in the city — including the many Gillette Razor Company windows with still pictures of Huntly Gordon and William Collier, Jr., faces lathered, shaving with Gillettes.



"THREE AGES" STREET STUNT

W. C. Ricord of the T. D. & L. Florence theatre, Pasadena, ballyhooed "The Three Ages" (Metro) in this manner.

On Friday before the opening Lennon rented an ambulance and placing a supposedly injured man within it and an interne attending him, drove through the heart of the city, ringing bells and blowing the siren. It carried no advertising bnt the psychological effect upon the spectators was remarkable. The doors were open and a tow-car followed it down the street towing a badly wrecked automobile on the sides of which appeared the painted signs: Just Another of the Pleasnre Mad. The Driver of This Car Took a Six Cylinder Joy Ride! He Was Pleasnre Mad!

When Mr. Mayer and the players of "Pleasure Mad" and officials of Metro Pictures corporation arrived in San Francisco on the morning of the showing, the six girls of the Palais Royal led by Jack Osterman, also of the Palais, all attired in typical "Pleasure Mad" costumes, boarded the engine outside of the city and sang songs as it slowly entered the train shed. The United States Government was represented by the Thirteenth Infantry band; Mayor Rolph by his secretary, the Chamber of Commerce by its secretary, while the president of all the women's clubs in San Francisco city and county lent her official presence.

"Pleasure Mad Night" at the Palais Royal was attended by the largest crowd in the cafe's history. Women wearing low necked gowns were easily influenced by the entertainers to place on their shoulders small beauty marks, flesh tinted, on which were printed "Pleasure Mad." The crowd remained until after three o'clock in the morning, during all of which time they toasted Mr. Mayer and the stars.

An nnnsual personal appearance was made on the stage of the Warfield the night "Pleasure Mad" opened; in fact, the San Francisco Chronicle said it probably would establish a precedent which would be followed all over the country. It was this: the speaker presented first, Mrs. Blanche Upright, the authoress; secondly, Mr. Mayer, the producer; thirdly, the stars, and then Mr. Fred W. Voight, Manager of the Metro Exchange. There followed the manager of the West Coast Theatres, the house manager, the little girl who sold tickets at the box office, one of the ushers attired in a cute costume, and then the projectionist who stepped from the booth onto the stage, his shirt sleeves rolled up and his neck open at the collar. The idea was to tell the audience officially just how "Pleasnre Mad" came to the Warfield.

"Let Not Man Put Asunder"
PAULINE FREDERICK and LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

MINIATURE ADOBE HUT AND AIRPLANE COMBINE TO MAKE ATTRACTIVE "BROKEN WING" LOBBY DISPLAY

Manager J. M. Edgar Hart of the Palace theatre, El Paso, arranged this display on "The Broken Wing" (Preferred). Real Mexican adobe was used for the hut, and the airplane propellor revolved.

Ideas to Aid "Enemies of Women"

Futuristic Lobby Display Employed; Varied Co-operative Windows Given

THE management of the Colonial theatre, Brockton, Mass., Messrs. Keene and Rogers, taking their cue from the futuristic posters prepared for "Enemies of Women," decorated the lobby of their theatre in futuristic style when that picture was shown.

The cut-outs from the paper and special painted cards were used and attracted much attention. A large banner was stretched across the street in front of the theatre and 24-sheets were mounted on both sides of an auto truck as a street bally-hoo and the town was thoroughly covered by small paper; 100-1-sheets, 200 window cards, twenty shellacked 1-sheets were placed in prominent store windows and 3,000 heralds were put in parked automobiles around town.

Book window displays, containing copies of the novel, posters and stills of the film were obtained in Hunter's Book and Stationery Store and the James Edgar Department Store. The theatre advertised on the front page of the local papers, something unusual in Brockton.

Valuable Merchant Tie-Ups

Manager John S. Ward of the classic theatre, Stratford, Ont., got some very valuable merchant tie-ups for the showing of "Enemies of Women" at his theatre.

The Rexall Drug Co. gave over an entire window to the display of toilet goods and articles of make-up which help women to overcome the enemies that would destroy their beauty. The display carried two large framed posters advertising the showing of "Enemies of Women" at the Classic theatre.

The Hydro Shop tie-up was devoted to the present day kitchen with its labor saving devices, as against the kitchen of former days when most of the work had to be done by elbow grease. The window in which was shown the modern kitchen, contained an electric range, toaster, percolator, washing machine, water heater, vacuum cleaner, mixer, heater and electric lights.

The old-fashioned kitchen, on the other hand, contained a wood range, kerosene lamps, hand wash tub with hand wringer and other kitchen implements that were in use before these enemies of women were abolished by modern inventors. This display attracted a great deal of attention.

"Big Brother" is Given Aid of Local Lions Club

M. A. Malaney, in charge of publicity for Loew's Ohio Theatres, tied up every club in the city, and every social service bureau in connection with a sweeping co-operative movement to popularize the picture "Big Brother" playing at the Allen theatre, Cleveland. The president of the Lions Club, an organization which specializes in "big brother" work wrote a letter of appreciation for the picture and for the opportunity afforded a committee of the club, to see the picture. This letter magnified many times, occupied a prominent position in the Allen theatre lobby a week before the opening of the run. Another stunt arranged by Malaney, was to set aside certain nights in the week for certain clubs. To date, the following nights have been arranged for. Monday, Exchange Club; Tuesday, Rotary and Gyro clubs; Wednesday, Advertising and Elks clubs; Thursday, Lions and Kiwanis clubs, and Friday, City Club.

EXPLOITS "SPANISH DANCER" RUN LOBBY FORTUNE TELLING BOOTH
The Strand theatre, Des Moines, used this display in connection with the showing of "The Spanish Dancer" (Paramount). The fortune telling herald prepared on this picture was passed out.

MARQUEE DISPLAY ON "THE MAILMAN"
The Cameo Theatre, New York City, used this cut-out display on the marquee during the showing of "The Mailman" (F. B. O.)

"The Old Fool" Put Across Strongly in Michigan

Aggressive campaigns for "The Old Fool" have been put over by a number of managers in the Michigan territory.

One of the first was Manager Wehle of the Isis theatre at Grand Rapids. A prologue was staged with a local celebrity. This old man is the one whom Henry Ford took to Thomas Edison's studio to make records of his violin playing, and who secured much newspaper publicity at the time that Mr. Ford sent his private car to take the old fellow from Paris, Michigan, to the Edison studio in New Jersey. As "The Old Fool" has an old man for the hero, the prologue was a most apt as well as interesting one.

Another novel stunt was the flying of a large balloon on top of a building at a line from three to four hundred feet. The balloon was silverized and carried a huge banner advertising the picture. It was illuminated with a spotlight from the top of the balloon and was seen from all parts of the city.

The use of German marks as advertising matter was also very effective. The marks were purchased at a nominal sum and the theatre name printed on the back. When distributed, they proved to be a fine advertising medium.

Calling Card Stunt is Aid to "Lucretia Lombard"

A calling card, on which was printed "Lucretia Lombard' with the theatre name in the lower left hand corner, and on the other side in hand writing, "called but you were not in—Lucretia," proved a fine exploitation stunt during the showing of "Lucretia Lombard," at the Seattle (Wash.) Strand.

Seven thousand such cards were printed and distributed in office and apartment buildings at night. The cards were laid upon office desks with the writing up, while in the apartment houses they were put under doors.

The manager of the Strand declares he received no less than two hundred telephone calls; one doctor found the card on his desk upon returning and supposed he had missed a personal appointment, so he came to the theatre to apologize. He was told that for fifty cents, he could see Lucretia, who would shortly appear on the screen.

Utilizes "New Star" Angle on "Trilby" Showing

Manager W. H. Bickert capitalized the fact that Andree Lafayette was a new star and that she was playing her first American picture when he ran "Trilby" at the Isis theatre, Houston, Texas.

The two entrances were in the nature of a starry canopy, except that the "sky" consisted of painted and stenciled cardboard paper. It made an arresting display, however, especially at night time, when the stars sparkled and the illumination from the lobby beyond gave a night time reflection to the celestial firmament.

Two large cut-outs of Svengali and Trilby stood at each side of the box office and completed a layout that ranked far above the average and drew favorable newspaper comment for the Isis theatre.

Family Night Stunt Worked by Dallas Exhibitor

Friday night is Family Night at the Palace theatre, Dallas. It's a good, logical stunt. Friday night, with no school the next day, the kids are usually allowed to stay up a little later.

Therefore Fowler's Friday advertising is broken up with several little paragraphs. One addressed to Dad, one to Mother, and so on down the family. His current picture is analyzed in terms to appeal to each individual member of the family.

This is one good way of linking Friday into the heavy business at the end of the week.

Local Photographs Used by Managers as Exploitation

Manager W. LaVon Boon, who operates the First National franchise at the Crescent theatre, Hicksville, Ohio, believes in using the local angle whenever possible and for this reason he has a Graflax camera constantly on tap at the theatre. Equipped with an unusually fine lens and ready for use at any time, it can meet any demands made upon it.

Whenever there is any local happening of interest, Manager Boon has his cameraman on the job while his advertising man imparts the knowledge to the public that the events will be screened at the Crescent theatre later. In this way, fires, festivals and feuds are always filmed at the Crescent theatre for their local first run.

The residents have come to expect this and whenever anything occurs they go to the Crescent theatre to see how it looked.

German Mark Stunt Is Used to Boost "Why Worry"

Realizing that the continued drop in valuation of German currency was a topic of public interest, the management of the Strand theatre, Philadelphia, decided to tie up their exploitation of "Why Worry" with the German mark, which for some time past has been selling on the big city streets in enormous proportions. Enough of the German marks were purchased at a paltry price to serve as throwaways. At the left-hand side of the mark, where there is a space occupied only by an ornamental design, the theatre placed its imprint, which read briefly:

"Yes, This Is Real Money—But Don't Try To Spend It. 'Why Worry' with Harold Lloyd Wednesday and Thursday, Nov. 26th and 29th at the Strand will cost you 28 cents real American money."

PUTTING OVER A "ROSITA" PROLOGUE WITH SIMPLE STAGE SETTING

Utilizing a fan, a platform and some Spanish shawls, a pleasing and decorative prologue to "Rosita" (United Artists) was staged by Managing Director Edward L. Hyman of the Brooklyn Mark Strand Theatre, Brooklyn.

Airplane Tie-up Aids "Going Up"

Flying Unit Lends Active Assistance to Charlie Perry's Varied Campaign

WITHOUT laying claim to particular originality the management of the Capitol theatre in St. Paul, and the publicity department of Finkelstein and Ruben in St. Paul send in an interesting analysis of their campaign on "Going Up."

The most distinctive feature of the campaign was the close co-operation between the theatre and the press department, headed by B. C. Ferriss, C. W. Winchell, and Don Alexander, something, by the way, that is not always accomplished.

Manager C. C. Perry of the Capitol decided that he wanted a real plane in his lobby for the week before the showing. He turned to C. W. Winchell of the press department who is a member of the 109th Observation Squadron, the only flying unit composed of National Guardsmen in the United States. Winchell brought Perry and Major Ray Miller of the 109th together.

Plane Placed in Lobby

The meeting resulted in a Thomas-Morse Scout plane being placed in the theatre lobby after Winchell and his fellow guardsmen had crawled from bed at 4 a. m., and hauled the plane from the field to the theatre. Being the largest thing in the lobby the plane caught every patron's eye who entered the theatre for a full week before the showing of "Going Up."

Major Miller, commandant of the Air Squadron, stationed two of his men in the lobby to answer all questions. The result was that not only the theatre, but the Air Squadron received untold value in a recruiting campaign.

Keeping up the good work the theatre people and Major Miller arranged for a flight of three planes over St. Paul at noon of the day "Going Up" opened. Each plane dropped paper bombs with a picture argument on one side and the 109th exploitation on the other. During a half hour of flying above the city the flyers dropped 25,000 paper bombs.

Advance publicity had told the people that 500 of these paper bombs were countersigned by Manager Perry and would be good for one admission any time during the week to see "Going Up."

About twenty minutes after the flight a 15-year-old youngster who found a "bomb" two miles from the theatre appeared and claimed his reward. The opening day saw eighty-seven of the free tickets turned in, the second day brought eighty-five, and the third day closed with twenty-five. A fifty per cent return in three days is considered remarkable by the theatre-men inasmuch as the "bombs" fell on tops of buildings, in alleys, and vacant spaces.

First of Its Kind

The St. Paul theatre men claim that this is the first time a regulation Government airplane has ever graced the lobby of a theatre in the United States.

In addition to the special stunts used in putting over "Going Up" the usual amount of newspaper space, bus cards, window cards and stands were used.

On Wednesday of the week of the showing of the picture, the entire 109th Observation Squadron, 110 men strong, marched in formation from the local Armory to the theatre. The management arranged for a banner at the head and at the end of the line announcing just where the Guardsmen were going and what they would see. The entire Squadron were the guests of Manager Perry on that evening in recognition of their hearty cooperation in acquainting St. Paul with "Going Up" engagement.

"Let Not Man Put Asunder"
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Novelty Stunts Exploit "Dulcy"

Doorknob Hangers, Catch-lines and "Trick" Ideas Figure in Campaigns

DULCY'S Doorknob "Dont's" made their appearance in Chicago during the run of "Dulcy" at the Chicago theatre and subsequently in the neighborhood houses.

The accessory, put out at a reasonable cost, was about four inches wide and a foot long. A circular cutout, two inches in diameter, was in the top of the hanger, to be slipped over the doorknob.

The dont's were: "Don't open sardine cans with your husband's razor." "Don't search for a gas leak with a candle." "Don't believe anyone who tells you general delivery is an Army Officer." In other words don't be a Dulcy."

Al Sohler, First National's Chicago exploitation representative conceived the idea and arranged for the distribution of the hangers, which built up good word of mouth advertising for the neighborhood houses.

Non-Skid Chain Hook-Up

Manager M. B. Hustler of the Capitol, formerly the T. & D. theatre, of Sacremento, Calif., insured "Dulcy" against skidding. When he played the attraction he tied up with an automobile accessories shop. The store dealt with everything from magnetos to tires but the window display they showed on "Dulcy" featured Non-Skid chains.

The merchandise furnished a good catch line while in addition a tie-up of this nature was sufficiently out of the ordinary run to evoke comment. The picture played to a good attendance under the motorist's slogan: "Use U. S. Non-Skid Tires. Don't be a Dulcy."

H. B. Vincent, manager of the theatres, and Frank H. Burns, exploitation director, began their "Dulcy" campaign well ahead of time at the Beacham theatre, Orlando, Fla.

The morning newspaper arranged to carry the whole series of "Dulcy" cartoons. These ran for some three weeks in advance and then the theatre picked up the campaign with small teaser ads and covered the town with heralds and window cards.

Bean Bag Throwaway

Novelty bean bags were distributed by George Schade of the Schade theatre, Sandusky, O., to attract attention to "Dulcy."

The bags were made of white muslin, three inches long and two inches wide. They carried the printing: "Come and See Me Spill the Beans in 'Dulcy' at the Schade theatre. Constance Talmage."

The first ones were given out at the first matinee performance the week preceding the opening of "Dulcy" and during the week more than 3,000 were distributed.

Vivid Design Makes Strong "Flaming Youth" Lobby

Futuristic lobby front drawings marked the showing of "Flaming Youth" at the Beacham theatre, Orlando, Fla.

Flapper types, weird heiroglyphics and zig-zag curvings decorated the panels that surrounded the box office and lined the interior of the lobby.

The design was sufficiently odd to attract attention and sufficiently in keeping with the picture to get over the thought.

WINDOW DISPLAY PROMINENTLY FEATURING "THE FIGHTING BLADE"
Frank Dowler, Jr., manager of the Tivoli theatre, Chattanooga, arranged for this tie-up on "The Fighting Blade" (First National).

"UNDER THE RED ROBE" DISPLAY
The Imperial theatre, San Francisco, arranged for this window during the showing of "Under the Red Robe" (Cosmopolitan).

Court Summons Stunt Used on "Held to Answer"

"Held to Answer," recently played at the Lyric theatre in Duluth, Minn., and it was the occasion for a unique bit of exploitation, worked out by Morris Abrams, Metro's exploitation representative in that territory.

Abrams printed a Summons leaflet which in form, appearance in the main wording closely follows that of any Court Summons — a sight that is instantly familiar everywhere and arouses instant attention. Under the Municipal Court, on the first page, Abrams had printed the words "Of Good Entertainment" and everywhere else where "Duluth" would have appeared normally some such phrase was substituted — thus avoiding any conflict with actual summons from the Duluth court. On the back page was printed the name of the theatre and the play dates as well as the name of the picture in bold heavy type and the cast. Within, where ordinarily the quaint and legal phraseology of the court gives the pro and con of the matter, Abrams worked in the name of the picture ingeniously.

Thousands of these were distributed throughout the city in various ways and it aroused a great deal of discussion.

"Loyal Lives" Given Help of Postal Organization

A communication from Charles E. Blaill, postmaster at Omaha, calls attention to the fact that in a recent story concerning the exploitation campaign on "Loyal Lives" in that city the statement was made that the mail carriers distributed cards advertising the pictures.

What was actually done, he explains, was the placing of the matter before the carrier's organization, the clerk's organization and the supervisor's organization, all of which aided the picture in every way possible within the law, but not in the manner mentioned.

This correction is made as a matter of fairness to Postmaster Blaill.

Stunts on "Little Old New York"

Special 84-sheet Billboard Stand; Costumed Usherettes Win Attention

AN unusual billboard stunt was utilized by the California theatre, Los Angeles, in informing the residents of that town of the coming of "Little Old New York."

Managing Director Fred Miller obtained permission from the Clune interests in Los Angeles to build what is claimed to be the largest billboard ever made. An ordinary billboard is called a 24-sheet stand, while an extraordinary board will hold 28-sheets.

Mr. Miller wanted a bigger flash than that so he took three 28-sheet boards and made them into one, producing an 84-sheet stand, which reached half-way between Broadway and Spring St. on Ninth St. This monster billboard attracted much attention, because of its size, and undoubtedly did much toward publicizing the picture.

For the showing of "Little Old New York" at the Broadway-Strand theatre, Detroit, the management of that house carried out the historical spirit of the film in special costumes for its girl ushers. The dresses were modelled on those worn by the women in "Little Old New York," th eaction of which took place a century ago, and aroused a great deal of comment on the part of patrons at the Broadway-Strand.

Phil Gleichman's newspaper advertising for the showing of "Little Old New York" attracted much attention through the unique design of the ad and the type used. It was an imitation of an engraved invitation reading:

"Mr. Phil Gleichman takes extreme pleasure in announcing that he has been accorded the high honor of having his theatre—the Broadway-Strand—selected by the Cosmopolitan Corporation for the exclusive first Detroit showing of Marion Davies as a gay adorable masquerader, in the authentic, historical, romantic and quaint story of early Manhattan—'Little Old New York.' The engagement will begin next Sunday."

The lobby was decorated with the attractive "Little Old New York" posters with stills and photographic enlargements. The billing campaign was heavier than ordinary

Bookstore Window Display on "Call of the Wild"

When Manager George E. Williams put on "The Call of the Wild," at the Olympic theatre, Buffalo, he put over a great window display right in one of the big Main street windows of J. N. Adam & Co., a department store. The display attracted no end of attention and stood out like a house afire.

Cut-outs mounted on beaver board, a large frame, containing a scene from the picture, photographs from the film, a large center sign with the following inscription: "When You Feel 'The Call of the Wild,' we answer it with the Book. See the Picture all Week at the Olympic."

Mr. Williams also plastered the town with 24 sheets, built large cuts-outs from the top of the marque, dressed up his lobby and used large ads in the newspapers.

HOW THE LOBBY WAS DRESSED FOR "STEPHEN STEPS OUT" IN PITTSBURGH

The Olympic theatre, Pittsburgh, was given an attractive lobby display for "Stephen Steps Out" (Paramount), as shown here.

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NEW YORK CITY

AMERICAN SOCIETY OF COMPOSERS AUTHORS PUBLISHERS
AS CAP

Whatever YOU go by—in bookin' pictures—here's one safe, sure guide—PYRAMID'S trademark It's never been seen on a bloomer.

TAKEN by and large, MORE favorable reviews were given the PYRAMID PICTURES by the trade paper critics than were given the regular releases of any other producer.

——— *if that's what you go by!*

And MORE FAVORABLE reviews were given 'em by the critics of the New York newspapers than were given the regular releases of any other producer.

——— *if that's what you go by!*

Your BROTHER EXHIBITORS boosted 'em in their BOX-OFFICE REPORTS to the trade papers.

——— *if that's what you go by!*

They have box-office titles — and back of that REAL HONEST-TO-GOODNESS STORY VALUE. They're alive with the qualities YOUR FANS WANT — love, intrigue, drama, melodrama, thrills, action; why man, there isn't a dull moment in any of 'em!

And they're FINISHED PRODUCTIONS. Popular player names in their casts. Their directors are topnotchers; their art directors, too!

THEY'RE pictures well worth crowin' about — and we're goin' to tell you about 'em in succeeding advertisements. Each one individually!

QUEEN OF THE MOULIN ROUGE ▲ **HIS WIFE'S HUSBAND** ▲ **MY OLD KENTUCKY HOME**

They're worth playin'. They're NEW in towns in which they haven't been played. REMEMBER THAT! Your patrons may not have seen 'em! No swivel-chair admiral has set imaginary "million dollar exhibition values" on any of these pictures. You can book 'em at live and let live prices — and put the difference in the ol' sock.

PYRAMID PICTURES are BIG ENOUGH TO STAND ALONE. Our distributing arrangement provides that you can book 'em singly, without the necessity of buying other pictures. PYRAMID doesn't need a tie-up with so-called "million-dollar pictures;" and you don't have to buy 'em together with "weak sisters."

Man alive — what an opportunity! Tear off the coupon down in the corner, put your name and address on it, and mail it to SELZNICK DISTRIBUTING CORPORATION. They'll have their branch exchange nearest you give you information, prices and open dates.

Do that little thing RIGHT NOW!

PYRAMID PICTURES, Inc.

A. N. Smallwood, Pres.

150 WEST 34th STREET
NEW YORK CITY

SELZNICK DISTRIBUTING CORPORATION
729 SEVENTH AVE., NEW YORK CITY

Please have your branch manager give me information, prices and open dates on "WIFE IN NAME ONLY," "WHAT FOOLS MEN ARE," "WIVES," "THE DESERT CALLS," "QUEEN OF THE MOULIN ROUGE," "HIS WIFE'S HUSBAND," "MY OLD KENTUCKY HOME."

(Name) .....

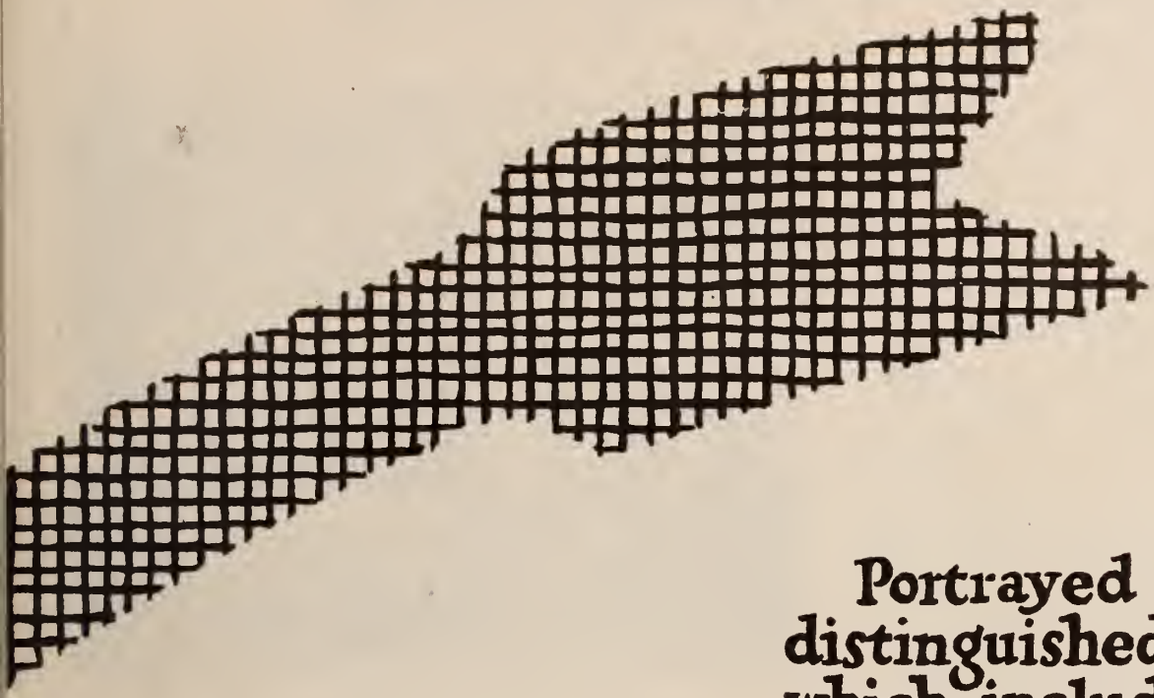
(Theatre) .....

(Town) .....

(State) .....

Pyramid Pictures, Inc.
presents

"WIFE IN NAME ONLY"



Portrayed by a distinguished cast which includes:

EDMUND LOWE	ARTHUR HOUSMAN
FLORENCE DIXON	ORA MAY JONES
MARY THURMAN	EDNA MAY SPOONER
TYRONE POWER	WILLIAM H. TOOKER

A realistic, convincing screen visualization of the famous novel by BERTHA M. CLAY
A story read and loved by millions It holds a sentimental appeal for three generations. It will play to capacity business in any house.

SELZNICK
DISTRIBUTING
CORPORATION

: : Picture Paragraphs : :

THE long controversy over a standard form of contract between the National Organization of Producers and Distributors and representatives of the Motion Picture Theatre Owners of America is recalled by the announcement of Carl Anderson of Anderson Pictures Corporation, handling the Theatre Owners Distributing Corporation presentation of "After the Ball," that his first picture and all succeeding pictures will be booked under the "Theatre Owners Standard Contract."

Such important questions as the ownership of accessories, cash deposits, right to cut out scenes of advertising or propaganda, requirements that the exhibitor must name the producer and distributor in his paid newspaper advertising, method of fixing play-dates and time limit for rejection of applications together with method of arbitration,—all of these important points were left unsettled by the National Organization of Producers and Distributors contract. In the new contract all of these points are said to have been overcome by their elimination or adjustment; and it is this "Theatre Owners Standard Contract" that Anderson Pictures will use beginning with its first release.

A USEFUL press book on "Roulette," the picturization of William MacHarg's popular story, which was published in Hearst's International Magazine, is now ready for distribution, according to L. F. Guimond, the Director of Advertising and Publicity for the Selznick Distributing Corporation.

THE announcement has met with approval that Metro would at once release Henry King's production of "The White Sister," in which Lillian Gish is starred.

C. M. Saunders, General Sales Manager of Metro, who has just returned from an extended tour of the leading cities, states that exhibitors everywhere with whom he talked have the greatest praise of Metro's move to nationally release "The White Sister" directly on the heels of the picture's long New York run and extended engagements in other cities at advanced prices.

"The enthusiasm expressed over 'The White Sister' indicates that it will prove at the box-office to be one of the year's biggest specials," said Mr. Saunders.

Conditions in exhibitor circles throughout the country point to a prosperous year, according to Mr. Saunders. Mr. Saunders interviewed many exhibitors on the trip, which covered all the Metro exchanges, and held conferences with district managers S. A. Shirley of the Chicago territory, W. C. Bachmeyer of Cincinnati, and H. Lustig of Los Angeles, as well as with branch managers A. H. Fischer of the Minneapolis Metro exchange, L. Bickel of Dallas, C. Werner of St. Louis, J. Elwell of Oklahoma City, Joseph Kelin of Cincinnati, C. E. Almy of Cleveland and S. McIntyre of Omaha.

FRANK LLOYD'S "Black Oxen" started its first run career as a First National picture early this month.

The effect of the tremendous advance interest in the story was felt at the box office on the opening day of each of the first runs, according to First National. At the Warfield Theatre in San Francisco it is stated without reservation that all previous house records were broken and it was necessary to hold the picture for a second week. At the Strand in New York, the picture drew capacity houses during the week commencing January 7th and was held over for a second week. According to L. O. Lukan of the Garrick in Duluth "Black Oxen" broke all records despite inclement weather and general business depression in that city. The same news of tremendous business during the run of this story of rejuvenation comes from Buffalo, Boston, St. Louis, Minneapolis, Dallas, Springfield, Ill., and other important centers.

Gloria Swanson in "The Humming Bird," A Sidney Olcott Production for Paramount.

Vitagraph sales force in Seattle. (Left to right): F. J. Becker, C. D. Beale, W. K. Beckwith, V. A. Whitcomb and Manager H. A. Black.

HENRY GINSBERG, Preferred Pictures' sales manager, has announced that an extensive bill posting campaign on "Maytime" will be inaugurated at once throughout Greater New York. "Maytime," which Gasnier directed, is adapted from Stanley Weyman's novel of old

THE Goldwyn Cosmopolitan exhibitors' press and service book for Cosmopolitan's historical romance, "Under the Red Robe," from Stanley Weyman's novel of old France, is now off the presses. It is a thing of beauty from its cover in red and black to the distinctive posters reproduced in color on its back pages. The 24-sheet is one of the most telling posters of any recent production.

The commanding figure of the great Cardinal dominates several of the advertising cuts, although the romantic leads are featured in the bigger advertisements and in most of the small ones.

The page devoted to exploitation should be one of unusual value to exhibitors.

ANOTHER one of Goldwyn Cosmopolitan's big yellow sheet exploitation supplements is just off the press. It is for Goldwyn's new Rupert Hughes picture on divorce, "Reno."

The introductory page carries quotations from the motion picture trade journals on these yellow supplements showing their value to the exhibitor.

Sketches of the members of the cast are given and instructions on how ti get the greatest flash in "Reno" from the use of the posters. Detailed directions for an attractive lobby display that will really draw people in to see the picture are given.

A COMPENDIUM of the seat-selling exploitation ideas to be embodied in "The Hoosier Schoolmaster" press book now in preparation by The Hodkinson Corporation indicates that exhibitors will be supplied with an unusual wealth of material to publicize their presentations of this picture.

Heading the list of stunts is a "Spelling Bee" inspired by an episode in the picture, in which it is proposed to divide audiences into opposing sides and conduct a Spelling Bee as in a school room.

A FINE exploitation tie-up, combining personal appearances withwith excellent showmanship, is being put over in Pennsylvania territory by Pauline Garon, featured in C. P. C. Film Sales Corporation features, and De De Luxe Film Corporation, the territorial franchise holders there of the C. B. C. product.

Miss Garon is giving entertainments via radio—singing, and making speeches, and is also making personal appearances in the best houses where "Forgive and Forget" and "The Marriage Market," in which she is featured, are playing.

BACKED by a tremendous advertising and publicity campaign, Harold Bell Wright's "When A Man's A Man," produced by Principal Pictures Corporation and distributed by First National, is soon to be released.

Mr. Wright's works, D. Appleton & Co. say, have been sold to 10,000,000 people. This same publishing house figures that five persons read every book sold; therefore 50,000,000 people have read the novels of Harold Bell Wright.

B. P. SCHULBERG'S screen version of "The Virginian", released recently by Preferred Pictures, has been chosen as the best picture of the month by Mabel McElliot, photoplay critic on the New York Daily News.

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On the Screen—*By Harriette Underhill*

Pauline Frederick and Tellegen, in 'Let Man Not Put Asunder,' Attract Throngs to Rialto

We have an idea that "Let Not Man Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Not Man Put Asunder" is a Vitagrapb picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—or, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for bim. Because of his wife's arrogant ways, be leaves her forever, but she has him chained to her chariot wbeels. so that he spends the remainder of his youth writing in a diary passages beginning: "Oh, my lost love." She loved him, too, so that her life was ruined, also; and she said, "The eyes of my heart have been stricken with blindness." And then went and married Lou Tellegen! And yet neither of these love-lorn people would take up the telephone and call tbe other.

Of course, in a case like that—if there be any such—man should not put asunder. Lou Tellegen plays Bick Lechmere and be, too, leaves his first wife because they cannot agree. She is a grand opera singer and she needs "the plaudits of the multitude"; and so they are divorced. But they, too, wander througb the world longing for each other.

Some people wondered if the Vitagrapb company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Grates

After Petrina Faneuil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to be married, for some reason or other. That was the part we objected to. It doesn't seem a bit decent for a man to say, sadly, "Well, Petrina, I 'spose we might as well get married; we're both lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor tbey must have had to laugh wben they called their sweethearts by their first names—"I love you, Petrina"; "Felecia, you are my adored one"; "Gentian, I cannot live witbout you," and "Emmy, I worship the ground you walk on."

Felecia is the woman who prefers grand opera to a husband's love and she is nicely played by Helena d'Algy. We shan't tell you how the story ends and you never, never would guess.

Populace Clamors for Seats

By thus withholding this bit of information we are doing tbe Rialto Theater no service. For it will be necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Not Man Put Asunder" is so popular with those who haven't seen it that there is a gallant 600 waiting to enter.

The production was made by J. Stuart Blackton and adapted from Basil King's novel. The two stars are fine, if you like them.

There is an amusing Earl Hurd cartoon called "Pen and Ink Vaudeville." Irving and Jack Kaufman, two plump "boys," who seemed to be known to most of the spectators, sang "Linger a Wbile" and "Deedle-Dum-Dum." Then, after that, they bad a couple of encores.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.

Court, Enjoining Police, Holds Slot Devices Legal

No Element of Chance, Says Appellate Division, Forbidding

Lady Diana to Appear In "Miracle" To-night

First Glimpse of Vollmoeller Play To Be Had at Century Theater

...seems to-night at the

AMERICA'S FOR

WINTER GARDEN B'way Etc
Matinees TO-DAY, Thurs.
New York's Greatest Revue. TOPICS
Introducing ALICE DEL

BROADHURST 44th, W. of B'way Mats. Thurs
RICHARD BENNE
in THE DANC

WM. HODGE in
DR. FRANK CRANE
"'For All of Us' is a very remarkable example of the new trend of the theatre. It is"
HENRY FORD Sa
"The best play I have ev
AMBASSADOR THEATRE, Broadway.
Matinees To-morrow & Satur

THE SELWYNS Pres
TIMES SQ. West 42 St.
Mats. Wed. & Sat.
ANDRE Charlot's
Revue of 1924
with Beatrice Little
Gertrude Lawrence
and
Jack Buchanan
The Revue Intimate
ELTI
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with Vic
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A. E.
Ask

GREENWICH VILLAGE Th.. 4 St. & Mats. Thur
ROSEANNE wi

APOLLO, W. 42 St. Evgs. 8:30. Ma
MADGE KENNEDY
with W C. Fields in
P
5th Month—Biggest Musical Comed

PLYMOUTH 45th St., W. of Mats. THURS.
"THE BEST AMERICAN
THE SEASON."—Heywood
THE POTT
ALL ABOUT THE FOLKS

Arthur Hamme
WILDFLO
2ND SEASON with EDIT
CASINO B'way and 39th Matinees TOM'W

NATIONAL Thea., 41 St., W Mats. THURS
"THE GREATEST LIVING ACTOR."—J. Ranken Tow

Regional News from Correspondents

Albany

THERE have been a couple of important changes along Film Row during the past week, and at least two more are slated for the next few days. At the Fox exchange, E. E. Lowe has left for Buffalo, to become assistant manager of the office in that city. Mr. Lowe came to Albany on August 1, 1920, as a booker in the Fox exchange, and later on became a road salesman before being promoted to assistant manager. His home is in Buffalo. He will be succeeded here by Thomas J. O'Connor, of Worcester, Mass.

Alec Weiseman, handling United Artists in this territory, a former manager of the American Releasing exchange in Albany, will soon be located in Mexico City, looking after the affairs of the same company in Mexico and Central America.

The son of Uly Hill, managing director of the Mark Strand and Troy theatres, is recovering in one of the Albany hospitals from a recent operation.

The merchants of Albany are welcoming the symphony concerts given on Saturday mornings at frequent intervals at the Mark Strand theatre in Albany. The concerts are attracting large numbers from nearby places. The theatre is jammed at each of the concerts and the patronesses include the elite of the Capital District.

Abe Stone, who recently sold his theatre in Schenectady, is helping out the new owners for a couple of weeks or so and doing their booking.

A delayed but much welcomed gift came the past week to the two salesmen in the First National exchange here, each of whom received brief cases from Alec Herman, the genial manager of the exchange.

A pair of diamond set gold cuff links was presented on New Year's Eve to William Shirley, manager of the State and Strand theatres in Schenectady, by the employees. There were speeches by Mayor William Campbell, John Sauerborn, as well as Mr. Shirley.

Women of Albany have now directed a campaign against obnoxious posters on the billboards of that city. The exhibitors are watching their posters with a careful eye these days, but if anything comes from the campaign, it will probably be centered on the burlesque house rather than any of the picture theatres.

According to exhibitors, the vote on the Bok peace award is generally in the affirmative. This has been particularly true in Schenectady.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Frank Hopkins, manager of the Universal exchange in Albany, left last Thursday night for Chicago, to attend a gathering of the Universal branch managers in that city.

Vic Bendell, manager for Hodkinson in this territory, doesn't say so, but he must use an alarm clock in getting up mornings. At 8 o'clock the other morning, he was screening a picture in the neighboring city of Troy and at midnight the same day was doing the same thing in this city.

Miss Ella Rourke, cashier at the First National exchange, entertained the young woman of that branch at her home the other night, with a party given in honor of Miss Mary Rooney, a stenographer in the First National, who left Saturday for Pittsburg, where she will reside. On Wednesday night, Miss Dorothy Glockner, handling the sales control, in the same exchange, entertained the young women of the office.

Michael Freedman, who recently took over the Albany in Schenectady, is doing exceptionally well. He is planning to increase his orchestra, which now numbers six pieces. Mr. Freedman intends to do exploitation on pictures which will warrant such.

R. V. Erk, of Ilion, was in Schenectady the past week.

A boy of thirteen, who did not give his name, picked up a dollar bill the other day in the Albany theatre in Schenectady, brought it to the box office and never mentioned a possible reward.

In order to handle Sunday night business, Frank Breymaier, manager of the Barcli, in Schenectady, has leased the VanCurler, a block or so away, at which the same picture will be presented as at the Barcli on Sunday nights. The VanCurler is given over to road shows and burlesque and has been dark Sunday nights. It is believed that this will do away with long waiting lines in front of the Barcli and the probable loss of some business from those who do not care to wait.

Two fireplaces with heaters have been placed in the lobby of the Albany theatre in Schenectady, and add much to the attractiveness as well as the comfort of the popular house.

The other night "That Boy of Mine" was shown at the Strand in Schenectady, where Edward Walsh is employed as an electrician. Henry B. Walthall, stars in the picture. When Mr. Walsh returned home that night, he rummaged around some old theatrical pictures of associates of a quarter of a century ago, and discovered one which Mr. Walthall had presented him just twenty-five years ago when the two were with a repertoire company playing the small towns.

As the owner and manager of the Crescent theatre in Schenectady, Janet Noon is making two things—success and money. Miss Noon has handled the house for eight years past and nightly plays to large crowds. Miss Noon gives eight or nine reels of entertainment for ten cents. Some of the other houses are rather inclined to overdo matters by giving anywhere from eighteen to twenty reels for the same price, but Miss Noon manages to more than hold her own by being personally on the job and at all times looking after the comfort and convenience of her patrons, besides furnishing pictures that entertain.

Following a trip to Gloversville, Harry Seed, manager of the F.B.O. exchange, in Albany, was downed by an attack of the grippe and confined to his bed at the Hotel Ten Eyck.

Robert Bendell, manager of the Selznick office in Albany, was in New York the past week attending the premiere of "Woman to Woman" at the Ritz.

W. W. Farley, head of the Farash Theatre Corporation, operating houses in Albany and Schenectady, spent a portion of the past week in New York city.

Looking up some of his former associates, George W. Lansing, one time owner of the Irving in Catskill, but who is now in the electrical business, dropped in at several of the exchanges along Film Row the past week.

Sidney Sampson, connected with the Bond exchange in Buffalo, was in town during the week.

Everyone who attended the dinner tendered by the bowling team from the American theatre, in Troy, to its opponents from the Troy theatre, the other night, reported a wonderful time. The affair got under way at 11.30 o'clock, and there were many present from Albany.

Lieutenant-Governor George R. Lunn was at the Strand in Schenectady the other night, watching the showing of "That Boy of Mine." The Lieutenant-Governor is a great friend of William Shirley's and is seen frequently at either the Strand or State theatres.

The operators' union in Schenectady last week presented Fred Smith, recently operated upon, with one hundred dollars in gold. Mr. Smith also received $55 from the Albany Film Club, while William Shirley collected another $90.

There will be a benefit show at the Strand theatre in Carthage on January 23 and 24 for the villgae fire department. "The Midnight Alarm" will be used. The new theatre in Norflok, N. Y., will be known as "The Empress." Earl Pfannbecker has been promoted from shipper to assistant booker at the Fox exchange in Albany.

According to a report in Albany, Bob Landry, of Ogdensburg, who now controls four houses along the northern border, is looking for another theatre in that part of the state.

Charles Henschel, of New York, district manager for Pathe, was in town during the past week, as was also Harry Buxbaum, now associated with First National.

Charles Goetz, connected with Dependable Pictures, dropped in and called on old friends in town this week, including Oscar Perrin, of the Leland.

Florence C. Doran, stenographer at the Capitol theatre in Albany, died the past week as the result of injuries sustained in an automobile accident in Schenectady.

Harris Lumberg, of Niagara Falls, and Nathan Robbins, of Utica, are said to be negotiating for the lease of a site at Niagara Falls for the erection of a 3,000-seat motion picture theatre.

What is probably the youngest motion picture theatre owner in the state is located in Hudson, where Edward Hochstim, 23 years of age, is rapidly making a name for himself by the splendid showmanship at the Star theatre. Mr. Hochstim previously served as a salesman for Pathe, Hodkinson and Associated Exhibitors. His house is a 373-seat affair, the pictures changing three times a week, with a ten and twenty cent admission prevailing in the afternoon and a fifteen and twenty-five cent price ruling at night.

Phil Markell, who runs the Atlas in Adams, Mass., accompanied by his cousin George, owner of the Strand, in Pittsfield, Mass., were along Film Row last week booking up pictures for the weeks to come.

Ruth Clifford, in the Universal production, "The Whispered Name"

COSTUMES FOR HIRE Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Chicago

C B. SAWYER, of Kankakee, Illinois, representative to the State Legislature, from the 20th senatorial district, has been elected a member of the board of directors of the Midwest Theatres, Inc. Mr. Sawyer is president of the Kankakee County Title & Trust Company and vice-president of the Majestic Amusement Company, which recently sold a substantial interest to the Midwest Theatres, Inc. Mr. Sawyer will take an active part in the management of the theatres.

A large picture theatre is being planned to occupy the site at 3308-24 S. State Street, title to which has just been obtained by the States Holding Corporation. The conveyance was made by George Paul and Samuel Stone, owners of the States Theatre at 35th and State, who will be the leading factors in the development of the proposed big movie house. The State Street frontage of the property will be improved with a two story building containing a forty foot entrance to the theatre and stores on the first floor with offices above. The lobby will extend back seventy feet to the main auditorium, which will have a capacity of 2800 seats. Tentative plans prepared by Architects Oman and Lilienthal, show a one floor theatre with no balcony, with a fully equipped stage forty feet deep. It is said that work will begin early in the spring and the cost of the structure will be close to $75,000. A contest to select a proper name for the house is planned.

Irving Mandel, of Security Pictures, 808 S. Wabash Avenue, has become a member of the Chicago Film Board of Trade.

Harris P. Wolfberg, of Universal, has been made district manager with jurisdiction over the Chicago office, Manager Roy Alexander; Milwaukee office, Manager Levine; and Minneapolis office, Manager Maurice Chase.

Leo and Harry Brunhild, of the firm of Brunhild & Young, which operate a chain of four theatres and also have other extensive business interests, were to leave for New York on January 17th, where they will board the Steamship Orca for a month's cruise in south and central American waters. The big liner will touch at several ports in the West Indies, South America and the Isthmus of Panama, including in its itinerary, many of the most interesting cities in the American tropic. On the return of the Brunhild brothers, Nicholas Young, of this firm, expects to leave for Florida for an extended vacation.

John G. Burch, now celebrating his twentieth consecutive year as a house manager for Jones, Linick & Schaefer, has resigned his position of manager at McVicker's Theatre, a berth which he has held since the purchase of that playhouse in 1913 by his firm, to accept the management of the Woods Theatre, which has but recently come under the domination of Jones, Linick & Schaefer. When the firm built the first outlying vaudeville and picture theatre, the Wilson Avenue, in a district surrounded by brush and vacant lots but now in the heart of the North Shore business world, Mr. Burch went out to the end of the elevated line and took over the management. Then, when the Willard Theatre, on the far south side, Fifty-first street to be exact, was built, Mr. Burch was transferred there. Again they built a theatre, the Comedy, over on North Avenue and he moved into that house as resident manager. Then came McVicker's and, if memory serves us right, only Lou Houseman or Harry Ridings can point to a longer consecutive occupation as a loop manager. Mr. Burch will assume his new duties upon the re-opening of the Woods Theatre, Saturday, January 19th, at which time "The Courtship of Miles Standish," starts its run at the Woods.

The Star Theatre at Griggsville, Illinois, is now being operated by Joe Wade, who recently purchased this house from James E. Craft.

Few picture houses have their own poster artist, one of them being the Stratford Theatre, which now has Don Ulsh on its staff in this capacity. Mr. Ulsh also is connected with the Action Film Company and handles other publicity work.

Sam Silverberg, who for the past eight years has been connected with the American Film Company, of this city, as manager, has resigned. Mr. Silverberg, it is understood, expects to continue in the film business and will announce his future connections shortly.

Jimmie Coston's many friends are glad to see him back on the job again full of the old time pep. Mr. Coston was operated on recently but has fully recovered.

David H. Barry, proprietor of the Midway Dancing Gardens at E. 60th Street and Cottage Grove Avenue, was dismissed in the Englewood Court last week on a charge of violating the city ordinance by showing the Dempsey-Gibbons fight pictures on November 26th. Barry produced an injunction issued by Judge Harry Fisher, prohibiting the police from interfering with the showing and Judge Schwaba ordered him dismissed.

St. Louis

HEZEKIAH HIGHFILL plans to erect a $75,000 motion picture theatre and business structure on West Street, Blytheville, Ark. He recently purchased the ground for the building and has had plans drawn. Construction work will get under way shortly.

Alderman Samuel Wimer of the Twenty-seventh Ward, St. Louis, who has introduced more freak and unpopular bills than all the other twenty-seven members of that board on January 11, presented a measure to the aldermen providing for a tax of one mill on each 50-cent theatre admission ticket.

Wimer proposed that a special tax committee recently appointed draw up the details of his tax bill. His suggestion met no opposition, the committee to consider his proposal at a special public hearing to which managers and owners of theaters and others interested will be invited.

The special tax would apply to motion picture houses as well as to dramatic, vaudeville and burlesque theatres.

Melville Stoltz who resigned as resident manager of the American Theatre in St. Louis in 1921 has has been appointed manager of the Odeon Theatre, St. Louis. Stoltz has been connected with the business end of the stage for more than thirty years. He came to St. Louis in 1910 as manager of the Garrick Theatre. He later had charge of the Shubert Theatre but moved over to the American in 1918 when the Erlanger interests took that house. No change in the policy of the Odeon is contemplated. It is occasionally used fir sperial motiin picture showings.

Billy Sohm, owner-manager of the Belasco Theatre, Quincy, Ill., called at F. B. O. during the past week and gladdened Tom McKean by purchasing the F. B. O. product 100 per cent.

Mr. and Mrs. I. W. Rodgers of Poplar Bluff and Cairo, Ill., were forced to curtail a film purchasing expedition when Rodgers was taken suddenly ill with an attack of acute indigestion. He has recovered.

The Sixth annual ball of the Film Exchange Employees will be given at Areadia Dance Hall, Olive street near Grand boulevard on the evening of January 23. The committee in charge promised that this year's affair will far surpass any that have been held in the past. The local film colony is expected to be represented 100 per cent at Arcadia on that night.

On January 27 the managers if the St. Louis film exchanges will be hosts to the film salesmen operating in and out of St. Louis at a banquet.

Tom McKean of F. B. O. is back from a trip to Memphis, Tenn., and other points South. While there he gave a special screening of Lullaby for the benefit of exhibitors in the Memphis territory.

Out-of-town exhibitors seen along Picture Row during the week included: Billy Sohm, Belasco, Quincy, Ill.; W. P. Cuff, Strand, nibal, Mo.; Bob Cluster of Johnston City and Belleville; John Marlowe Chillicothe, Mo.; C. E. Lilly, Hanof Herrin, Ill.

Joe Hewitt of Robinson, Ill., took his wife home from St. John's Hospital, St. Louis, last Thursday. Mrs. Hewitt is rapidly recovering her health.

Roy Dickson of the Selznick Distributing Corporation during the week visited Springfield, Hannibal and Quincy. He brought back some nice contracts.

Barney Rosenthal of Universal has departed for Chicago to attend an important sales conference.

Jack Weil of Goldwyn called on many of the Illinois towns adjacent to St. Louis during the week.

Charley Gregg is now faking Southern Missouri for the local Hodkinson exchange while J. F. Duthrie is looking after the Indiana, Tennessee and Kentucky territory.

Bob Werth of Metro returned Saturday from a very successful road trip. He reports an ever increasing demand for "Scaramouche" and "The White Sister."
It probably will be given at the Elks Club.

The local Metro office has installed a balcony that should prove very valuable in relieving the crowded condition of the exchange. When the improvements are finished Charley Werner, manager, plans to celebrate with a banquet for the exchange organization.

Mrs. Hurley B. Gould of the Phoenix Theatre, Lawrenceville, Ill., re-opened on January 11. On the night of Saturday, January 5 fire, presumably due to an overheated stove, destroyed the theatre's stage scenery, screen and organ. The necessary repairs were rushed so that the house could re-open with the least possible delay.

Claude McKean head of the education department of the local Fox exchange visited Effingham, Ill., and vicinity during the week.

"Let Not Man Put Asunder"
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Estelle Taylor, as Mary Queen of Scots in Mary Pickford's "Dorothy Vernon of Haddon Hall."

Salt Lake City

MANAGER George L. Cloward held a pre-view of the Metro feature "Scaramouche" at the Pantages theatre after the regular performance. Manager Eddie Diamond of the theatre and a few guests attended the screening. Favorable comments were made upon the production. Manager Cloward has arranged to hold the premiere of this picture and also "The White Sister" for the State of Montana at the Broadway Theatre at Butte, Sunday the thirteenth. The screening will be in the afternoon and evening. Elaborate preparations have been made, and the affair will be invitational. The event will be through the courtesy of Merle Davis, of the Ansonia Amusement Co., of Butte. Later at the Liberty Theatre at Great Falls, and the Babcock Theatre at Billings, Montana, other screening will be held through the courtesy of Will Steege, and E. O'Keefe, manager of the Liberty and Babcock Theatres respectively.

Manager C. H. Messenger of the local Educational exchange is expecting C. J. Duer, salesman for this company between Denver and Salt Lake, here next Saturday to take the Idaho territory in the interest of the new product of the Educational program. Messenger expects to make the trip later.

The new Capitol Theatre at Pocatello, Idaho, opened January 1. The Capitol is the last word in movie palaces, and is owned by N. B. Grossman, who also operates the Rex and American Theatres in Pocatello.

Bradley S. Fish, Western Division Manager of Vitagraph, stopped off in Salt Lake City, on his way back to his San Francisco headquarters after a visit of two weeks to the Denver exchange.

R. S. Stackhouse, manager of the Vitagraph exchange, announces the addition of Charles Knickerbocker to his selling force. Knickerbocker is well known in this city and territory, and has many friends through his former associations here. Knickerbocker will cover the territory in general. Stackhouse will take a swing through the territory next week.

Manager Schlaefer of the Universal exchange at Seattle; Manager Henely of Portland, Frazier, of Butte, and Les Weir, special representative for Universal, arrived in Salt Lake on their way to the sales convention at Chicago for all branch managers of the Universal Company. They were joined here by Milton Cohen, manager of the exchange in this city. The date of the convention is January 11-14.

William C. Gehring, local manager for Fox has gone on a trip to the Idaho territory, where he will join J. P. Shea, salesman for that state, and together they will make the key centers in the interest of the features on the Fox program.

Ben Winzeler, who operates the Liberty Theatre at Tremonton, Utah, was in this city a few days this week calling at the various exchanges and lining up new contracts. J. A. Jenks, proprietor of the Star Theatre at Lyman, Wyoming, was also a visitor on film row this week.

Canada

THE Piccadilly Theatre, Yonge street, Toronto, operated by the Allens as the home of British features in the Ontario Caiptal, was the scene of a fire on January 10 when firemen broke into the building and rescued Edwin Smith, the caretaker, his wife and four children, from an upper floor. Most of the damage was done by the very dense smoke as the flames were confined to one of the rooms on the second floor of the theatre front. The fire occurred at 6 A. M. and the theatre did not miss a performance.

The Film Exchange Girls Association of Winnipeg, Manitoba, staged a highly successful dance and carnival at the Roseland Gardens, Winnipeg, on January 15, dancing and the presentations of various acts from theatres being enjoyed until a late hour. Those in charge consisted of committees which were headed by Miss E. Penchil of the Excelsior Exchange and S. Schwartz of the Starland Theatre. This was the second social evening to be conducted by the exchange women.

The Imperial Theatre, Montreal, owned by E. F. Albee and managed by Howard Conover, played a special English production, "The Prodigal Son," during the week of January 6, which had been booked from Dominion Films, Limited, Montreal.

Charlie Querrie, the popular and noted manager of the Palace Theatre, Danforth Avenue, Toronto, one of the new suburban houses of the Famous Players Canadian Corp., was elected president of the Danforth Business Men's Association at its annual meeting on January 10. Manager Querrie, who has been with Famous Players for a number of years, has taken keen interest in community activities and is also in charge of the St. Patrick's hockey team, the big Toronto professional club, having been one of Canada's most famous athletes himself in his day — only a few years ago, too. The next meeting of the Danforth association is being held in the form of a luncheon on January 22 when Mayor Hiltz of Toronto is occupying the chair.

First National Exhibitors in Canada announced last week that 62 exhibitors in the Dominion had been added to the new accounts of First National exchanges at Toronto, Montreal, Winnipeg and St. John during the last three months of 1923, 26 of these being in the Toronto territory. All these were practically independent exhibitors owning or controlling their own houses and were in addition to managers who had been previously doing business with First National.

Clair Hague of Toronto, Canadian manager for Universal, attended the gathering of Universal officials at Chicago, Ill., on January 11. Before leaving Toronto, Mr. Hague arranged to have the Toronto Daily Star broadcast the music for "The Hunchback of Notre Dame," as rendered by the orchestra of the Tivoli Theatre, Toronto, where the Universal special is now playing. Special arrangements were made under the direction of Mr. Hague to have the broadcasted program received at the Congress Hotel, Chicago, during the banquet there. The Toronto Tivoli orchestra conductor in Enrico del Greco.

Kansas City

THE Newman theatre organization of Kansas City, headed by Frank L. Newman, owner of the Newman, and Royal theatres, had a big birthday party at the Hotel Muehlebach, a party that brought forth half-column stories in the newspapers the next morning. Everyone from the boss, Mr. Newman, down to the ticket punchers made merry. Mr. Newman's entrenchment behind a pink birthday cake did not save him from prosecution or persecution before a heavily-whiskered judge, believed to be none other than Milton H. Feld, managing director of the Newman. There also was a rousing cheer for Mrs. Newman, who, it is said has been in the Newman organization twenty years and has not asked for a raise.

The Idle Hour theatre long a downtown landmark in Kansas City, soon will be a mass of debris. The building which houses the theatre at Twelfth street and Grand avenue, has been purchased by a large clothing company and is being razed to make way for a larger structure. The Idle Hour was the first house in Kansas City to use Charles Chaplin pictures.

The stock of Herman S. Gould in the Dunbar Amusement Company has been sold to C. W. Hunt, formerly of Higginsville, Mo.

A number of changes in personnel of Kansas City exchanges have occurred the last week. C. V. Hess, formerly with Paramount, now is selling Goldwyn product, while Sam Stell, formerly witih Fox and Associated Producers, has been selected as city salesman for Universal, replacing W. P. Bernfield, who resigned. Jerry Curran, formerly with United Artists, now is with the First National exchange. The Metro office, having acquired "The White Sister" and "Scaramouche," already released, has created a new post for the handling of the productions, Sid Haldeman being placed in charge as sales manager, A. H. McLaughlin has been made branch manager, taking over Mr. Haldeman's former duties.

"Cleve" Adams, F. B. O. district manager, has been visiting old friends in Kansas City the last week. He formerly was district manager for Universal.

Thomas Clark, new owner of the Electric theatre, Maryville, Mo., left Kansas City the other day with a bulging pocket of contracts, apparently bent on entering the film business. He is a newcomer in the industry.

The date of the M. P. T. O. Western Missouri convention, to be held in Kansas City this month, still is undertermined. It probably will be the last week of the month. It is expected that the organization will merge with the Kansas City Division of the M. P. T. O. A. at the convention.

S. W. Miller of the Educational exchange at Kansas City departed for the territory the other day to take his first handshake with Missouri and Kansas exhibitors.

Sam Blair, special representative for United Artists, is in Kansas City this week in connection with Charles Chaplin's production, "A Woman of Paris," which is showing at the Liberty theatre.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
with
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Central Penn.

ANNOUNCEMENT is made that a new theatre, with a seating capacity of 1,000, will be erected at High and Charlotte streets, Pottstown, by the firm of Bennethum & Snyder, who now have theatres in Philadelphia, York and Reading. Tenants of the buildings now on the site that the theatre will occupy have been notified to vacate March 1, and work on the new building will be started early in the Spring, with the expectation of completing it by next Christmas.

Local No. 318, Motion Picture Machine Projectionists of Harrisburg, elected and installed officers at the January meeting. The officers are: President, Maurice Caldwell; vice-president, H. W. Fornwalt; recording secretary, L. J. Katz; financial secretary, Charles J. Jones; business representative, E. Z. Yost; delegate to international convention, L. J. Katz; publicity representative, P. F. Paterson. The retiring president, H. W. Smith, was presented with a gift from the members as a token of their appreciation of his services. Preparation for the third annaul "movie" ball to be held in February, were started. The organization hopes to present new and novel entertainment features. The exact date for the ball will be announced soon.

Grace Methodist Episcopal Church, the largest church of that denomination in Harrisburg, has just installed modern motion picture apparatus and has begun a series of weekly exhibitions to which no admittance is charged but at which a silver offering is lifted. The second of the series was shown on Monday evening, January 14, consisting of the film version of "Black Beauty," and several travelog reels. "The Tale of Two Cities" was shown at the first of the series. Professor George F. Austen presides at the organ during these exhibitions.

Prompt action of the Reily fire company prevented a serious spread of flames when a chimney caught fire in the New Rialto theatre, Third and Harris streets, Harrisburg, on the afternoon of January 8. There was no performance going on at the time.

Harry E. Fahrbach has resigned his post as leader of the Reading Symphony Orchestra to become conductor of the large orchestra of the Colonial Theatre in that city, controlled by Carr & Schad.

A new curtain, stage settings and other paraphernalia have just been installed by the Chamerlain Amusement Company in the Victoria Theatre, Danville, which the company operates. Also a new sign has been placed on the outside of the building.

The Kiwanis Club, of Sunbury, has elected J. M. Blanchard, prominent theatre man of the place, as a member of the club's board of directors.

A prize of $10 was offered by C. Floyd Hopkins, representative of the Wilmer & Vincent theatres in Harrisburg, to the high school boy or girl who submits the best essay on the early Virginia colonists of "Jamestown," after seeing the film play at the Victoria Theatre during the week of January 14. This is one of the Chronicles of America series of films produced by the Yale Press, and which is being displayed at the Victoria.

The State Highway Department of Pennsylvania on January 10 ordered its division and district engineers throughout the state to tear down all theatrical or other billboards illegally placed within the limits of the highways. While the average width of the improved highways in Pennsylvania is 16 to 18 feet, the legal limits of the roads run from 30 to 70 or more feet.

William J. Kupper, formerly manager of the Pittsburgh Exchange of Fox Film Corporation now is assistant to Richard A. White, General Sales Manager. Harry E. Nichols, who has been city salesman in Pittsburgh for several years, has been appointed manager of that exchange. G. K. Rudolph has been appointed manager of the Buffalo office in the absence of Clayton P. Sheehan who is making a trip through Europe in the interests of Fox Film Corporation.

Seattle

AFTER a three-day sales conference in the Seattle office, Manager H. A. Black's Vitagraph salesmen left this city early in January to start intensive campaigns in their respective territories. Those who came into this city for the conference included V. A. Whitcomb, Oregon salesman; C. D. Beale, Portland representative; F. J. Becker, salesman in Eastern Washington and Montana; and W. K. Beckwith, head of the Seattle and Western Washington territory. Mr. Black himself expected to get into the territory for a number of days after starting things off satisfactorily in his office here.

J. A. Gage, manager of the Educational Films exchange, was scheduled to leave the city on a sales trip that would take him to Walla Walla, Spokane, Portland and other smaller key towns in the territory. Shortly before leaving here he was undecided as to whether or not to include Missoula and other Montana cities in his itinerary, and was waiting for word from Wallace Rucker, Educational salesman, before making a definite decision. Mr. Rucker left here last week on an extended tour into Oregon.

"Dorothy Dalton" who will appear in "The Lone Wolf" for Associated Exhibitors

After a stay of three weeks in the Oregon territory, Paul R. Aust, manager of the Selznick office, and Ed. A. Lamb, Selznick salesmen, have returned to the local exchange. After a few days here, Mr. Lamb was scheduled to make a short trip to Spokane, and upon his return Mr. Aust was to leave for Portland again.

The Goldwyn-Cosmopolitan salesmen in the Washington territory convened in this city last week for a general sales meeting with Manager Seth D. Perkins, and after a few days here were again making ready to take to the road. "Butch" Wingham was elected to cover the Western Washington territory and the Eastern part of the state was to be covered by Louis Amacher, formerly manager of the American Releasing Corporation office here. Chris Dale will act as representative between Cle Elm and Wenatchee, covering especially the Yakima and valley territory. Mr. Perkins was scheduled to leave here shortly, also, on his own tour of the territory's key cities.

George P. Endert, manager of the Famous Players exchange, and G. name of the Tinshop Theatre.
M. West, sales manager for that office, have both been out of the city for the last several days on business trips. Mr. Endert has been confining his activities to the Spokane and Eastern Washington territory, while Mr. West has spent a number of days in the Grays Harbor country, in and around Aberdeen, and Hoquiam.

R. C. Hill, manager of the Hodkinson office, left recently on a sales drive into the key points of the Washington and Oregon territory, and expected to be gone from ten days to two weeks. On the trip he was expected to spend a number of days in Spokane and Portland, and divide the rest of his time among the smaller cities on his route.

Jack Lannon, of the Greater Features Company, has returned to his office after a trip to Spokane that kept him away for practically a week, and now intends to remain in this city, working with his partner, J. L. Sheffield, on a new sales campaign to begin within the next few weeks.

Among the visitors seldom seen in Film Row, who paid the city a visit last week, was L. Diamond, owner and manager of the Arcade Theatre in Astoria, Oregon.

Information received at one of the film exchanges this week was to the effect that Toby Oliver, Oregon suburban exhibitor, was making plans for the construction of a new suburban house at Tillamook, Oregon, which would go under the

A. Bloom, assistant manager of the Universal exchange, has just returned from a short road trip into the Western Washington territory.

W. E. Bowman, manager of the Ray Theatre in Olympia, and partner of E. A. Zabel, manager of the Rex Theatre in that city, spent a few days in this city recently, during which time he announced plans for the construction of a $150,000 picture house in the state capital. Mr. Zebel recently passed through here on his return from Corvallis, Oregon, where he inspected the recently built Whiteside Theatre, which will serve as a model for the new Olympia house. Ground for the theatre was to be broken late this month, according to present plans.

Ethel Shannon, who will have one of the principal roles in Preferred's "Breath of Scandal"

Fire which broke out in the early morning, from an unknown origin, last week totally destroyed the Page Theatre, at Medford, Oregon, according to information received here. Loss to the building and property was estimated at $100,000. Amos H. Willett, prominent Medford business man, was killed by falling debris in the blaze, and Roy Elliott, fire chief, sustained grave injuries while fighting the flames.

"Let Not Man Put Asunder"
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Cincinnati

G. KNOX Maddow, special representative for Famous Players was a visitor at the Cincinnati Exchange for several days.

M. A. Milligan, local manager for Paramount, is in New York attending the Famous Players managers convention.

Irene Leak, a member of the local Famous Players office force, entertained the rest of her colleagues at her home 1820 Madison Ave., Covington, Ky., on Tuesday, January 15th.

Another visitor at the Paramount offices was Gene Custer, a member of the Pittsburgh sales force.

James V. Allen, has been appointed branch manager for Warner Bros. in Cincinnati to succeed Clay Brhem. Allen was formerly connected with the same firm in Detroit.

James Holden, local Universal manager has been attending the managers' convention held by Universal in Chicago.

Two welcome visitors at the Goldwyn exchange the past week were Eddie Bonns, chief exploiteer for the company and J. H. Koerpel, Division manager.

Wm. F. Bugie, one of the best known film salesmen traveling out of Cincinnati's film row, has transferred his partfolio to the local F. B. O. offices and will have complete charge of Columbus, O.

Ralph Kinsler, for many years connected with F. B. O. has been made assistant branch manager and office manager by Manager Booth. Ralph is city salesman for the company.

E. E. Byrne, manager of the Columbia Theater, Athens, Ohio, spent several days around the film buildings buying attractions for his house.

Paul Banker of the Mirror Theater, Dayton, Ohio, while in the city last week booked several large features for an early showing.

Jack Tierney, better known as "The Ky. Colonel" of the film industry and carrying F. B. O. products in his sample case, reports that the territory which he travels, namely the Kentucky Mountain section has completely dried up as far as real moonshine is concerned but instead the natives are attending the movie houses for recreation, the consequence being that several new houses are under construction.

J. W. Duncan of Hillsborough, Ohio, has purchased tow out of the three theaters that the town possesses namely the Forum and Palace. It is Duncan's intention to improve these two houses and run only the latest pictures obtainable.

Another visitor on Film Row was Charles Teeters, manager of the Leesburg Theater of Leesburg, Ohio.

Cleveland

JACK KUHN is back at his desk again at Loew's Ohio Theatres, after four weeks' illness.

C. R. N. Morris, veteran film man in Ohio, passed away last Saturday at his home in Cleveland, following a long illness. Morris was one of the first men in the film business in this state. He sold film for the largest distributors. At various times he managed prominent picture theatres in the territory. His last connection was as house manager for Reade's Hippodrome.

L. B. Cool, manager of the Feiber-Shea houses in Akron, Canton and Youngstown was in and around the film exchanges last week. A. J. Buck, manager of the Colonial theatre, Foster, was in town and visited the film exchanges last week.

Lemotto Smith, of the Columbia theatre, Alliance and the Hippodrome and Opera House at Warren and F. A. Kelly of the Lincoln, Massilon, were both around the Film Exchange Bldg. last week, booking up for the month. Both of these prominent exhibitors say that business has picked up fast since the Christmas slump.

Edwin F. Allman, who manages the Pike theatre, Dover, spent several days visiting with the film boys last week and booking pictures.

H. A. Bandy, central division manager for First National, is making his first trip of the year, to all of his exchanges. He'll be gone about two weeks, with probably a stop-over of a day on his way to Pittsburgh.

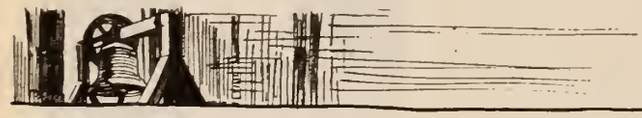
Frank Drew, Fox exchange manager, had a full house last Wednesday when he staged a screening of "This Freedom," in the exchange screen room. Exhibitors from all parts of the territory came in for the event. And the Cleveland Cinema Club was there 100% strong. They were all tremendously enthusiastic over the picture and gave it their complete endorsement.

R. G. Wykoff, of the New York Box office, spent the week in the Cleveland Fox exchange. Wykoff is makeing an inspection tour around the country.

Lee Chapman of Security Pictures Company, one of the local independent distributors has started the year with an expansion policy. He has added Joe Leffler to his sales forces, to take care of pictures in Cleveland. Leffler was previously with the local Hodkinson exchange as booker and city salesman.

J. S. Jossey, president of Progress Pictures Company is back from New York, where he bought a number of pictures for distribution in Ohio.

H. M. Herbel, Universal division manager, and Harry Brown, manager of the local exchange, both attended the Universal convention in Chicago.



Philadelphia

EMPLOYES of the Stanley Company of America recently entertained some 3,000 guests at the Broadway theatre at one of the most enjoyable Sunday evening affairs that has been given to the film industry for some time. A long and diversified vaudeville program was offered, and following this refreshments were served to the entire audience, while a few friends were entertained at dinner on the stage.

Bill Heenan, manager of the Philadelphia office of First National was given a birthday party, Jan. 18th by the entire film fraternity of Philadelphia. More than 200 exchangemen, exhibitors, and theatrical men were present, and enjoyed heartily the fine menu and splendid entertainment that had been arranged.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
with
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

Jack Greenberg, who was for some time manager of the Phliadelphia office of the American Releasing Corporation prior to its closing, and later sales manager in the local office of Goldwyn-Cosmopolitan has been appointed secretary of the Film Board of Trade to succeed W. J. Willis, resigned. Mr. Willis has been secretary of the board practically since its inception as an exchangemen's association several years ago. It is understood Mr. Willis will go into the state rights and booking end of the business. Mr. Greenberg is well-known in the territory, and takes up the task of his new and important office with the best wishes of a host of friends. The board will move into its new quarters at 1335 Vine Street within the next week.

Philadelphia exhibitors are much pleased with the new fire marshal James O. Mulhern, who has just been appointed to succeed Marshall Elliott, who has been made assistant director of public safety. Mr. Mulhern has been in the fire marshall's well known to all the exhibitors. After a careful survey of the 175 theatres in the city all licenses were ranted without protest on the part of the city officials.

The Douglas theatre, a 450 seat house, catering to a colored patronage at 4410 Fairmount avenue has just been opened by the owners of the Rex, Southern and Gladstone. The new house cost approximately $65,000. It will be managed and booked by Bennie Borowsky, a popular and prominent figure on Vine Street.

The 56th street theatre, 56th and Delancy, owned and operated by Mrs. Grace Roth has been leased for a period of one year, at a rental of $8,000 to Wolf and Berger, who may exercise an option to buy at the end of that time for $132,000. The same policy will be continued.

George P. Aarons, secretary of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, who has been confined to his bed with a severe case of tonsilitis, has returned to the office. Morris Brown, proprietor of the Capitol Film Exchange, who has also been ill is likewise back in the harness. Sam Hockfield, a member of the Pathe sales force, was recently operated upon for appendicitis at the Lankneau Hospital, and has so far recovered as to be able to return to his home. It is expected he will be on the street again within another fortnight.

With the opening of the Arcadia theatre, which has been used as a projection room by the Stanley Co. of America during the summer and up to Christmas Day, the officials were obliged to screen all their pictures in one of the Vine Street exchanges. Work is under way, now, however, for a modern projection room in the rear of the first floor of their office building at 1916 Race Street. It will be in use February 1st.

The long legal battle between Sam Hyman, proprietor of several theatres and H. Rosinsky for the possession of the operating privileges of the Rittenhouse theatre, for which Mr. Hyman held a year's lease has finally been adjusted by Mr. Rosinsky paying Mr. Hyman $1,000 for his leasehold privileges.

Harry Golub, who has been treasuer of the Fox theatre since its opening Nov. 26th, has been succeeded by E. K. Joscak, who has served in a similar capacity in several Fox Theatres in other parts of the country.

Southeast

JACK Marcus, well known showman of the South, who on January first caused considerable interest by the announcement that he had acquired a lease on the Howard-Wells Amusement Company theatres in Wilmington, North Carolina, is rapidly acclimating himself in the city by the sea, and is making things hum. He is injecting pep and variety into the Victoria program (the big first run house), by the introduction of vaudeville and prologue novelties each week and declares himself very optimistic over conditions in Wilmington. To show that Jack is an all-around man, on Saturday of the past week he spent the major portion of the morning buying films, arranged and rehearsed a prologue for the following week right after lunch, after which he prepared copy for the Sunday newspapers. From seven to eleven he was in the front lobby repainting the woodwork and from eleven to one screening Monday's feature for correcting music cues.

D. M. Bain, formerly in charge of booking and exploitation for all Howard-Wells Amusement Company theatres, Wilmington, N. C., has transferred his affections to the Bijou theatre, Wilmington, a house owned individually by Messrs. Howard and Wells, a theatre which stands unique among theatres of America in that it is an exclusive short subject house, using nothing of more than two reels length. The Bijou is now the oldest house in the South, having been in constant operation since 1905 and has always been a short subject house.

The Pensacola Apartment and Theatre Company, Pensacola, Florida, has been formed by a group of business men for the purpose of erecting an apartment house and theatre representing an outlay of at least $800,000.

Harry Hardy, who came into the show business by way of the Rialto, Atlanta, under management of W. R. Bedell, reopening the Imperial, Anderson, S. C., a little later, has been transferred to Greenwood, S. C., where Southern Enterprises operate the Liberty and Pastime theatres. W. A. Byers, formerly in Greenwood takes over the Imperial, Anderson, with temporary supervision over Greenwood until Mr. Hardy becomes acclimated.

G. G. Mitchell, who operates theatres in North Wilkesboro and Elkin, North Carolina, will take over the Grand, at Newton, N. C.

E. R. Rogers, Alabama district supervisor for Southern Enterprises, paid Atlanta district office a call the past week.

H. B. Laseter, who has been travelling Florida for Hodkinson, returns to Progress Pictures and will travel Florida territory heretofore handled by W. S. Taylor, who is leaving the industry to become a Florida truck farmer. B. T. Burckhalter, formerly of the Charlotte office returns to that territory for Progress after a short circuit through Georgia territory. A. W. Perdue will cover Georgia territory and E. A. Rambonnonet will cover Tennessee.

Dan Michalove came down from the New York office of Famous Players too look over the Atlanta district office last week.

The Alhambra, Charlotte, has let contracts for remodelling and new fire exits, this action being necessary by the erection of new buildings on either side of the theatre.

Louis Wesner, who has been in the shipping department of F. B. O. in Canada will handle shipping in the new Jacksonville office which will be in the new Film Building at 927 West Forsythe street.

S. S. Stevenson, of Henderson, N. C., opened the latest addition to his contemplated string of "ten cent theatres," the Capitol, Raleigh, N. C., on January 5th, very auspiciously. Mr. Stevenson is making very elaborate plans for his new string.

A. R. Nimminger, formerly with Southern States is now packing a portfolio for the Charlotte Universal exchange through the Carolinas. Steve Lambert of the Universal sales force is carrying a new watch, first prize in a serial sales drive.

Billy Sunday is throwing consternation into the camps of the theatrical colony of Charlotte. He has opened a six weeks' revival series in Charlotte.

Walter S. Baldwyn has resigned as manager of the Lyric Players, Lyric theatre, Atlanta. He is succeeded by Edward Vale, who comes to Atlanta from the Poli circuit as managing director.

The Crescent theatre, Oxford, N. C., was burned recently. It was a complete loss.

The Bijou, Savannah, Ga., has cancelled their combination picture and vaudeville bill, putting in stock, the Aborn Opera Company being there for an indefinite stay.

Of great interest to their many friends in Atlanta and throughout the Southeast is the announcement of the forthcoming marriage of Elizabeth Mae Schiller, daughter of E. A. Schiller, general representative for Marcus Loew, who will during the month of May be wedded to J. Byron Aikins, of Atlanta. The Schiller family spent several years in Atlanta, before Mr. Schiller was made general representative when it was necessary for them to transfer their home to New York City. Mr. Aikins is an Atlantan and the couple will make their home in Atlanta.

William K. Jenkins, president of Enterprise Distributing Corporation has returned from a business trip to New York.

The Majestic Theatre, Johnson City, Tenn., is being redecorated throughout. It will reopen the latter part of January with a new management.

Arthur Lucas, formerly division manager of Goldwyn, has established his personal offices in the rear of Lucas Theatre Supply Company.

A. C. Reynolds has taken over the Star Theatre, Parish, Ala., from Johnson Bros. who are retaining their shows in Jasper and Dora, Ala.

H. H. Kirk has taken over the Grand, Eastman, Ga., formerly operated by W. B. Haines. M. W. Smith booking manager of the War Department theatres was in Atlanta during the holidays.

Paul Stephens, who has been poster manager of the Consolidated office, is now shipper, succeeding Harry Hall, who resigned two week ago. Horace Stephens takes charge of accessories.

Washington

PATRONS of the Foraker Theatre, for colored film fans, watched the lurid film thriller patiently, while fire, spreading from the over-heated furnace at the rear of the building at 1122 Twentieth street, N. W., Washington, did a bit of damage. The janitor admits he was over-ambitious, Wednesday, in feeding the furnace.

Exhibitors here who knew Dr. Francis Holley, were shocked when the last issue of the MOTION PICTURE NEWS, brought the announcement of his passing. He had been lingering in the Rochester, Minn., hospital for over a year, but it was thought that he would recover by early spring. Dr. Holley, re-built his career nearly thirty years ago, after the prime of life, when faced with nearly complete blindness, and made good with his Bureau of Commercial Economics, which was part of the Methodist American University, here.

Indicative of the spread of visual education through the territory is the recent announcement from Baltimore that "School No. 53, St. Paul and Twenty-Sixth Streets, has purchased a new outfit for visual education, consisting of a motion picture machine and a number of slides." It is reported that all subjects on the school curriculum will be propounded visually to the student body.

Jack Levin, formerly of the little Pickwick theatre on Howard street, N., Baltimore, has taken over the Fayette theatre, recently acquired by the Patterson Realty Company of Baltimore, and is now operating the house. He has since January 1st, made several improvements in the house and in policiy. Renovations include the installation of a magnificent new Kimball organ. He features a concert-soloist, Miss Lilly King, three nights each week.

Ed. J. Smith, former assistant general manager in charge of sales of Universal, spent several days in Washington early this year, as an executive of F. B. O., being the guest of Manager F. L. McNamee of the Washington office, travelling to regional key cities.

The annual elections of the Washington regional F-I-L-M Board of Trade will take place Monday noon, January 14, in the new offices of the Board in the Mather Building.

Manager Jack Osserman of Universal, accompanied by Ed. Heiber former salesman here, now specialing for "The Hunchback," and other Laemmle attractions, out of the district sales offices at Philadelphia, left last week for the Universal sales convention at the Drake Hotel, Chicago.

Abe Dreisner, local equipment dealer, is attending the annual convention of the M. P. Theater Equipment Dealers Association of the United States and Canda at Chicago.

John J. Payette, assistant general manager of the Crandall theatres, spent January 7th and 8th, in Baltimore, on business.

Joe Robbins, owner-manaegr of Art Films, Baltimore, recently opened a Washington office and shipping center for the southern portion of the Washington territory, entitling him to membership in the Film Board here. He was in town accompanied by Special Representative Whittle, of New York City, touring the Washington territory for the purpose of placing Lee-Bradford films on the state-right market in the South Atlantic zones.

Tom and Bill Moore of the Rialto here, are premiering the Goldwyn picture "Wild Orange" with a radio star soloist. Gladys Rice, soprano soloist, popular with national radio fans is here for the week's engagement. She is well known for her work on the programs presented by the Capitol theater, New York City. She is featured there on the Sunday radio concerts of "Roxy" S. L. Rothapfel, managing director of the Goldwyn house on Broadway.

Mrs. H. H. Locher, of the Crandall community-education division, is to co-operate with the Board of Education of the District of Columbia, shortly, in staging a demonstration of the actual operation of Crandall visual-instruction classes. Members of the Coolidge cabinet, Senators and Representatives will be numbered in the especially-invited list of guests at this unique exhibit in the new Ambassador theater. Instruction with screen re-placing textbooks will be shown.

Buffalo

NIAGARA Falls may have another theatre. It is understood that negotiations are under way for a long term lease on the International hotel property at Falls and Main street with a view to the erection of a house with a seating capacity of 3,000 with a 40-foot stage. Harris Lumberg of the Falls and the Robbins Amusement company of Utica which operates houses in that city, Syracuse and Watertown and with which Barney Lumberg, formerly of the Falls, is associated, are understood to be negotiating with John F. McDonald, owner of the International property. The Robbins company now operates more than a dozen theatres in the state and, it is said, has long been anxious to enter the Niagara Falls amusement field and that negotiations have now reached a point where an announcement of the plans to build may be expected at any time.

Earl W. Kramer, manager of the Buffalo Universal office, attended the Universal convention last week end in the Congress hotel, Chicago, and returned to town enthusiastic over plans for Laemmle Month.

Rumors are current that Fairport, N. Y., is to have a new 1,600-seat motion picture theatre, plans for which are said to be complete. The house will be erected on the Holmes property at East Church and South Main streets in the center of a rapidly developing section. The fact that two large real estate deals on opposite corners to this have been consummated within the past week gives credence to the rumor of a new theatre. The property involved is now owned by Rochester persons and it is understood that Flower City capitol is behind the new venture.

Clayton P. Sheehan, district manager for Fox, with headquarters in Buffalo, leaves town January 19 for New York where he will embark for Europe on a special mission for the Fox company.

Everybody who is anybody in the film business was in attendance at the annual ball of the Film Board of Trade of Buffalo held in the ballroom of the Hotel Statler Saturday night, January 19. They came from Rochester, Niagara Falls, Jamestown, Medina, Hornell, Dunkirk, Cleveland, Detroit and many other places. The event was a huge success.

Michael Shea is trying to buy the Pearl street police station to provide an exit for his new theatre to be built in Main street, just north of Chippewa. He has offered the city $75,000 for the building and site. If Mr. Shea can get the station it will be possible to make the theatre much larger than at first contemplated. The mayor in a communication to the council indicated he is in favor of selling the station, which is one of the oldest in the city and has been in need of extensive repairs for some time. The council has referred the matter to the city architect with orders to report the cost of altering the fire house at Tupper and Washington streets for use as a police station and to Finance Commissioner Graves to report on the reasonableness of the price offered.

The members of the Bellevue theatre orchestra at Niagara Falls walked out after the performance last Sunday night. Manager Herman Lorence said the trouble started over the engagement of a new organist. The musicians insisted that the old organist be retained, it is reported. Officials of the Falls local union said that a strike had not been called but that the condition which now exists would be termed a lockout. The new organist is at work and a pianist has been engaged to alternate with him.

H. M. Addison, manager of the Binghamton theatre, Binghamton, N. Y., got a lot of free publicity in the newspapers, through the public marriage stunt he pulled. Last Wednesday Miss Charlotte Robbins and Ernest Hurlburt were married on the stage of the house with Mrs. Addison in charge of the ceremonies. An overflow audience was in attendance. Mr. Addison paid all expenses of the wedding, including the ring, the minister, the license and to top it off, gave the couple $50 as a wedding present.

Harry E. Schaefer, a newcomer in the film business, has been added to the sales staff of the Buffalo office of Associated Exhibitors, according to an announcement by Harry E. Lotz, district manager.

1924 will see ground broken for a new 2,000-seat neighborhood house at Broadway and Detroit street by the Market Theatre company, headed by Jacob Rosing, which organization now operates the Fillmore theatre at Broadway and Fillmore avenue. The plans were drawn some time ago by Henry L. Spann, but the venture has been held up pending more favorable building conditions. The new house will be in the heart of the great Polish community of Buffalo. It is reported that the present Fillmore theatre may be turned into an auto sales room when the new theatre is completed. George Rosing is manager of the Fillmore and Max Rosing assistant manager.

Charlie Higgins, who has been manager of the Colonial and later of the Columbia, has resigned the latter position and has been succeeded by Al Gilmour, former manager of the Star theatre. The Columbia is owned by Joseph A. Schuchert as is also the Colonial.

One thousand youngsters, invited from 38 district schools, were the guests of Sidney C. Allen of the Allen theatre, Medina, N. Y., at a party given Friday afternoon of last week and at which Jackie Coogan in "Circus Days," was the piece de resistance. This is a semi-annual treat given the children by Sid. Mr. and Mrs. Allen, by the way, leave Sunday, the 19th for a three-week visit to Ann Arbor, Michigan. Sid's boyhood stamping ground. If Sid does not decide to locate at Ann Arbor again, he will return to Medina and build a new picture theatre there in the spring.

Southwest

DALLAS operators and their friends ushered in the New Year with the union's sixth annual masked ball and carnival at Gardner's Park Auditorium. Music was furnished by an orchestra especially gathered for the occasion and directed by George Perfect.

There were moonlight, spotlights and crystal ball dances. A moving picture was taken of the grand march, and later was shown at the Melba Theater.

Many of the dancers were in costume and some of them were made up in imitation of various movie stars.

B. W. Powell, one of the owners of the Empress Theaters at Oklahoma City died January 2d. He leaves a wife and several children.

Yeggmen robbed the safe of the Capitol Theater at Oklahoma City, Okla., night of January 7th, and abstracted over $400 in currency, leaving no clue as to their identity. Officers are investigating.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
A BASIL KING Story
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

The Swan Theater, Walnut Ridge, Ark., opened December 27th to capacity business; L. L. Lewis is the manager. E. C. Robertson will build a new $40,000 theater at Fayettsville, Ark., in near future.

Robert Cotton has been appointed District Manager for Educational Pictures with headquarters at Dallas, with supervision over exchanges at Oklahoma City, Dallas, New Orleans and Los Angeles.

The following changes have been made in the R. D. Lewis Film Co., at Dallas: J. W. Bilsborough of Houston, president, vice L. T. Pellerin, resigned; C. F. Renfro, auditor. R. H. Jones formerly with F. B. O. has been appointed manager. Jack Adams has purchased the Little Rock, Ark., branch and assumed charge.

Rapid progress is being made on the new Saenger Theater at Texarkana, Ark. The new theater will cost about $200,000.

Manager Sebe Goodlett has installed a new $6,000 Fotoplayer in his theater at Georgetown, Texas.

J. M. L. Brown has taken over the management of the Rialto Theater at Midland, Texas. H. F. Jamison has opened the Victory Theater at McRae, Ark.

John Feeny will open the new Cozy Theater at Okmulgee, Okla., the last week in January. Modern equipment will be installed and the house will be strictly modern.

R. W. J. Betts will take over the management of both the Orpheum and Hippodrome Theaters at Tulsa, Okla., in the near future.

Safe blowers failed to finish their job at the Rialto Theater at El Dorado, Olka., last week, but the safe was badly damaged.

Musselman Theater Enterprises are remodeling three theaters, the Grand, Parisian and Cozy at Paris, Texas. The Cozy has been closed for about a year and is being reopened.

Price and Fort have leased both the Story and Quality Theaters at Elk City, Okla. Price will be local manager, moving from Oklahoma City. The firm also operates the Rialto Theater at Clinton, Okla.

J. E. Hufford has purchased the Ace Theater at Whitesboro, Tex., from C. M. Duval, and has taken charge. Harve Miller is installing a new theater at Heber Springs, Ark.

The Crescent Theater at Austin, Texas, has abandoned its orchestra and employed Albert L. Beard as organist. Admission prices have been reduced.

The Jewel, a Saenger house, at Helena, Ark., has been remodeled, repainted and redecorated, and interior changes made for orchestra pit. A new organ and screen have been installed.

The Crystal Theater at Little Rock, Ark., has changed its name to Rialto, following remodeling.

(*Regional News continued on page 430*)

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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Supply Dealers Hold Successful Convention

Statistics Presented Reveal Membership Doubled; Hundred Percent Representation for Some Cities

THAT growing infant organization, The Association of Motion Picture Equipment Dealers of America, celebrated its arrival at the age of eighteen months with the semi-annual meeting, held in the Florentine Room, Congress Hotel, Chicago, January 10, 11, 12. The large attendance of active and associate members, the constructive work accomplished during the sessions and the reports setting forth the activities in the various zones during the past six months were proofs that during its short existence the association has developed to a point where it is an important part of this branch of the industry and is of great value to its members.

Statistics presented revealed that in the past year the number of members had been doubled and that in a number of cities and zones a one hundred per cent organization is now functioning. Where this is the case business conditions have been greatly improved by the elimination of various trade abuses and the cooperation of dealer members adhering to the standard of business ethics favored by the association.

Among the outstanding features of the convention was the proposal and adoption of a plan which will finance the organization for the next six months. The proposal brought out the only inharmonious incident of the sessions, for a few minutes it looked like some of the members might bolt the organization as they said they already are under such heavy expense for their local branch that they did not feel they should assume any further liability to the national. After an eloquent and logical talk by Max Ruben, who by the way is a real orator, these members declared they would consider the matter further.

On suggestion of Secretary Barth, conventions will be held annually instead of semi-annually and on recommendation of a committee composed of Messrs. Samuels, Phillips and Griffin the next national gathering will be at Cleveland, all members voting to hold it in their own home cities when the matter originally was put to vote.

A new development of the organization was the organization by the associate or manufacturer members of an associate members division with H. H. Cudmore as chairman and L. M. Fulton, secretary. It was formed for the purpose of effecting still closer cooperation with the dealers and to aid in solving their problems as well as smoothing out any friction which many arise between distributor and manufacturer. The associate members voted unanimously against changing the by-laws so as to give them a vote or enable them to hold office in the M. P. E. D. declaring it is primarily a dealers organization and should be so continued.

A grievance committee was appointed whose duty will be to arbitrated differences between members and consider trade abuses and other similar matters with a view to having them abated. This committee includes Messrs. Hertner, Krnesen, Van Husan, Hornstein and H. J. Smith.

On recommendation of the resolution committee composed of Messrs. Dutton, Morton and Forbes resolutions were adopted in keeping with good business methods and ethics.

President William Oldknow was prevented from attending through unexpected press of business connected with the erection of his new sky-scraper in Atlanta and vice-presidents Smith, Dwyer and Struble alternated in the chair. Max Ruben of Detroit was elected a director to fill the vacancy caused by the resignation of Otto Dieckman of Cincinnati.

M. P. E. D. banquets already have become famous for their pep, good fellowship and quality of the programs provided and the one held on the second day of the convention added to this reputation.

Toastmaster Cudmore was in the chair and his arrangements for broadcasting of the banquet features via radio made a hit and provided some good comedy, also cost a num-

(*Continued on page* 426)

Association of Motion Picture Equipment Dealers' Banquet held at the Congress Hotel, Chicago, Jan. 11.

Though simple in design, the new Family Theatre, Batavia, N. Y., embodies a brick exterior which gives a very pleasing effect.

New Family Theatre Gives Batavia House to be Proud of

WITH the possession of the new Family theatre in Batavia, N. Y., that thriving western New York town can boast of one of the finest houses in the state. The Family is owned by the Genesee Theatrical Enterprises, Inc., of which Nikitas Dipson is president, Edward A. Washburn, vice-president, and John R. Osborne, treasurer and manager.

As one enters the Family the first thing that greets the eye is the beautiful lobby. On the right are the ticket booths, artistically worked out in gold woodwork and mirrors with leaded glass frames. Overhead hangs an imported chandelier trimmed with crystals. It was secnred from the Hotel Iroquois in Buffalo. The lobby is completed by some exquisite mural paintings, the wor of the Brand decorators.,

There are four oak entrance doors lined across the front of the auditorium. They are in French gray to match the other lobby woodwork. A patron securing a loge seat will ascend to the balcony by means of broad staircases. At the top of the stairs is the mezzanine floor, completely frnished as a lounging place. Comfortable wicker chairs, turf-soft carpets, and mellow lights combine to make this spot a feature of the house. The balcony seats 500. The loges are set apart by brass railings and the chairs within were especially designed and purchased from H. E. Turner & Co., local representatives of Heywood-Wakefield. The balcony is fitted with opera chairs, made by the American Seating Company. These chairs are of comfortable design and give plenty of leg room. The carpets in the balcony as well as those covering the main floor are of the Astoria pattern made by the Bigelow-Hartford company of Hartford, Conn.

The projection booth is located back of the balcony in a steel and concrete department all its own. Generators and other electrical devices used in connection with the projection machines are in a separate steel and concrete room directly beneath the booth. Three projection machines are used. The Westinghouse Electric Manufacturing Company of East Pittsburgh furnished the generators, switchboards, transformers and the electric light bulbs. The decorations of the auditorium form a skillful blending of old gold, rose and blue. The building has been complete and the visitor for the first time is impressed with the great amount of room in the structure. A large dome occupies the center of the ceiling from which radiates a subdued light. Eight crystal and gold chandeliers augment this central light and there are nine indirect bowls beneath the balcony.

On either side of the stage in the location assigned to boxes in older type houses, are the grills which mask the Wurlitzer organ. Over each grill is a mural painting, done in Chicago by Brand artists. These paintings and a long one over the proscenium are much finer decorations than are usually found in theatres. About 750 chairs are in the main part of the house and are of a special design with blue leather seats and were also made by the American Seating Company. The orchestra pit is divided from the main floor by a low walnut rail surmounted by brass. In the pit is the organ console at which Dusty Rhodes the eccentric organist, presides. The stage opening is 32 by 28 feet.

Behind the stage all the newest equipment for stage effects is found. The switchboard is a duplicate of the one built especially for the Eastman theatre in Rochester. The house scenery for the Family was painted by the Lusk studios of Rochester, whose artists came to Batavia for the work. The screen is framed in an artistic velvet setting.

The Stanley Frame company of New York supplied the lobby frame display. Steel work was furnished by F. L. Heughes & Co., of Rochester. An immense girder and the cantilever support for the balcony were manufactured by this company. R. Norton Reed was the contractor.

An attractive marque extends out to the walk from the entrance to the house and this is brilliantly illuminated with the name of the theatre in front and the space at the side is used for the current attractions. A large electric sign extends from the top of the marque to the top of the house on which is also the name of the theatre in vari-colored electric lights. There are stores on each side of the entrance and attractive frames on the walls adjoining the walk. Executive offices of the operating company are on the second floor in the front of the building.

Every factor for the safety of the patron has been incorporated in the new Family. The exits all lead directly to the alleys which surround the building on three sides. In case of a disturbance the doors which all open outward automatically, bring the person seeking exit to the street level without forcing him to travel any stairs or ladders.

Leon H. Lempert and Son of Rochester were the architects.

M. J. Cohen to Manage Lynn Olympia

Meyer J. Cohen, field manager of the Olympia Theatres, Inc., has been made managing director of the Lynn Olympia Theatre to succeed Rene A. Robillard, who has resigned the managership to accept a position with the M. E. Comerford Amnse. Co. of Scranton, Pa. Mr. Cohen will continue to act as field manager of the theatres controlled by the Olympia in Salem and Gloucester and will make his headquarters in Lynn, Mass.

Packing Houses with Exhibitors But—not for the Purpose of Reviewing Pictures

LARGE audiences of exhibitors, filling theatres in various parts of this country, not for the purpose of reviewing pictures but to see demonstrated a modern theatre equipment, is decidedly unusual. But that is exactly what is happening where exhibitions of Incandescent Lamp Projection are given.

Such manifested interest speaks volumes for the popularity and high repute that this mode of projection has gained. A policy of conservatism and thorough engineering research has resulted in making Incandescent Lamp Projection the accepted "standard projection." Its appeal is rapidly becoming universal.

An equipment that materially reduces operation costs, improves the quality of light on the screen, eliminates flicker and makes for working conditions in the projection room that are ideal, is fully deserving of the strongest endorsement. Such is the case of Incandescent Lamp Projection.

Seeing is believing. Do not miss the opportunity to witness a demonstration of Incandescent Lamp Projection when one is given in your territory. Secure for yourself first hand information on a modern improvement and economy that no theatre can afford to be without. It is to your decided advantage.

There is a supply dealer in your district selling Edison MAZDA Lamps and General Electric Incandescent Lamp Projection Apparatus.

SCHEDULE FOR DEMONSTRATIONS

There are only two more cities in which demonstrations of Incandescent Lamp Projection are scheduled during the remainder of January.

Minneapolis	Jan. 21, 22
Chicago	Jan. 24, 25, 26

EDISON LAMP WORKS OF G. E. CO., HARRISON, N. J.

EDISON
MAZDA LAMPS
EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

The luxuriously furnished mezzanine lounge of Fox's new theatre, Philadelphia, Pa.

Newly Renovated Athol Theatre Now Vies with the Largest

THE reopening, under the new name of the Athol theater, of the extensively remodelled and historic Athol Opera House, gives to that section of central-northern New England one of the largest and most modern of playhouses devoted to legitimate and motion picture productions. Cost of the alterations is placed at approximately $35,000. They have been in progress for several months under the personal direction of Edgar S. Hill of Webster Mass., and Boston president and treasurer of the Athol Amusement Company, which controls the new house. Excepting from the second story up, even the exterior of the building has a vastly changed appearance.

Much attention has been paid to attractive designing of the new entrance to the playhouse, which has been changed from the west to the south side of the building. In designing of the new entrance, massive pillars, tile floors, mirrors and an attractive lighting system have been used throughout the foyer and orchestra floor.

Interior changes include the removal of obstructing posts, setting back of the stage and increased seating capacity. The orchestra now has a seating capacity of 600 and the balcony of 400. Seats of the latest design with leather-covered cushions have been provided. The interior has been decorated in a grey, gold and ivory color scheme, while a new indirect lighting system is soothing and attractive. Heavy carpeting has been placed in the aisles, while inolenm covers the rest of the floor space. Draperies used blend with the general color scheme. Retiring rooms for men and women, equipped with the latest fixtures have been added.

Not only does the playhouse draw a heavy patronage from Athol, but from a heavily populated nearby manufacturing and agricultural territory.

Holland Theatre has Dutch Usherettes

The management of the new Holland Theatre, Holland, Mich., has hired a strictly Holland orchestra of six pieces which is doing very creditable work. The usherettes are six young ladies also from Holland, dressed in Dutch costumes who are being trained along the lines of the lady ushers in larger theatres in bigger cities.

Construction on Theatre for Bellevue Started

Construction of a new motion pictnre theatre at Lincoln Ave. and South Jackson Street, Bellevue, Pa, began recently as announced by James Steele, president of the Bellevue Amusement Co. S. L. Rosseau was awarded the contract. The building will comprise five storerooms in front and eight bowling alleys on the second floor.

Astoria, L. I., Chosen for Largest Studios in East

Astoria has been selected as the site for the largest moving pictnre studio in the East, plans for which were recently announced. According to reports, the plants, consisting of nine units, will front on Eleventh Ave. from Graham to Pierce Aves. and will contain stage space for nine companies working simultaneously. There also will be a complete carpentering plant, power generator and an elaborate theatre for private showings.

On the left is a view looking from the stage showing the beautiful and elaborately furnished new Fox's Theatre, Philadelphia, Pa., while on the right is a view looking towards the side of the house in which is seen the artistic appointments and the great seating capacity.

98 years of Seat-building behind this *H-W* chair

O.C. 5 Special

O.C. 329

O.C. 338

O.C. 3 Special

O.C. 338-Spl.

FOR 98 years Heywood-Wakefield has specialized in seating. H-W seats for home, office, educational and transportation purposes have long been recognized as standard.

So, too, in the theatre, H-W chairs represent a degree of comfort, serviceability, good taste, and economy that could result from no less seat-building experience.

And these, you know, are the traits which make for theatre patronage.

Our Theatre-seating experts will assist you without cost in solving your seating problems.

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BOSTON 45, MASS. Winter Hill	KANSAS CITY, MO. 1310 W. Eighth St.	PHILADELPHIA, PA. 244 So. 5th St.
BUFFALO, N. Y. Wells and Carroll Sts.	LOS ANGELES, CALIF. 215 East 6th St.	PORTLAND, ORE. 148 No. Tenth St.
SAN FRANCISCO, CALIF. 737 Howard St.	ST. LOUIS, MO. Sixth and O'Fallon Sts.	

Heywood-Wakefield

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National Anti-Misframe League Forum

Complete Course in Practical Optics and Other Special Features

PROJECTIONISTS!—Have you ever stopped long enough to grasp the full meaning of that word? Do you realize what a broad general knowledge it is necessary to possess in order to be able to qualify for this title? Or, being an "Operator," do you believe that your job consists merely of threading the "fillum," shooting the works and—kidding the "Boss" into believing that you are delivering the goods?

A few of the things which every full-fledged projectionist uses in his daily work include:

Optics,
Electricity,
Mechanics,
Chemistry.

Now, some time ago we professed an avowed intention of writing a series of articles on every subject pertaining to the work of projecting motion pictures. It was our further intention of naming this comprehensive series of articles "What Every Projectionist Should Know."

On thinking the matter over, however, we decided that this name was inappropriate and might even cause some of our "operator" friends to mistake the nature of the information contained in these articles. So it was decided for the time being, at least, to do without a cognomen until such time as a suitable one turned up.

Name or no name, in accordance with our promise of earlier days we did deliver and execute a lengthy series of articles on Electricity. Yep! It's over. We hope you're satisfied with it, and that you managed to glean a little information from the contents.

In further pursuance to our original policy, we are going to hand you another earful—or should I say, eyeful? The second series will have to do with optics, "Projection Optics" to be exact.

It is the best of our intention to present much new and original information in this coming series. New and original, that is, as far as most projectionists are concerned. We fully recognize the fact that optics is the average projectionist's hobby and we are therefore treading upon dangerous ground when we presume to tell them something concerning a subject with which they already are so familiar.

Be that as it may, we intend to cover the subject of Opties as thoroughly as we did that of Electricity, so there's no use complaining. In order to give you a "preview-in" as to what this second series will cover, I might say that the first part will be devoted to

Light

Yes, in spite of all that's been printed in the past on this popular subject, we intend to start right in the beginning by telling you what light is; how it acts; how it travels from one place to another; how it is affected by objects; and, last but not least, how it is controlled by means of

Lenses

Not only will the common types of lenses be treated but also the new aspheric lenses will receive attention.

Practical methods of measuring the focal length, new and old lens formulas, image construction, and other interesting facts concerning lenses will be brought out in this section of the series.

Since lenses are not alone used for controlling light in this section, we will also treat of

Reflectors

The different types of reflectors will be described and this should be particularly interesting in view of the fact that a new form of projecting apparatus has appeared on the market which employs a reflector in place of the regular condensing lenses. Then we come to

Projection

This part, if none other, should hold the projectionist's attention since such things as, the size of light source, focal length of condenser, size and back focus of objective lens, size and position of shutter, will be completely covered. In fact, the material should enable one to completely design the optical system of a projector.

Furthermore, the construction and use of lens charts and diagrams will be described which will enable the projectionist to "roll his own," so to speak.

The action of the shutter and the principles of its design will also receive proper attention so that the effect of both the 60 degree and 90 degree movements on the width of the shutter travel blade will be understood. Some uncommon forms of shutters will be shown and their advantages and disadvantages discussed.

Not only will the optical system of the arc be described but that of the Mazda lamp showing just where and why the latter differs from the former. Many projectionists, used to working with the arc line-up, find great difficulty in making themselves believe that the large, wasteful spot of the Mazda outfit using the prismatic condenser, is the best condition for maximum screen illumination for use with the Mazda Lamps.

Farther along in the optical system we come to the use of

Screens

The purpose of the screen, the various types and reasons therefore in addition to other information concerning cleaning, etc. will be given. Then, too we have the

Stereopticon

How to ascertain the correct focal length of lens for any given size of picture and other necessary facts will be told. And so on down to

Colored Lights

This should be of general interest to all but of particular interest "to those who must manipulate colored spots" in some of the larger houses.

What colored light is; its use in the theatre and the effects obtainable will all be duly described.

Needless to say, simple, easily understood diagrams will be profusely used in order to make the information clear to all.

An outline of the complete series is given below.

Projection Optics

I. Light—What it is and how it acts.
  (a) It's propagations and actions.
  (b) How it is affected by objects.
    Transmission.
    Refraction.
    Reflection.
    Regular.
    Spread.
    Diffuse.
II. Control of light.
  (a) Lenses.
    Plano-Convex.
    Double-Convex.
    Plano-Concave.
    Double-Concave.
    Concavo-Convex.
    Miniscus.
    Aspheric.
  (b) Reflectors.
    Glass.
    Metal.
    Plane.
    Concave (spherical.)
    Convex.
    Parabolic.
III. Light Projection. The optical system of the motion picture projector.
  (a) Arc.
    Vertical arc.
    Reflecting arc.
  (b) Mazda Lamp.
  (c) The Stereopticon.
IV. Colored Light.
  (a) What is is.

(Continued on page 424)

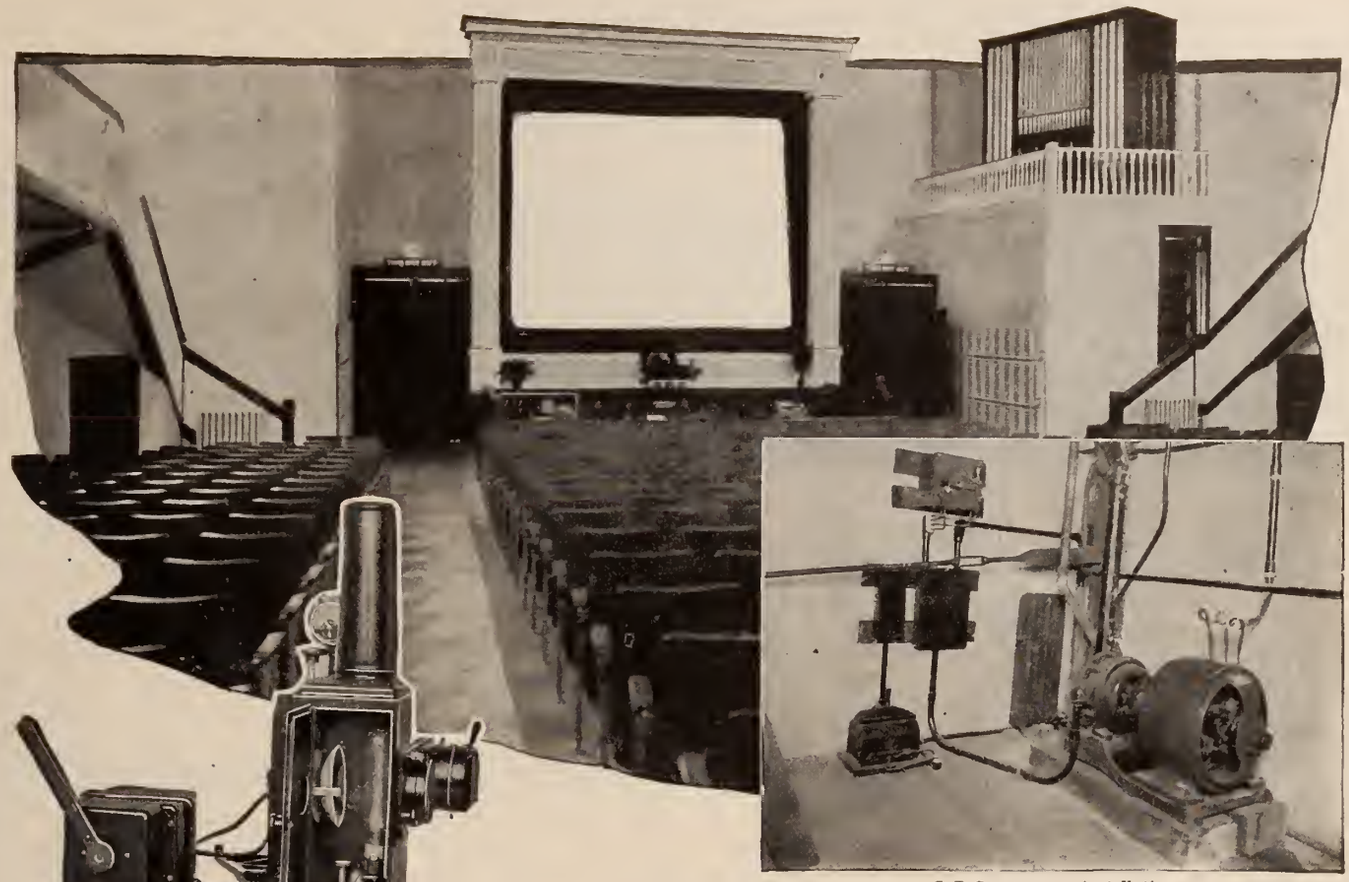
Fox Theatres Projectionists Give Banquet

THE projectionists of the circuit of Fox Theatres tendered a banquet in honor of Chief Projectionist C. W. Johnson at the Hotel Astor, January 14th at midnight. This dinner proved to be a brillant affair, the attendance reaching nearly one hundred. H. H. Cudmore proved again to be past master in the capacity of toastmaster and called upon Will Smith, Herbert Griffin, Mr. Friedman and Mr. Moore for short addresses.

As a token of esteen to their chief, the projectionists presented Mr. Johnson with a solid gold watch and chain. Mr. Johnson responded with a speech of appreciation.

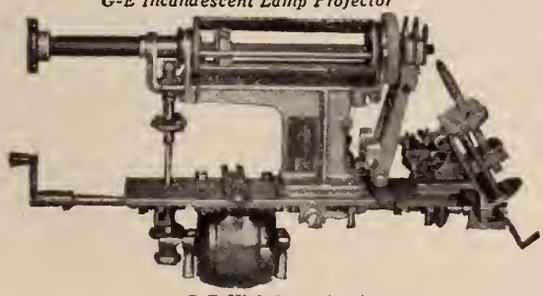
Many of the large supply dealers and equipment manufacturers were represented among whom were the Capitol Theatre Supply Co., Howells Cine Equipment Co., Independent Movic Supply, Precision Machine Co., Nicholas Power Co., National Carbon Co., Feaster Mfg. Co., and the Kollmorgen Optical Co.

Rumor has it that F. H. Richardson disposed of one of his hand painted pictures and now has only 599 on hand. The party broke up at 4:30 a. m. with no casualties.



G-E Compensarc installation

G-E Incandescent Lamp Projector



G-E High Intensity Arc

G-E Motion Picture Projection Apparatus

Success is so dependent upon the equipment of a modern motion picture theater that careless selection in this department would be a blunder of far reaching consequences.

G-E Compensarcs furnish direct current for the projection arc from an alternating current supply. They insure steady, flickerless illumination and are safe, easy to operate, economical and reliable.

G-E Incandescent Lamp Projectors give excellent results at a minimum of cost in theaters having a main floor seating capacity up to 1000 and a throw not exceeding 120 feet with a picture not over 16 feet wide.

G-E High Intensity Arcs give twice the illumination on the screen that can be obtained by the use of low intensity lamps and the light approximates daylight quality.

G-E Projection Apparatus is of assured dependability and progressive design. It can be obtained through G-E offices or distributors everywhere. Write us for detailed information.

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GENERAL ELECTRIC

Front view of the building and lobby of the Proctor Street Blue Mouse Theatre, Tacoma, Wash.

New Proctor Street Blue Mouse Theatre Dedicated to Tacoma

ONE of the most complete and up-to-date suburban houses in the state of Washington was opened recently with the dedication of the Proctor Street Blue Mouse Theatre in Tacoma, located in one of the best residence districts of the city. The house is owned and operated by Mr. and Mrs. E. J. Potter, head of a number of houses in this territory, including the Clinton and new Capitol Theatres in Portland, Oregon.

The theatre seats approximately five hundred persons, including the few loges on the mezzanine floor, and operates under a strict high class second run policy. The color scheme carried out in the building is French gray, blue and antique gold.

The outside of the house is finished in plain brick, decorated with stucco work around the box office, and with white tile trimmings. A large marquee covers the entire sidewalk at the entrance. The ticket booth is equipped with a three-unit automatic ticket machine.

Entering the house, a person walks through ivory doors into an attractive foyer finished in the French gray, with blue carpet and drapes of blue and gold. Openings from the foyer to the auditorium are at a height of about four feet from the floor, are glass enclosed, and have drapes on both sides. At one end of the foyer is a drinking fountain and at the other side steps leading to the balcony floor.

On the balcony are the ladies rest rooms, projection room and glass enclosed loges. The same color drapes are used on that floor, with the exception of the windows from the rest rooms facing the front of the house, which are fitted in light colored cretonnes.

The stage has been constructed large enough to accommodate the average motion picture acts. The main drape curtain is made of blue velour and velvet, with gold braid and trimmings. At each side of the stage are small gardens with two circuits of electricity controlled on dimmers from the projection room. All stage and house lights are also controlled from the same switchboard, along with the curtain. Two Simplex Mazda projection machines are used in the booth, which is also equipped with a spotlight and a special film cabinet and rewind table.

The main auditorium, with loges at the rear, is entirely fitted with Heywood-Wakefield opera chairs. A color scheme of gray, with the trimmings of gold, is carried out on the walls and panels, with the base in a lighter shade of mottled blue. A Wurlitzer organ furnishes the music for the pictures, and a grand piano in the pit is used for the accompaniment of special musical numbers.

The house was entirely equipped, lighted, furnished and decorated by the B. F. Shearer Theatre Equipment Company of Seattle.

Lytle to Build Million Dollar Theatre in Texas

W. J. Lytle announces that he will build a million dollar theatre at San Antonio, Texas, in near future, which will be the finest theatre in the entire Southwest, and which will seat over 3000. One of the features of the new playhouse will be that it will be without staircases; incline walks will take persons to the balcony. Another innovation will be a children's theatre and roof playground, where youngsters can frolic while their parents attend the performances. The entire basement will be used as an automobile parking space, with room for 100 cars, which will be a free service to patrons.

The theatre will be entirely fireproof and its balcony arch will be more than 100 feet in width and without support except at the ends. This mechanical feat will be made possible through the cantilever method of construction. The theatre will have entrances on St. Mary's and Travis Streets. There will be 10-foot alleyways on both sides of the theatre auditorium, with numerous exits so that the theatre will have, all in all, approximately 20 double door exits and can be emptied in less than 60 seconds.

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PROJECTION
LENSES
because we know that better lenses can not be made

We maintain the highest quality and lowest price, a combination which can't be beat.
You can find Gundlach Projection Lenses being used in nearly every theatre in the country and other lenses on the shelf.
Sold subject to approval by all dealers
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SIMPLEX TICKET REGISTER
NOW READY FOR DELIVERY.
Write for catalogue and easy payment plan—
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—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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Lobby decorations of the Family Theatre, Batavia, N. Y., which is artistically decorated with combination display frames and mirrors.

West Coast Theatres, Inc., Open House in Cal.

San Pedro, Cal.—All San Pedro went wild when the new Cabrillo Theatre, claimed one of the handsomest in the country and part of the chain of West Coast Theatres, Inc., was opened there. Bands turned out, fireworks were burned, the officials of West Coast Theatres, Inc., who attended, were lauded.

The San Pedro Daily Pilot devoted an entire edition to the affair and under an eight-column headline said:

"The opening of a theatre is generally considered an event, but the opening of the new Cabrillo Theatre is a great deal more than that. Constructed along original lines by the executive board of the West Coast Theatres, Inc., who have supervised every step of the work, the result may be safely termed one of the most scientifically and the most thoroughly equipped playhouses in Southern California, the entire structure being an example of pure showmanship."

Harry C. Arthur, Jr., General Manager of West Coast Theatres, Inc., will have supervision over the new playhouse, which will be under the personal supervision of Frank L. Browne, division manager of the West Coast chain.

The new Cabrillo has two huge lobbies. These, as well as the interior, are handsomely decorated. The balcony is reached by inclines. It has a seating capacity of 1,800, with 1,000 on the main floor.

C. S. (Doc) Crews will be the local manager of the theatre.

Fred Valles Leaves for Coast

Following 12 years' connection with the Poli theatrical interests, for the past year and a half at Bridgeport, Conn., Fred Valles has resigned to become identified with the motion picture industry on the Pacific Coast. Mr. and Mrs. Valles sailed this month for 'Frisco, by way of Havana and the Panama Canal. Valles came to Bridgeport from the Poli theater at Meriden, Conn. Upon the return from sick leave of Manager Matthew Saunders he was in charge of Poli's Palace theater. His next work in Bridgeport was to supervise the final and detailed work of construction and decoration of the new Lyric theater. When that playhouse was ready to be turned over to Manager George Elmore, Valles was given the contract of making the newly-acquired Poli Park theater less cold in appearance and more homelike. His last work in Bridgeport was as manager of Poli's new Majestic theater.—Agard.

Tube used with the apparatus for photographing sound on motion picture film.

Increase in Exports of Equipment

In a comprehensive analysis of specialties exports of the United States, the Department of Commerce says: "The gain in value of projection apparatus in October, 1923, over the same month of 1922, registered 75.2 per cent and over September of 1923, 19.1 per cent." Ups and downs in photographic goods, motion picture films and cameras, and parts are shown.

The per cent of gain or loss was —3.1 per cent for the year, and —1.4 per cent for the period September-October, 1923. Projection apparatus gain for October, 1923, over September, 1923, 19.1 per cent. Optical goods showed a yearly gain of 9.4 per cent and a September-October slump of 19.7 per cent from the high point.

The Department states that foreign trade in specialties for October was greater than for any previous month not only in 1923, but in 1922 as well. Percentage of gain for October, 1923, over October, 1922, about 19 per cent and over 1923—September—about 6 per cent.

Complete Course in Practical Optics

(*Continued from page* 420)

(b) Its use in the theatre.
(c) Effects obtainable.

A New Lens

Apropos of the new parabolic condensing lenses which have recently been placed on the market by the Bansch & Lomb Optical Company, we received an inquiry the other day which very nearly "floored" us.

One of these here 'operators,' asked us in all seriousness "whether or not those new DIABOLICAL lenses which the B. & L. people were putting out were really what they were cracked up to be."

We have heard many names applied to these lenses but in our humble opinion this one takes the cake.

Westinghouse type M P heater No. X-63172 for ticket booths.

A PARAMOUNT PRODUCTION BY CECIL B. De MILLE
THE TEN COMMANDMENTS
ACROSS THE STREET
COHAN THEATRE
Is Being Presented on a
Raven "Hattone" Screen
Raven Screen Corporation :-: :-: 165 Broadway, New York City

FLATNESS of field, critical definition and accurate focusing may be terms entirely unfamiliar to your audiences — but these are the qualities they want to find on the screen in your theatre. By supplying this want you will increase your profits. Ask us to send you detailed information concerning the

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Cinephor Projection Lens

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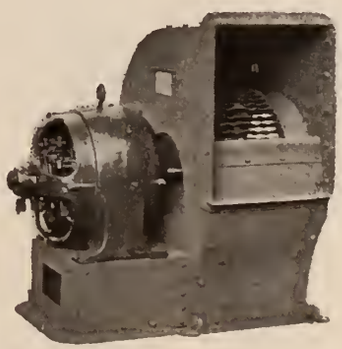
More Business through adequate ventilation

The owners of the New Capitol Theatre, Cincinnati, know the value of a comfortable auditorium. Together with high class features, they offer their audiences correct ventilation at the right temperature.

Sturtevant apparatus does the work. You can make your theatre hold a similar attraction. We will tell you how without obligation on your part.



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Business Offerings

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FOR SALE—A fully equipped laboratory making commercial and industrial films also slides, in a middle west city of nearly a million population. Will sell all or half interest. A wonderful opportunity. The owner has other business. Box 450 Motion Picture News, New York City.

EXPERIENCED, capable organist wishes permanent engagement outside New York City. Six day week house preferred. Fine picture player, good library; dependable. Now working. Also play fine piano for vaudeville. If interested write, Musician, Apt. 7, West, 250 West 94th St., New York City.

MAKE your seatholders Millionaires. Thousands of German Mark Banknotes, each 1,000,000 Marks, $5.00 the hundred. Rivers Hicks, 1569 Howard St., Chicago.

FOR SALE — Suburban theatre in one of the thickest populated districts in Charleson, W. Va. A real money maker. Seatinf capacity 600, new and modern equipment alone cost $8,500. Owner required to give attention other business. Only bonafide prospective purchasers desired. Write Box No. 1478, Charleston, W. Va.

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Supply Dealers Hold Successful Convention

(*Continued from page* 415)

ber of members the price of telegrams to their home towns advising friends to tune in on K. Y. W. and hear the fun; so far, however, no reports have come in that anybody heard anything. Two addresses of great interest were delivered, O. E. Watson, credit manager of the Edison Lamp Works, Harrison, N. J., talked on credits and it was voted the most practical and helpful address along this line that the members had ever listened to; Franklin D. Jones of Washington, D. C. was also listened to with the greatest of interest as he talked on "Trade Associations and the Law."

At the closing session on Saturday Mr. Cudmore, speaking for the associate members, urged the association to proceed with the greatest care in all matters.

The active and associate members who attended the sessions included: W. L. Peabody, Simplex Ticket Company, Chicago; W. T. Jaue and A. I. Morrison, Bausch & Lamb Optical Company, Rochester; Leo E. Dwyer, Theatre Supply Company, Cleveland; Frank J. Musek, Exhibitors Supply Company, Cleveland; C. W. Ryder and George De Kruif, Exhibitors Supply Company, Chicago; Max Ruben, Amusement Supply Company, Detroit; A. C. Roebuck and O. F. Spahr, Enterprise Optical Manufacturing Company, Chicago; W. A. McKay, Westinghouse Lamp Company, Bloomfield, N. J.; H. H. Cudmore, Non-Theatrical Pictures Service Company, New York; L. L. Phillips, Iowa Theatre Equipment Company, Des Moines.

Joseph S. Cifre, United Theatre Equipment Company, Boston; A. Dresner, Washington Theatre Supply Company, Washington; Samuel Steinberg, S. & S. Film & Supply Company, Pittsburgh; Lloyd D. Lawson, Southern Film & Supply Company, Pine Bluff; R. J. Gardiner, American Theatre Equipment Company, Columbus, Ohio; George A. Rogers, Service Theatre Supply Company, Detroit; F. A. Van Husan, Western Theatre Supply Company, Omaha; C. Krumrei, Western Theatre Supply Company, Omaha; C. D. Struble, Yale Theatre Supply Company, Kansas City; Henry Jay Smith, Hollis, Smith-Morton Company; Pittsburgh; E. B. Morton, Hollis, Smith-Morton Company, Pittsburgh; E. H. Forbes, Amusement Supply Company, Detroit; B. A. Benson, Amusement Supply Company, Chicago; Irving Samuels, Automatic Devices Company, Allentown; Albert Becker, Becker Theatre Supply Company, Buffalo; E. J. Vallen, E. J. Vallen Electrical Company, Akron; E. E. Oliver, Oliver Moving Picture Supply Company, Cleveland; T. F. Cole, Cole Theatre Supply Company, Kansas City; C. H. Badger, Chas. M. Stebbins Picture Supply Co., Kansas City; W. L. Brandel, National Lamp Works, Cleveland; S. S. Hutchinson, American Projecting Company, Chicago; G. D. Brady, Exhibitors Supply Company, Detroit; and J. Stallings, Exhibitors Supply Company, Milwaukee.

W. W. Rowland, The Theatre Supply Company, Cincinnati; Samuel R. Burns, Nicholas Power Company, New York City; Robert J. Kuzel, National Screen Company, Cleveland; L. M. Fulton, E. E. Fulton Company, Chicago; P. Rypinski, Westinghouse Lamp Company, Chicago; H. W. Bradley, Credit Alliance Corp., New York City; Walter E. Green, Precision Machine Company, New York City; Herbert Griffin, Nicholas Power Company, New York City; Sam Lears, Arlington Seating Company, Arlington Heights; B. Pearlman, Capital Merchandise Company, Chicago; Will C. Smith, Burwood Sales Company, Chicago; J. E. McAuley, J. E. McAuley Manufacturing Company, Chicago; Joe Hornstein, Howell's Cine Equipment Company, New York City; Frederick M. Savage, Exhibitors Trade Review, Chicago; C. H. Fulton, Fulco Sales Company, Chicago; M. G. Felder, M. G. Felder Sales Company, New York City; W. C. Kuuzmann, National Carbon Company, Cleveland; H. E. Holquist, Exhibitors Herald, Chicago; O. H. Dutton, Exhibitors Supply Company, Omaha.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Blueheard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philhin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilhert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilhert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilhert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobh	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobh	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mahel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marlon Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Living Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox		
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O	7 reels	
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Paramount	6 reels	Jan. 19
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount		
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount		
Just Off Broadway	John Gilhert	Fox		
Lullaby, The	Jane Novak	F. B. O	7 reels	Jan. 12
Not A Drum Was Heard	Charles Jones	Fox		
Painted People	Colleen Moore	First National		
Phantom Justice	Special Cast	F. B. O.		
Plunderer, The	Special Cast	Fox		
Shadows of the East	Special Cast	Fox		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R		
West of the Water Tower	Spec. Cast.	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O	8 reels	
Breathless Moment, The	Wm. Desmond	Universal	6 reels	
By Divine Right	Dexter-Harris	F. B. O		
George Washington, Jr.	Wesley Barry	Warner Bros		
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Secrets	Norma Talmadge	First National		
Sporting Youth	Reginald Denny	Universal	7 reels	
Torment	Owen Moore-Bessie Love	First National		
Unguarded Gates	Madge Bellamy	F. B. O		
Uninvited Guest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beware The Woman		F. B. O		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Damaged Hearts		F. B. O		
Enchanted Cottage, The	Richard Barthelmess	First National		
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish, The	Special Cast	First National		
Lillies of the Field	Griffith-Tearle	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
Sundown	Special Cast	First National		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational		
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Boy Blue (Leather Pusher Series)	Billy Sullivan	Pathe	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Black Sheep, The (Aesop Fable)		Pathe	1 reel	Jan. 19
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Derby Day	Aesops Fables	Pathe	2/3 reel	Sept. 22
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal		
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to Sea	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Girls and Records (Sportlights)		Pathe	1 reel	Jan. 5
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Halfback, The	Harry Gribbon	Pathe		
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 29
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
He Loops to Conquer	Sullivan - Stevenson - Dwyer	Universal	2 reels	Jan. 19
Here and There		Educational	1 reel	
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Cooley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Homemaker, The		Educational	1 reel	
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Keep Going	Earle-McCoy	Universal	2 reels	
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
The Kid From Madrid, Mich	Billy Sullivan	Universal	2 reels	Jan. 12
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal		
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Lias)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24

Feature	Star	Distributed by	Length	Reviewed
No Noise	**Children**	**Pathe**	**2 reels**	**Sept. 22**
No Parking Aloud	**Neely Edwards**	**Universal**	**1 reel**	**Nov. 24**
No Pets	**Paul Parrott**	**Pathe**	**1 reel**	**Oct. 13**
Obey the Law	**Jack Earle**	**Universal**	**2 reels**	
Oh, Girls		Educational	1 reel	
Oh Min	**Tincher-Murphy**	**Universal**	**2 reels**	
Oh Teacher	**Billy Dunn**	**Arrow**	**2 reels**	
Oh What a Day	**Tincher-Murphy**	**Universal**	**2 reels**	
One Cylinder Love		**Pathe**	**2 reels**	**Nov. 3**
One Exciting Day	**Earle-Engle**	**Universal**	**2 reels**	**Oct. 6**
One Exciting Evening	**Billy West**	**Arrow**	**2 reels**	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
Optimist, The	**Lloyd Hamilton**	**Educational**	**2 reels**	**Sept. 15**
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	**Neely Edwards**	**Universal**	**1 reel**	**Oct. 13**
Own a Lot	Harry Sweet	Universal	2 reels	
Paging Love	**Monty Banks**	**Grand-Asher**	**2 reels**	**Aug. 18**
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	**Charles Murray**	**Hodkinson**	**2 reels**	**Aug. 25**
Peg of the Mounted	**Baby Peggy**	**Universal**	**2 reels**	
Perfect 36, A	**Bobby Vernon**	**Educational**	**2 reels**	**Nov. 17**
Pinhead, The	**Clyde Cook**	**Fox**	**2 reels**	
Pony Express, The	Clyde Cook	Educational	2 reels	
Pitfalls of a Big City	**Ben Turpin**	**Pathe**	**2 reels**	**Sept. 1**
Quit Kidding	Buddy Messinger	Universal	2 reels	
Regular Boy, A	**Buddy Messinger**	**Universal**	**2 reels**	
Restless Rest, The	**Neely Edwards**	**Universal**	**1 reel**	
Rich Pup, The	**Pal (dog)**	**Universal**	**2 reels**	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		**Fox**	**2 reels**	
Rip Without a Wink		**Lee-Bradford**	**1 reel**	
Rivals, The	**Slim Sommerville**	**Universal**	**1 reel**	
Roaring Lion, The		**Fox**	**2 reels**	
Robinson Crusoe Returns on Friday		**Lee-Bradford**	**1 reel**	
Rolling Home	**Joe Rock**	**Grand-Asher**	**2 reels**	**Aug. 18**
Roughest Africa	**Stan Laurel**	**Pathe**	**2 reels**	**Sept. 29**
Roughing It		**Pathe**	**2 reels**	
Round Figures	**Jack Cooper**	**Universal**	**2 reels**	**Sept. 22**
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	**Stan Laurel**	**Pathe**	**1 reel**	**Nov. 17**
School Pals	Animal Cast	Fox		
Scorching Sands	**Stan Laurel**	**Pathe**	**1 reel**	**Dec. 8**
She's a He	**Buddy Messinger**	**Universal**	**2 reels**	**Nov. 24**
Short Orders	**Stan Laurel**	**Pathe**	**1 reel**	**Sept. 1**
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	**Buddy Messinger**	**Universal**	**2 reels**	
Skylarking		**Pathe**	**2 reels**	**Sept. 8**
Skyscraper, The	**Harry Langdon**	**Principal**	**2 reels**	
Sleepwalker, The	**Joe Rock**	**Grand-Asher**	**2 reels**	**Oct. 13**
Slow and Sure	**Al St. John**	**Fox**	**2 reels**	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	**Stan Laurel**	**Pathe**	**2 reels**	**Nov. 24**
So Long Sultan	**Chuck Reisner**	**Universal**	**1 reel**	**Nov. 10**
Somebody Lied		**Fox**	**2 reels**	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sonthbound Limited	**Monty Banks**	**Grand-Asher**	**2 reels**	**Nov. 17**
Spring Fever		**Fox**	**2 reels**	
Stage Fright	**Children**	**Pathe**	**2 reels**	**Oct. 20**
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Ont	**Animals**	**Pathe**	**1 reel**	
Snch is Life	**Baby Peggy**	**Universal**	**2 reels**	**Jan. 30**
Suite Sixteen	**Century Girls**	**Universal**	**2 reels**	
Sunday Calm	**Children**	**Pathe**	**2 reels**	**Dec. 22**
Take the Air	**Paul Parrott**	**Pathe**	**1 reel**	**Sept. 8**
Take Your Choice	**Bobby Vernon**	**Educational**	**2 reels**	**Apr. 14**
Taxi, Please	**Monty Banks**	**Grand-Asher**	**2 reels**	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
Three Cheers	**Roger Keene**	**Educational**	**2 reels**	**Nov. 3**
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		**Arrow**	**1 reel**	
Tough Tenderfoot, The Leather Pushers)		Universal	2 reels	
Two Johns, The		**Fox**	**2 reels**	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	**Will Rogers**	**Pathe**	**2 reels**	**Dec. 1**
Uncle Bim's Gift	**Tincher-Murphy**	**Universal**	**2 reels**	**Sept. 8**
Uncle Sam	**Lee Moran**	**Educational**	**2 reels**	**Nov. 17**
Uncovered Wagon, The	**Paul Parrott**	**Pathe**	**1 reel**	**July 7**
Under Cover		**Educational**	**1 reel**	**Dec. 1**
Under the White Robe		**Universal**	**1 reel**	
Unreal News Reel		**Fox**	**2 reels**	
Up in the Air		**Fox**	**2 reels**	
Walkont, The	**Snub Pollard**	**Pathe**	**2 reels**	**Sept. 15**
Walrus Hunters, The	**Aesops Fables**	**Pathe**	**2/3 reel**	
Watch Papa	**Tincher-Murphy**	**Universal**	**2 reels**	
Weakling, The		Fox		
Wedding Rings	**Monty Banks**	**Grand-Asher**	**2 reels**	
Wet and Weary	**Clyde Cook**	**Fox**	**2 reels**	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	**Stan Laurel**	**Pathe**	**1 reel**	**Nov. 3**
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		**Fox**	**2 reels**	
Why Wait?	**Slim Summerville**	**Universal**	**1 reel**	**Jan. 17**
Winner Take All	**Paul Parrott**	**Pathe**	**1 reel**	**Oct. 20**
Yankee Spirit	**Bennie Alexander**	**Educational**	**2 reels**	**Sept. 8**
Yes, We Have No Bananas	**Century Girls**	**Universal**	**2 reels**	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Ant, The (Secrets of Life)	**Principal Pict**	**1 reel**	**Nov. 17**
Babes in Hollywood (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Beasts of Paradise (Serial)	**Universal**	**15 episodes**	**Oct. 27**
Beauty and the Feast (Fighting Blood)	**Film Book. Offices**	**2 reels**	
The Bee (Secrets of Life)	**Educational**	**1 reel**	**Jan. 5**
Bill Brennan's Claim	**Universal**	**2 reels**	
Bottom of the Sea (Hodge Podge)	**Educational**	**1 reel**	**Dec. 8**
Broad Highway, The (Bray Romance)	**Hodkinson**	**1 reel**	
Butterfly, The (Secrets of Life)	Edcuational	1 reel	
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	**Fox**	**1 reel**	
Christopher of Columbus (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Cloisters in the Clouds (Educational)	**Fox**	**1 reel**	
Code of the Mounted, The	**Universal**	**2 reels**	
Columbus (Chr. of America)	**Pathe**	**4 reels**	**Oct. 6**
Comedy of Terrors (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Companions (Sing Them Again Series)	**Educational**	**1 reel**	**Sept. 8**
Daniel Boone (Chr. of America)	**Pathe**	**3 reels**	**Dec. 29**
Discontent (Wilderness Tales)	**Educational**	**1 reel**	**Nov. 3**
Down in Texas, Kent Sanderson	**Universal**	**2 reels**	
Einstein's Theory of Relativity	**Premier Prod**	**2 reels**	
Face to Face, Edmund Cobb	**Universal**	**2 reels**	**Sept. 15**
Frogland (Novelty Film)	Fox		
Gentlemen of the West, Pete Manson	**Universal**	**2 reels**	
Ghost City, The (Serial)	**Universal**	**15 episodes**	
Girls and Records (Sportlight)	**Pathe**	**1 reel**	
Gold Digger Jones	**Universal**	**2 reels**	
Golden Gems (Sing Them Again Series)	**Educational**	**1 reel**	**Oct. 6**
Grim Fairy Tale, (Fighting Blood)	**Film Book. Offices**	**2 reels**	**June 16**
Hard Luck Jack, Pete Morrison	**Universal**	**2 reels**	**Oct. 13**
He Loops to Conquer (Leather Pushers)	**Universal**	**2 reels**	
Hats Off, Pete Morrison	**Universal**	**2 reels**	**Feb. 2**
Home Again (Sing Them Again Series)	**Educational**	**1 reel**	**Jan. 5**
Indian's Lament, Marie Walcamp	**Universal**	**2 reels**	**Nov. 17**
Ireland Today (Educational)	**Fox**	**1 reel**	
Is Conan Doyle Right?	**Pathe**	**2 reels**	**Sept. 15**
Jamestown (Chr. of America)	**Pathe**	**4 reels**	**Nov. 3**
Johnny's Swordfish (Edncational)	**Fox**	**1 reel**	
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Live Larry Kinglsey Benedict	Universal	2 reels	
Long Live the Ring (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Man From Madrid, Mich. (Leather Pushers)	**Universal**	**2 reels**	
Memories (Sing Them Again Series)	**Educational**	**1 reel**	
Merchant of Menace (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Midsummer Night's Scream (Fighting Blood)	**Film Book. Offices**	**2 reels**	
My Boy Bill (Wilderness Tales)	**Educational**	**1 reel**	**Dec. 1**
Mysteries of Yucatan (Edncational)	**Fox**	**1 reel**	
No Tenderfoot, Edmund Cobb	**Universal**	**2 reels**	**Oct. 20**
Old Friends (Sing Them Again Series)	Educational	1 reel	
Payroll Thief, Jack Mower	**Universal**	**2 reels**	**Nov. 24**
Perilons Leap, Helen Gibson	**Universal**	**2 reels**	
Rock Bound Brittany (Educational)	Fox		
Rustlin' Buster, Jack Mower	**Universal**	**2 reels**	
Rnth of the Range (Serial)	**Pathe**	**15 episodes**	**Sept. 29**
Shootin' Em Up, Pete Morrison	**Universal**	**2 reels**	
Some Sense and Some Nonsense (Hodge Podge)	**Educational**	**1 reel**	**Sept. 29**
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	**Educational**	**1 reel**	
The Spider (Secrets of Life)	**Educational**	**1 reel**	**Jan. 5**
Stolen Gold, Jack Mower	**Universal**	**2 reels**	
Sunshine and Ice (Educational)	**Fox**	**1 reel**	**Oct. 20**
Switching Hour (Fighting Blood)	**Film Book. Offices**	**2 reels**	
Taming of the Shrewd (Fighting Blood)	**Film Book. Offices**	**2 reels**	**Nov. 17**
Three Orphans (Fighting Blood)	**Film Book. Offices**	**2 reels**	**Oct. 20**
Thru Yellowstone Nat'l. Park with Late Pres. Harding	**Arrow**	**2 reels**	**Sept. 22**
Toilers of the Equator (Educational)	Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	**Pathe**	**2 reels**	**Dec. 1**
Why The Globe Trotter Trots (Hodge Podge)	**Educational**	**1 reel**	
Wild and Wooly (Sportlight)	**Pathe**	**1 reel**	**Dec. 8**
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	**Universal**	**2 reels**	**Oct. 13**

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R		
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alex the Great	Special Cast	Film Book. Offices		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
Babbitt	Special Cast	Warner Bros.		
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Bean Brummel	John Barrymore	Warner Bros.		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict		
Boy of Flanders, A	Jackie Coogan	Metro		
Breath of Scandal, The	Special Cast	Preferred Pict		
Broadway After Dark	Special Cast	Warner Bros.		
Captain January	Baby Peggy	Principal Pict		
Claim No. 1	Special Cast	Universal		
Conductor 1492	Johnnie Hines	Warner Bros.	7 reels	Dec. 29
Crash, The	Special Cast	Vitagraph		
Daddies	Special Cast	Warner Bros.		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Do It Now	Special Cast	Phil Goldstone		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		

Feature	Star	Distributed by	Length	Reviewed
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Flattery	Special Cast	Mission Film		
Floodgates	John Lowell	Blazed Trail Prod.		
Fool, The	Special Cast	Fox		
Fool's Awakening, The	Special Cast	Metro		
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl Expert, The	Harold Lloyd	Pathe		
Girl in the Limousine	Larry Semon	Truart		
Goldfish, The	Constance Talmadge	First National		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 29
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Her Man	Special Cast	Warner Bros.		
Hook and Ladder	Hoot Gibson	Universal	6 reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Lone Wolf, The	Dalton-Holt	Asso. Exhib.		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lucretia Lombard	Special Cast	Warner Bros.	7 reels	Dec. 8
Madame Satan	Theda Bara			
Magnolia	Spec. Cast	Paramount		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Marriage Circle, The	Special Cast	Warner Bros.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict.	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
New School Teacher, The	Charles (Chic) Sales	Mastodon		
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Red Roses		Vitagraph		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sea Hawk, The	Special Cast	First National		
Shadows of Paris	Pola Negri	Paramount		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Sherlock, Jr.	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Son of Sahara	Special Cast	First National		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Superstitition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares		F. B. O.		
Tale of Red Roses	Special Cast	Vitagraph		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Spec. Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three Miles Out	Special Cast	Paramount	6 reels	Jan. 12
Three O'Clock in the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Triumph	Special Cast	Paramount		
Thy Name is Woman	Special Cast	Metro		
Tiger Rose	Lenore Ulric	Warner Bros.	8 reels	Dec. 8
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Virtuous Crooks	Herbert Rawlinson	Universal		
Wanderer of the Waste-land		Paramount		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Welcome Stranger	Special Cast			
White Moth, The		First National		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marion Davies	Goldwyn-Cosmo		

Des Moines

T. M. ECKERT, salesman for Paramount, has returned from St. Louis.

E. J. Frace, formerly with the Paramount exchange in Des Moines has been transferred to the Minneapolis exchange where he will be manager of the ad sales department.

The office force of the Goldwyn exchange presented manager B. B. Reingold with a leather case containing ties and collars for Christmas and his sales force presented him with a copper desk set. Mr. Reingold appreciates the spirit of the gifts as well as the gifts themselves.

W. E. Banford who supervises the Goldwyn exchanges in Minneapolis, Omaha and Des Moines, was in Des Moines recently.

J. P. Martin, manager of the Strand theater in Marshalltown, was in Des Moines.

V. Lanquist Stark of Mitdhville, Miss A. Langlois of Buxton, and W. A. Dutton of Leon were visitors in the Des Moines exchanges over the week end.

Dad Bassett, manager of the Alamo theatre in Pella was a visitor at the First National film exchange.

P. D. Aleman, manager of the Strand theater in Clinton, visited the First National film exchange during the past week.

The Garden theater is inaugurating a new policy this week by giving second run showings selecting the better pictures from the larger presentations.

The Garden's new policy has been tried several times before in Des Moines.

Jesse Day, manager of the Garden and Palace theaters, hopes to make the trial a success this time. He believes that Des Moines is a large enough citp to stand highclass second runs.

J. E. Craven, an exhibitor from Kellogg, was a visitor at the Universal film exchange during the past week end.

Web Cramer, of Dallas Center and W. W. Booth of Belle Plains were visitors at the Universal film exchange.

G. W. Weigman, manager of the Princess theatre at Montezuma, was in town over the week end.

Herman Stern, manager of the Des Moines branch of the Universal film exchange, is in Chicago on a business trip.

Nate Chapman, who is manager of the Garden and Englert theatres of Iowa City writes the Film Booking office that he is having a wonderful time spending the winter months in Florida.

Jack Conant, branch manager of the Associated Exhibitors has returned to Des Moines after visiting the key towns through the state.

E. S. Shraeder, central division manager for Pathe, was in town this week.

W. E. Banford, who is district superintendent of Goldwyn, and has his headquarters in Minneapolis, was in Des Moines during the past week. He has now gone to Omaha.

Mr. and Mrs. A. W. Sage, managers of the Rialto theatre of Adele, were visitors at the Goldwyn exchange this week.

Manager B. B. Reingold has returned from a trip over the territory and reports that he found business everywhere very good.

Ralph Blank, manager of the Capitol theatre at Davenport, visited the Paramount exchange.

Charles A. Meade, manager of Selznick's Detroit office.

DETROIT

EDWARD N. MARCUS public accountant who handles the accounts for many of the city's motion picture houses was the speaker at the business luncheon of the M. P. T. O. and spoke on bookkeeping systems.

Miss Rose Miller, secretary-stenographer of the M. P. T. O. returned from a two weeks' trip to Boston and New York.

In his annual report, Police Censor Royal A. Baker, reported that out of 1804 pictures reviewed during the past year, only four were banned outright, thirteen were held for several weeks but eventually released and parts of seventy-five were eliminated.

A GUARANTY OF SATISFACTION

EXCHANGE managers are interested in pleasing their exhibitors. They want to send out the best pictures possible—one from which there can be no come back and no complaint.

Because the release prints made by Standard Film Laboratories give such universal satisfaction exchange managers should be interested in having their release prints "Made in Hollywood—the Standard Way".

This is a guaranty of satisfaction to the exhibitor for it means a release print that is photographically correct and one that is perfectly waxed and patched and has wearing qualities of noticeable superiority.

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FEBRUARY 2, 1924

Motion Picture News

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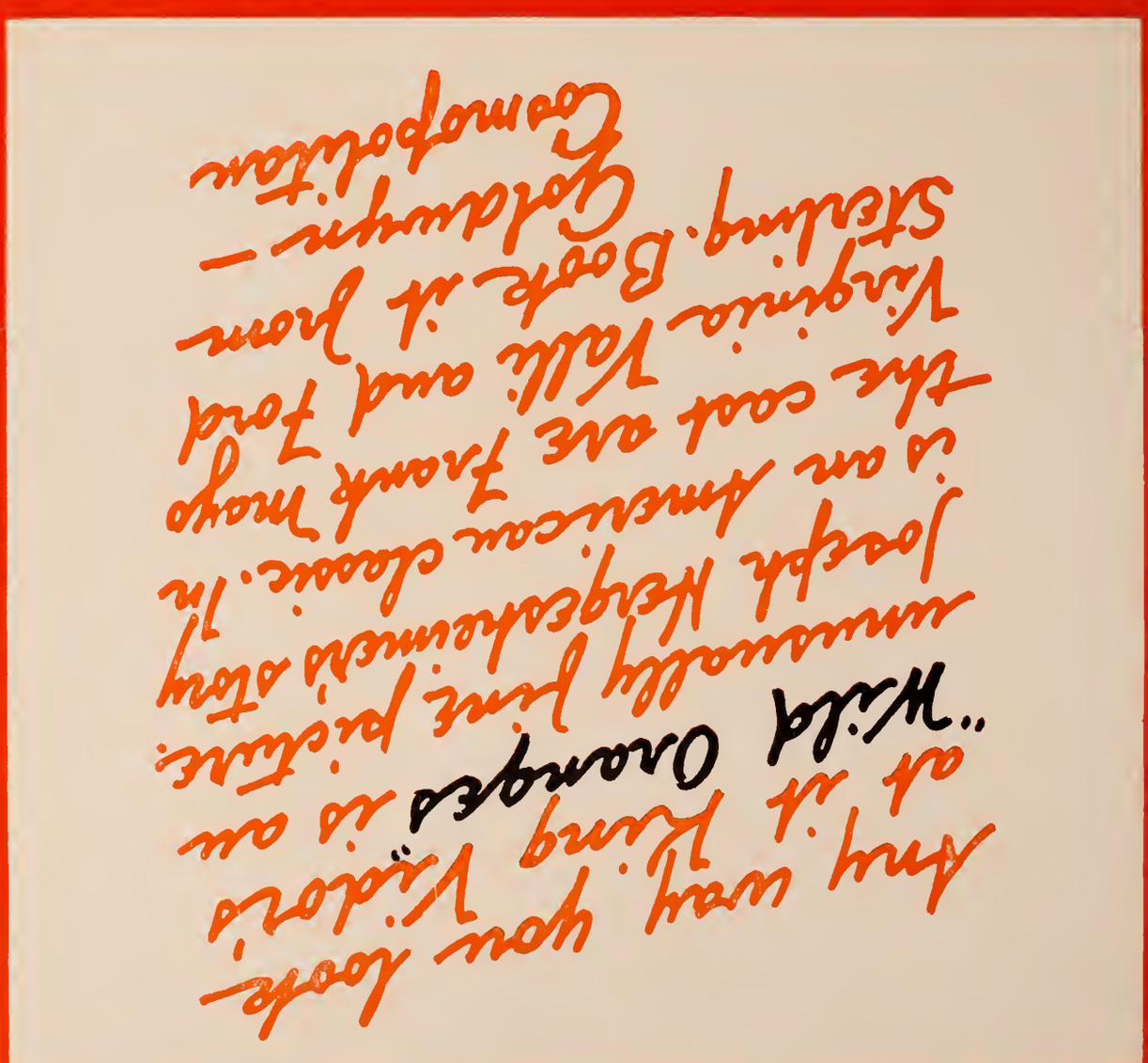

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to the
artistic extreme
to
achieve
a
masterful
Romance of New
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dressed
in a background
of old times

SAMUEL GOLDWYN and GEORGE FITZMAURICE

used the same care
in the making of the prints for

"THE ETERNAL CITY"

adapted to the screen by Ouida Bergere from the
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FILM MFG. CO. CHICAGO U.S.A.

*Look Better—
Wear Longer!*

Founded 1910
by
Watterson R. Rothacker

Pictures that reach the heart "go over" on their musical accompaniments–

YOU will recall the success of "The Hunchback of Notre Dame," "Scaramouche," "The Four Horsemen of the Apocalypse," and "Way Down East."

Without the specially prepared musical score, can you imagine the depreciation in the value of these great picture masterpieces?

The organ that can grip the emotions cannot be discussed in terms of dollars—by the numbers of stops—or the quantity of pipes.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.

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I am interested in a WURLITZER UNIT ORGAN for my house. I have checked the conditions under which an installation must be made and I should like advice and details about similar jobs you have done.

My house seats ..... people.

( )New House ( )Remodeling ( )New Organ Only

Name .....

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Theatre .....

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TRADE MARK REG
UNIT ORGANS
EXCLUSIVE HOPE-JONES PATENTS
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SAN FRANCISCO CINCINNATI

TRY THIS
On Your Bank Roll!

FIGURE up the capacity of your theatre in dollars--

Add to that the money value of every available inch of standing room you have--

Multiply that by the number of performances per day--times the number of days you play the picture--

And the total will be, to the nickel, what it's worth to you to play

THOMAS MEIGHAN

in

"Pied Piper Malone"

By Booth Tarkington

Adapted by Tom Geraghty. Directed by Alfred E. Green
Presented by Adolph Zukor and Jesse L. Lasky

A Paramount Picture

(Produced by Famous Players-Lasky Corp.)

BAR NONE

— the biggest in the

{ The crowds and the business prove it — }

GLORIA

in "The

PRESENTED BY
ADOLPH ZUKOR AND
JESSE L. LASKY

A SIDNEY OLCOTT
PRODUCTION

FROM THE PLAY BY MAUDE FULTON
ADAPTED BY FORREST HALSEY

FAMOUS PLAYERS-LASKY CORPORATION

box-office success past 6 months!

THE Rivoli, playing "The Humming Bird," was the only picture theatre on Broadway, New York, absolutely selling out at every performance last week. And what sellouts! Crowds jamming, shouting, fighting for tickets! Over $30,000 for the week and could have been doubled in a larger theatre.

And it will be a sellout everywhere!

"One of the best pictures of the year. Everyone is delighted with it. Gloria Swanson ideal. Mr. Olcott has done splendid things with the direction." TRIBUNE

"By all odds the most skillfully acted picture she has ever done. Makes us feel like standing up and yelling 'Bravo, Gloria.' A stirring, gripping, admirable screen play." WORLD

"A truly remarkable performance. She is everything the advertisements say she is." SUN

"Could have gone in the Criterion and pulled big money for ten or twelve weeks. A safe bet for anyone, anywhere." TIMES SQUARE DAILY

"A particularly engrossing picture. One of the best we have ever seen and one in which there is not an uninteresting instant." TIMES

"Easily Gloria Swanson's best work. Should be a sellout everywhere." MOTION PICTURE NEWS

"The Rivoli Theatre audience cheered at the first night showing. There can be little doubt as to the drawing power and box-office value of 'The Humming Bird.'" EXHIBITOR'S TRADE REVIEW

"Fascinating entertainment. Should satisfy any type of audience." MOVING PICTURE WORLD

SWANSON "Humming Bird"

A Paramount Picture

TO ALL EX

Thru F.B.O. you can now

[outstanding star of one of the lat

in his brand new sensat

PHANTOM

Presented by William LaPlante

BOOK "PHANTOM JUSTICE" and advertise the thrills, the great cast, the swift action, and the hundred per cent entertainment this picture will bring your audiences.

People want melodrama. They'll pass up most all other kinds of pictures to get thrills and in "PHANTOM JUSTICE" you give 'em plenty.

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FILM BOOKING OFFICES

We've told you before and we tell it to

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est and biggest successes in years]

onal crook melodrama

JUSTICE

A Richard Thomas Production

Use our ready prepared advertising material, prepared by showmen who know what brings in the kale. See our Press Book. You'd have good cause for enthusiasm if you could get pictures like "PHANTOM JUSTICE" all year round. Your nearest F. B. O. exchange Mgr. will give you all the dope on this one. Ask for it, and BOOK NOW.

OF AMERICA, INC.

Sales Office, United Kingdom
R-C Picture Corporation
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London, W.1. England

you again — 1924 belongs to F.B.O.

KING VIDOR'S

Wild Or

THE box-office of the California Theatre backed up these critics when they wrote their opinions of "Wild Oranges." Edwin Schallert of the Times said: "Superlatives will be needed to describe the show; it's one of the real novelties of the season." The Record said: "Exceedingly well done by King Vidor—pictured with absorbing consistency." The Herald said: The fight scene is simply the best ever. It has never been excelled." The Illustrated News said: "Beautifully transferred to the screen." The Express said: "Something different. Certain to rivet one's attention to the screen." AND WE SAY: "BOOK IT BEFORE YOUR COMPETITOR GETS IT!"

Quick action saves the stranger's life

Through the blinding storm to safety

anges

means

By JOSEPH HERGESHEIMER

With FRANK MAYO, VIRGINIA VALLI, FORD STERLING

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

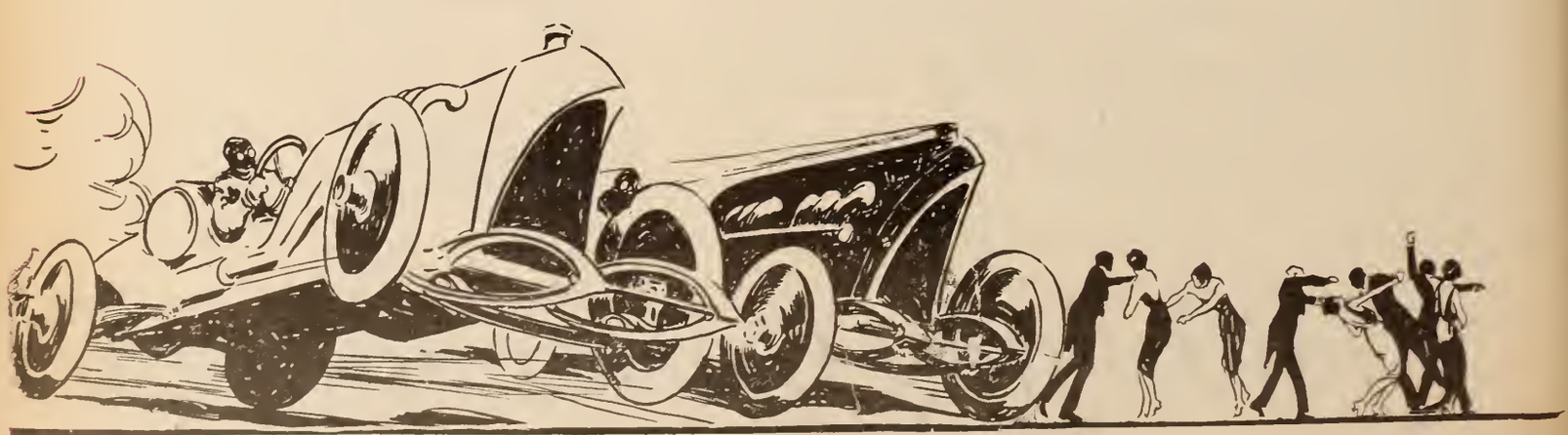
Goldwyn-Cosmopolitan

The Picture that

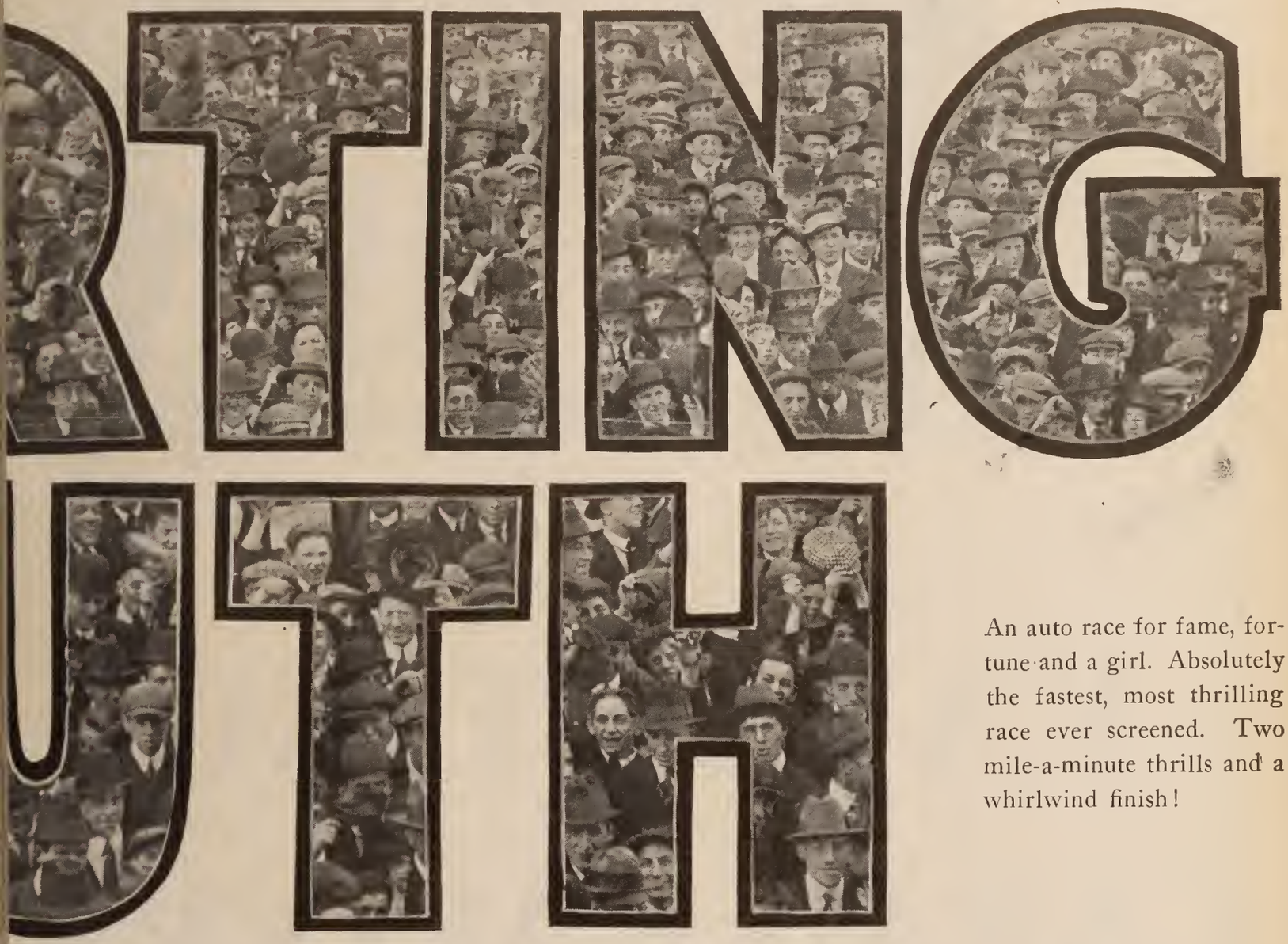
SPOR
YOU

Talk about parties! You don't know what a real party is until you've seen the "pirate" party in this story of irrepressible youth.

Young Ideas, Young Blood,



Spells Crowds !



An auto race for fame, fortune and a girl. Absolutely the fastest, most thrilling race ever screened. Two mile-a-minute thrills and a whirlwind finish!

Young Love — *full of it* !

Byron Morgan's Dazzling Story of
The Younger Set

Presented by **Carl Laemmle**, Starring

REGINALD

DENNY

Directed by Harry Pollard

UNIVERSAL JEWEL

FEBRUARY
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Carl
Laemmle
ANNIVERSARY
MONTH
1884 1924

at your service!

RUDOLPH
VALENTINO
and
CARMEL MYERS

in a two reel re-issue of the popular feature success

"A Society Sensation"

Once again you can put Valentino's name in your lights; Valentino, the idol of millions.

This is a production that you can conscientiously recommend to your public as genuine entertainment. New prints beautifully re-edited and titled; new accessories. A tremendous box office bet!

A UNIVERSAL SPECIAL

Now Booking!

Associated Authors
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"Witty, Clever, Unpadded; Provides Fine Amusement"

" Let us have more pictures like 'No More Women!' Witty, cleverly handled and unpadded, it provides fine amusement," says McElliott in the N. Y. Daily News. "If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn 'em down again. Madge Bellamy adds some comedy tricks to her real beauty."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located in Every United Artists Exchange

"The Marriage Circle"

DIRECTED BY

·ERNST·LUBITSCH·

At the MARK STRAND THEATRE, *New York*

Week Beginning February 3RD.

Playing an Extended Engagement at Grauman's Rialto, Los Angles

Opening Soon at the Orpheum Theatre, Chicago

WARNER BROS.
Classics of the Screen

A startling story of "good-fellow" wives and a husband or two--- a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted
by a Stellar
Cast of Screen Stars:-

Florence Vidor
Monte Blue - Marie Prevost
Adolphe Menjou - Harry Myers
Creighton Hale
and
Others

"The Cogs of Life Turneth"

Sensational in Theme—and Sure-fire in its Audience Appeal

AN
ERNST LUBITSCH
PRODUCTION

ADAPTED
by
Paul Bern

From the play by Lothair Schmidt

Educational Pictures

"THE SPICE OF THE PROGRAM"

It Is the Whole Show that Makes REAL Entertainment

What Makes Entertainment?

When you "go to the movies," it is not the feature picture alone that makes an ideal evening. It is the SHOW that gives you A WHOLE EVENING'S ENTERTAINMENT — the whole balanced program, consisting not only of a well-selected feature, but also of a good comedy, a novelty or a picture of scenic beauty, and the news-reel.

These Short Subjects furnish a great share of this ENTERTAINMENT. And when the feature is too long, it crowds out some of these Short Subjects and cheats you out of a large part of the ENTERTAINMENT for which you pay your money at the box-office. For unusual length in a feature does not mean added entertainment, but generally indicates tiresome "padding."

Patronize the theatre that selects feature pictures of reasonable length so that it can give you a whole SHOW. Then you can be sure of getting REAL ENTERTAINMENT for your box-office money.

When you see the Educational Pictures trade-mark on posters or lobby cards in a theatre entrance, you know that here you will see good Short Subjects as well as the best features of reasonable length—in other words, that you will have A WHOLE EVENING'S ENTERTAINMENT

E. W. Hammons

The Educational Pictures trade-mark is shown on these Short Subjects:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
(Jack White Productions)
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series
LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
and
KINOGRAMS
The Visual NEWS of all the World

When You See This Sign, Go In—
It's Your Guarantee of ENTERTAINMENT

PROGRESSIVE EXHIBITORS recognize the public demand for Short Subjects and a diversified program, and are insisting on features of reasonable length so that they can provide variety. William Brandt, President of the M. P. T. O. of New York, writes:

"For the past six weeks, in all of our theatres, we have found the length of the feature productions to be detrimental to the showing of a diversified program. Our customers expect and demand an entertaining show, and in addition to the feature picture we have been giving them a novelty reel, a news weekly and some comedy.

"Because of the length of recent productions, we have been obliged to curtail, with the result that some of the patrons are dissatisfied.

"Ofttimes a show which has fallen down through a bad feature production has been saved by the shorter length subjects.

"We are receiving complaints from all over the State that productions are entirely too long, sometimes making a good picture poor by too much padding."

Millions of picture-goers will read this ad in The Saturday Evening Post, Feb. 2 issue. They are demanding diversified entertainment. Give it to them by booking Educational Pictures. And bring them in by showing the Educational Pictures trade-mark in your lobby.

EDUCATIONAL FILM EXCHANGES, INC.
EXECUTIVE OFFICES, NEW YORK
E. W. Hammons
President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons President

CRAMMED WITH LAUGHS AND ACTION

With the Same High Quality That Has Made Them Famous

Christie Comedies

Are Co-Features on the Best Programs

E. W. Hammons PRESENTS

DOROTHY DEVORE

IN

"STAY SINGLE"

"Stay Single"

Christie-Educational—Two Reels

A GOOD story well told is this comedy with Dorothy Devore in the leading role. It reeks with fast action and humorous situations. Some of the stuff may be old but it is nevertheless effective.

It is the tale of a discontented youth who is advised by a newly married young lady that the best way to get a raise in wages is to tell the boss that he has taken unto himself a wife, even though the statement is without truth.

The deed is accomplished and the boss insists upon coming out to the house that night to meet the wife. The newly married couple lives next door and in the emergency she is persuaded also to serve for the occasion as the wife of the youth.

Things go fairly smoothly until the boss of the young married man also decides to call that night. As they emerge from their respective calls each insists that the other return with him to meet the wife of his employee. There follows some exceptionally fast work on the part of Miss Devore, who is kept busy jumping fences between the houses to fulfill her dual wifely role. It's a picture that is bound to be pleasing to almost any audience.—CHESTER J. SMITH

– M. P. News

From Amusements:

WINTER HAS CAME (Educational), (two reels). If it hadn't been for this knockout Christie comedy, our show would have been a flop. The feature was terrible, but everyone enjoyed the comedy which saved the day. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

THAT SON OF A SHEIK (Educational), (two reels). This comedy is exceptionally good, and provided our patrons with a good many laughs. Educational comedies surely are the spice of the program. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

LET 'ER RUN (Educational), (two reels). This two reel comedy got many laughs and it takes a good one these days to get even a smile. The film was in good condition.—R. A. Sugden, Caughren, Sauk Centre, Minn.

PARDON MY GLOVE (Educational), (two reels). Most all of these comedies are good.—E. J. Emery, Opera House, Dodge Center, Minn.

Directed by

SCOTT SIDNEY

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Read this

Judgment of the Storm
(Palmer-F. B. O.—Seven Reels)
(Reviewed by Frank Elliott)

"JUDGMENT of the Storm" has every quality that goes into making a fine production. To begin with there is a real story to tell and in the telling the audience is treated to a series of episodes that are filled with dramatic T. N. T.

There is more entertainment in this picture than in several productions we've seen that cost close to the million point and once seen are soon forgotten. This picture did not cost a million dollars and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much "meat" that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays. In fact the thrilling situations come so thick and fast that one wonders what is going to be left for the climax and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of the seats.

The best snow storm scenes since "Way Down East" are pictured here and if you think you have viewed blizzards, well, "you ain't seen nothin' yet!" Heart interest has been built into this feature from beginning to end. The action flows smoothly at all times and there are some scenes that will hold you in a vise-like grip, for instance the situation in which the boy meeting his mother for the first time in three years, believing her to have been abroad, finds her really to be the owner of a gambling den in which there has just occurred a murder and a suicide.

There are any number of similar big scenes. As for the cast it is a wonderful one. Lloyd Hughes is an ideal selection for the role of John Trevor and gives a fine characterization. Myrtle Steadman is most appealing as John's mother. Lucille Rickson, the little girl of yesteryear, is now a real leading lady and will win admirers through her work in this picture. George Hackathorne and Claire MacDowell also contribute effective roles.

THEME. A gripping drama dealing with mother love and how a son is put to the acid test when he discovers that his mother is a gambler and responsible for the death of his sweetheart's brother. How he offers himself in place of the man who is killed in his mother's gambling den and proves his real worth when he risks his life.

PRODUCTION HIGHLIGHTS. The storm scenes. The scenes attending the murder and suicide in the gambling den. The excellent cast and the work of each individual of the personnel. The rescue of the brother and twins and John's mother. The powerful climax.

DIRECTION. Del Andrews has contributed his best work to the screen in this picture. He has transplanted a wonderfully appealing scenario to the screen in a wonderfully fine manner. He has inspired his players to live their parts. He has eliminated all bunk and has planted real punches.

EXPLOITATION ANGLES. This is the Palmer Photoplay prize scenario written by the wife of a Pittsburg factory worker and we understand that an extensive publicity barrage is to be laid down on this one, including local newspaper inserts with which exhibitors should tie up. Play up the wonderful storm scenes, the great cast and story.

DRAWING POWER. It should be enthusiastically received everywhere.

SUMMARY. An example of how good a picture can be made when there is a bang-up story to start with and a talented cast to enact the various roles. This picture is going ... and if you want to give your patrons a

"You ain't seen nothin' yet"—

says

The Motion Picture News

If you think you've seen "MOP-UP" pictures, wait till you see—"JUDGMENT OF THE STORM." . . .

The Motion Picture News says—"More entertainment than in several pictures costing close onto a million dollars." . . .

"Filled with Dramatic T. N. T.

"A punch in each reel big enough for the climax of several ordinary photoplays."

EVERY TRADE PAPER IN THE FIELD BOOSTS THIS PICTURE. Thousands of Exhibitors have boosted it. . . . thousands will play it. Thousands will advertise it to the limit and will take full advantage of the tremendous National Campaign behind this picture . . . a campaign that tops ANY AND EVERY campaign the industry has seen—that's why they all say—

It's a Financial Mop-Up for Every Exhibitor

All the wallop of the biggest heart interest production. A snow storm that makes the storm in "Way Down East" pale into insignificance . . . don't take our word for it . . . take the word of all the reviewers.

Gentlemen:—There's only one real way to appreciate this tremendous money maker and that is—"GO SEE THE PICTURE WITH YOUR OWN EYES AT ANY F. B. O. EXCHANGE" . . . that's the test. Forget adjectives and description. . . . SEE THE PICTURE, then you'll know what we are driving at. If you believe your own eyes, if you know a mop-up picture when you see one, the last flicker on the screen will hardly have faded off before you will have said—THAT'S A PICTURE I WANT—Quick. We guarantee you—look and you'll book—

JUDGMENT OF THE STORM"

Distributed Throughout the World by

FILM BOOKING OFFICES OF AMERICA, INC.

723 Seventh Avenue, New York City, New York EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

Steer into big profits with

Half A Dollar Bill

(Max Graf Production—3600 Feet)

(Reviewed by Frank Elliott)

THIS is the best picture Max Graf has contributed to the motion picture industry. It is an ideal example of just what a successful picture should be. It has [illegible] of stars, but it is produced correctly in every detail, the settings are such as one would find in real life and the cast has been chosen with the fitness of the players for the roles to be interpreted in view. The feature has an entertaining story to tell and goes ahead and tells it in a business like manner stands padding, bunk and excess footage.

The plot is one of real human interest, the humor is wonderfully blended, the action is of the red-blooded sort and runs smoothly from first to last scene. The continuity is excellent, every situatnon being well defined and the subtitles are good.

As for the cast, it is well balanced and talented, with little Frank Darro displaying a precocious talent. William T. Carleton does good work as Captain Duncan McTeague. Raymond Hatton has a hard role. He has to go around on a wooden leg. Mitchell Lewis and George MacQuarrie have the heavy roles and Anna Q. Nilsson is unusually appealing in the role of The Stranger. Then there are two dogs, Irish and Cameo with assignments of some very important "business" and they act like human beings.

The title is a bit novel and comes from the idea that a boy is left on a doorstep. In the cradle is left half of a dollar bill. The mother keeps the other half but tells the finder that some day she will return to claim her own and exhibit her half of the bill as proof that she is the mother.

The picture is filled with dramatic situations, there is a stirring fight between three of the men principals and a thrilling climax that is [illegible] out. We predict unusual success for this picture and recommend it unreservedly to exhibitors seeking something out of the beaten path.

THEME. A drama of the bounding deep and seaport town in which an abandoned babe comes into the lives of some rough salt water characters. bringing romance and adventure aplenty.

PRODUCTION HIGHLIGHTS. The acting of Frank Darro in the title role and William T. Carleton and Anna Q. Nilsson in their respective parts. The almost human "business" contributed by two dogs.

DIRECTION. Has built heart pull, a wealth of pathos, lots of atmosphere and many other desirable qualities into a plot that abounds in real action. Keeps the story sweeping swiftly along to a fine climax.

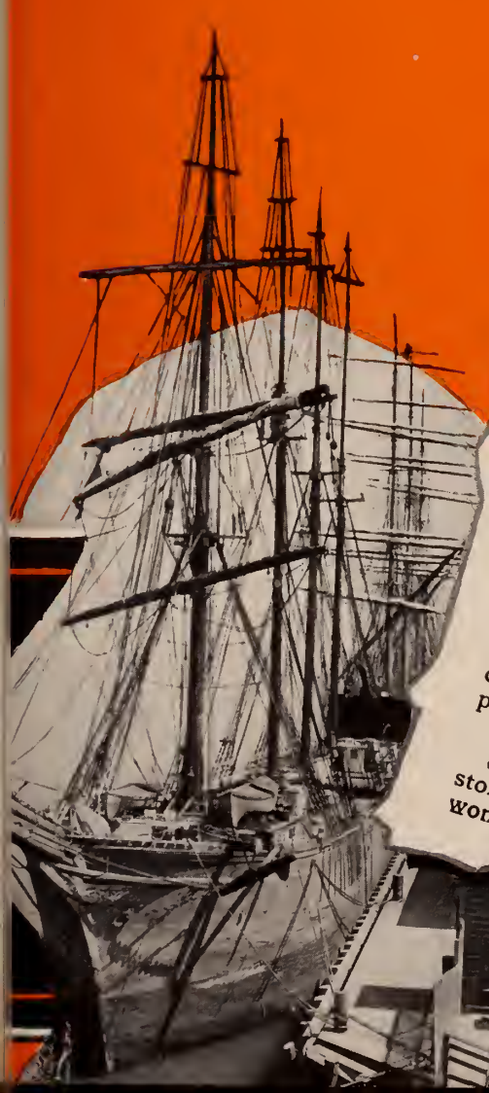
EXPLOITATION ANGLES. Have the banks put on Half a Dollar Bill week, permitting persons to open an account with fifty cents. Put on a contest for the best trained pet in town. Put on special parties for orphans.

DRAWING POWER. Suitable for the best houses.

SUMMARY. A good picture, finely acted and telling a story of absorbing interest. Has a new child actor who is a wonder and some dogs that will be the talk of the town.

From the MOTION PICTURE NEWS...

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir. William Jury, Managing Director.



A Metro Picture

REG U.S. PAT. OFF.

"It can't miss fire. Will s
GRAF Produc
HALF -A-
With a GREAT CAST full of
ANNA Q.
WILLIAM T. CARLETON
MITCHELL LEWIS
FRANKIE DARRO
Story by
CURTIS BENTON
Titles by
ALFRED A COHEN
Directed by
W.S. VAN DYCK
Adapted and personally supervised by
Max Graf
A Blast of Great Drama—
that will blast all box office records!
A two-fisted romance of stormy hearts and surging passions, of fighting men who are laws to themselves—you'll say "Half-a-Dollar Bill" started a storm at your box office, when the crowds surge up to buy tickets for this Metro money maker.
If you had half a dozen theatres, and were playing Anna Q. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, George MacQuarrie and a Max Graf-Metro picture in each of them, you'd think you were "sitting pretty," wouldn't you?—well, here you have them all in one knockout! Every name there is a box office guarantee—and besides the cast the story has every element of popular appeal to men and women and the youngsters, plenty of action and love and adventure, to bring them in and send them away telling their friends about it.

end them home with their money's worth"

The Billboard

tions presents

DOLLAR BILL

BOX OFFICE *"names"*

NILSSON

RAYMOND HATTON

GEORGE MacQUARRIE

ALEC B FRANCIS

What Makes Dollars Grow

where there weren't any before, and turns a good picture into a smashing special?

Ask the exhibitor who plays *"Half-a-Dollar Bill."* He knows—and we know—because *"Half-a-Dollar Bill" has got what it takes!*

Human Interest--Heart Appeal

Of course. That's what makes over-night sensations and creates pictures that audiences love and will never forget.

And all the critics agree on *"Half-a-Dollar Bill"*—

"chock-full of human interest touches from start to finish" (*Exhibitor's Herald*)

"the human interest element is the prevailing quality of an attraction worthy the attention of all exhibitors, big and little" (*Exhibitor's Trade Review*)

"good audience picture that goes big with the average crowd" (*Film Daily*)

"appealing human note will make it a decided success with the women, while from almost every other standpoint it is a man's picture" (*Moving Picture World*)

That's Your Answer!

Jury Imperial Pictures Ltd. Exclusive Distributed thruout Great Britain.. Sir. William Jury, Managing Director.

A Metro Picture

REG U.S PAT OFF

"Will hit the box-office target plumb in the center" —

Exhibitors Trade Review

If it's a METRO picture it always hits the target!

MAX GRAF'S

HALF-A-DOLLAR BILL

A Cinch to Exploit

Metro is behind this picture with every conceivable advertising aid to help the exhibitor put over *"Half-a-Dollar Bill."* What a title it is to exploit! Bank cooperation, tieups with merchants featuring *"Half-a-Dollar Bill"* store sales, newspaper "double-trucks"—they all come to mind, and there are dozens of other practical stunts contained in the press sheet.

And the greatest line of action posters, adapted for cutouts, that you ever saw!

A Metro Picture

REG U.S. PAT OFF.

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain. Sir. William Jury, Managing Dir..

LOU · TELLEGEN

PAULINE · FREDERICK

Let Not Man Put Asunder

From the famous novel by Basil King

Shall Man-Made Laws Defy Divine Command?

Woman's Eternal Question!

The Divorced Husband Said:

"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

?

Man's Age-Old Problem!

The Divorced Wife Who Wed Again Said:

"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

A Powerful Theme! A Mighty Picture!

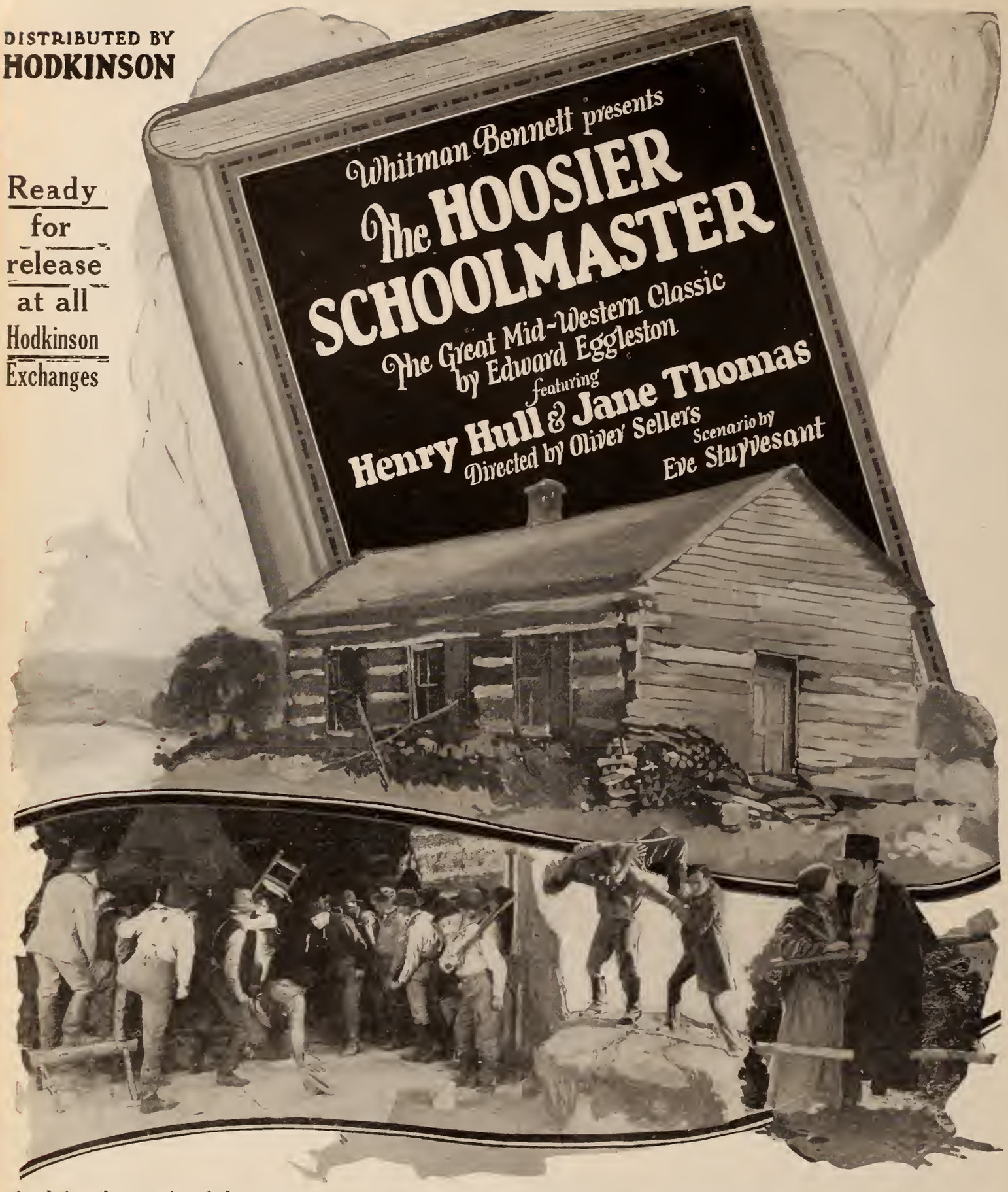
J · Stuart · Blackton · Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

DISTRIBUTED BY
HODKINSON

Ready for release at all Hodkinson Exchanges



Acclaimed an epic of the screen at pre-release showing, New Willard Hotel, Washington, where, with a symphony orchestra of 30 pieces, it was presented to several hundred of the nation's notables. "WANT TO SEE IT AGAIN," said M. D. Crowley, Div. Supt., U. S. Shipping Board. "ENJOYED TENSE SCENES OF STIRRING ACTION," said J. Gordon, Argentine Embassy.

The supreme artistry of James Kirkwood, Lila Lee and Madge Bellamy in one of the most gripping cinema dramas ever screened makes "Love's Whirlpool" a master production that is destined to set new box-office records for your theatre.

It's a smashing first run Picture

Regal Pictures, Inc.
presents

Love's Whirlpool

With

James Kirkwood, Lila Lee & Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by

HODKINSON

Technicolor

breaks ground for

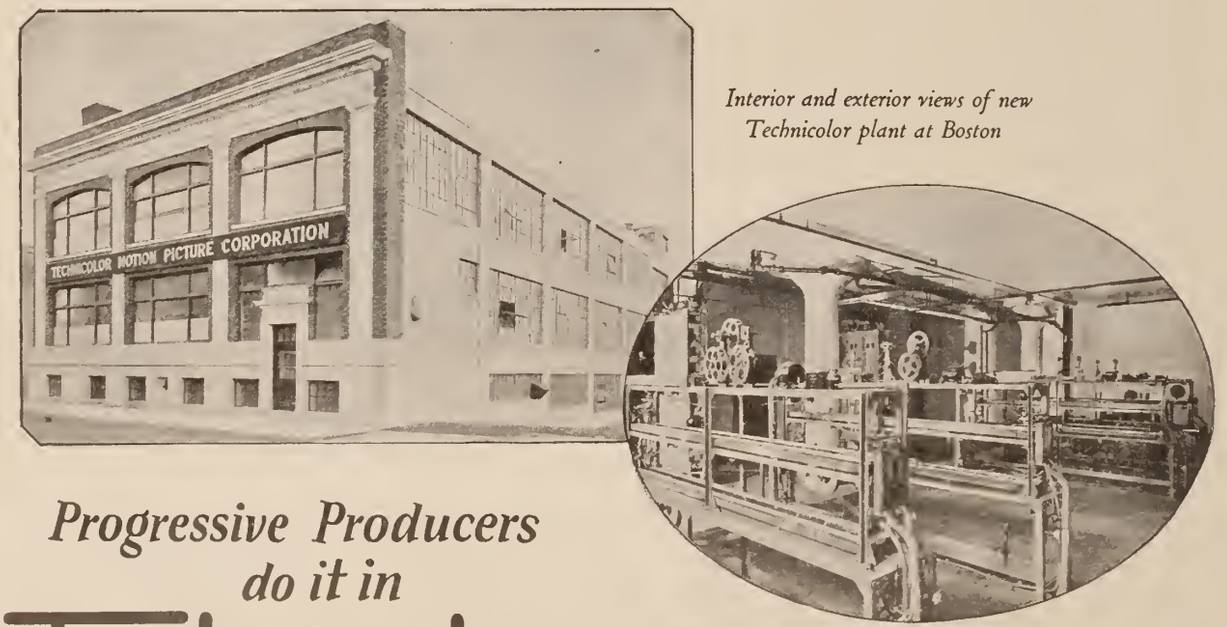
New Plant at Hollywood!

TO insure prompt delivery of rush prints Technicolor is building a new plant and California Headquarters at Hollywood.

"Done in Technicolor" has definitely arrived — it is no longer an experiment. This was proved by "Toll of the Sea," released through Metro; also by the color sequence in Cecil B. De Mille's masterpiece, "The Ten Commandments."

Watch for "The Uninvited Guest," a Williamson Production, to be released through Metro. See the marvelous sequence of undersea scenes "Done in Technicolor."

And remember, the Famous Players-Lasky's next Zane Grey picture—"Wanderer in the Wasteland," an Irvin Willat Production—will be done *entirely* in Technicolor. Photography begins at once.



Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

For a happy and prosperous New Year

Blow Your Own Horn

If you didn't "BLOW YOUR OWN HORN" already in your theatre do so now for a prosperous beginning for 1924. With lovable RALPH LEWIS and WARNER BAXTER and DERELYS PERDUE in a great story of absolute novelty and widest appeal, you've got an offering that will not alone popularize your show but that will bring you plenty of profits. Our big press book tells you how to tie up with your Civic bodies, how to ballyhoo this picture far and wide, how to make money with this picture that is one of the season's neatest, sweetest productions.

book it! boost it!

It's An F. B. O. Picture

Distributed by

FILM BOOKING OFFICES
OF AMERICA, INC.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

On "The Virginian" our every promise has come true

now

Here's another example of truthful advertising—

MAY TIME

Six years a great stage success — now a wonderful Preferred Picture

Has everything that makes the big crowds come!

B. P. Schulberg presents a
GASNIER PRODUCTION
from the famous play by Rida Johnson Young

with Harrison Ford, Clara Bow
Ethel Shannon, Wm. Norris
and Hollywood's twelve most beautiful girls.

Scenario by Olga Printzlau

Preferred Pictures
Corporation
B. P. Schulberg, Pres. J. G. Bachmann, Treas.
1650 Broadway, New York.

FOREIGN DISTRIBUTORS
EXPORT AND IMPORT FILM CO. INC.

CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE
New York American
AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

"THE MAN FROM BRODNEY'S"

(Vitagraph)

We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes. With the "Covered Wagon" and this performance to his credit J. Warren Kerrigan can qualify as one of our best leading men. We must say the scales are largely balanced on the credit side in this picture which is one of the best things Vitagraph has ever made. The direction, the acting and the production are of the sort that Vitagraph can do some bragging about and not be out of order.

In Los Angeles

Thursday, January 17, 1924

VARIETY

SELZNICK FEATURE TOPS LOS ANGELES BUSINESS

"Woman to Woman" Gets $31,000 at Met.—"Youth" and "Passion" in Battle

Los Angeles, Jan. 16.

Betty Compson showed the way at the Metropolitan in "Woman to Woman," which made a better impression than any feature this house has shown in months. The Met[illegible]

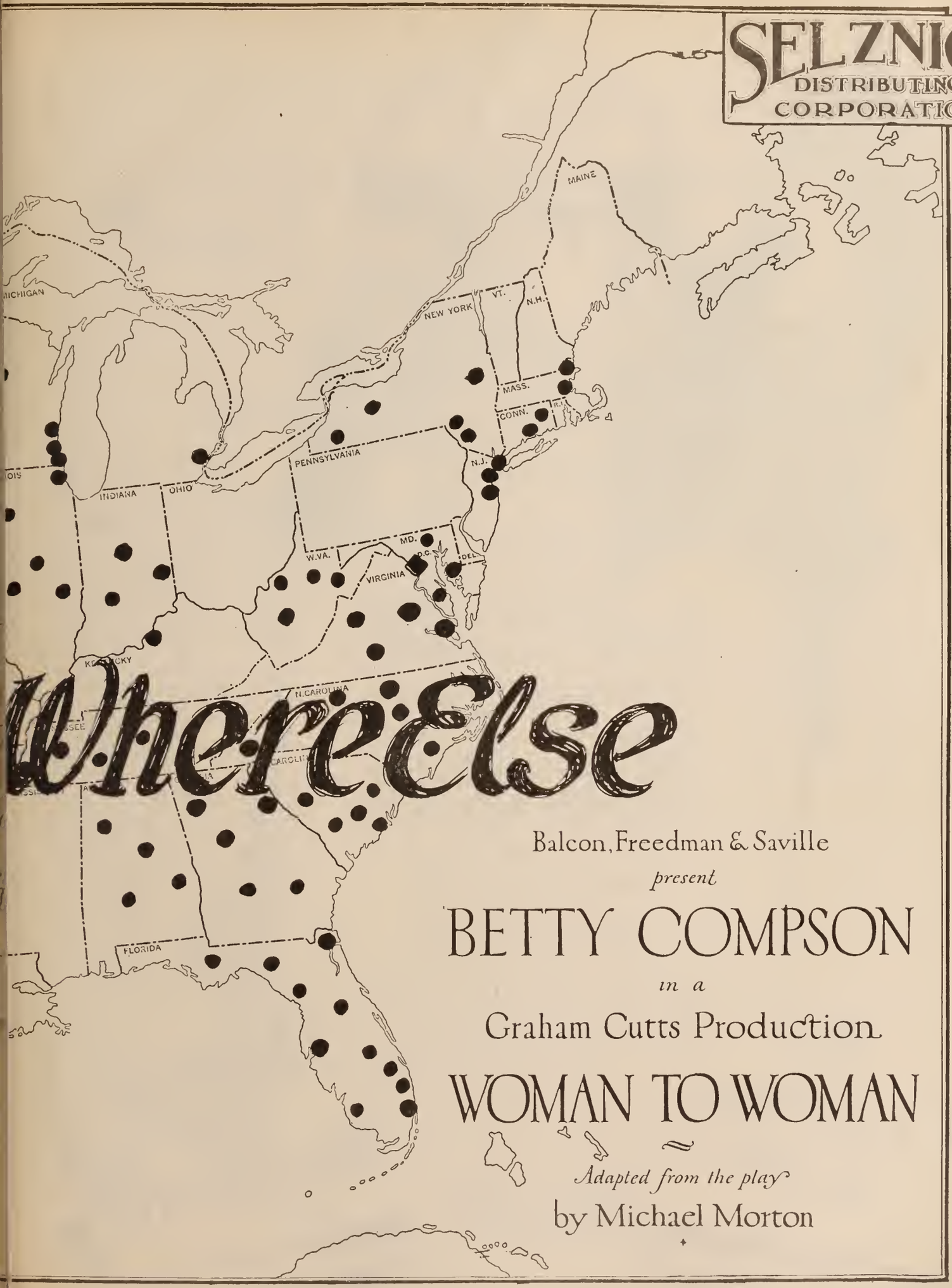
Against This Opposition

"THE TEN COMMANDMENTS"
"THE HUNCHBACK of NOTRE DAME"
"ROSITA"
"BIG BROTHER"
"ASHES OF VENGEANCE"
"FLAMING YOUTH"
"FLAMING PASSION"

And Every

- First Runs Booked Within ONE WEEK of Release Date

Copyright American Mag. Co. N.Y.



Balcon, Freedman & Saville

present

BETTY COMPSON

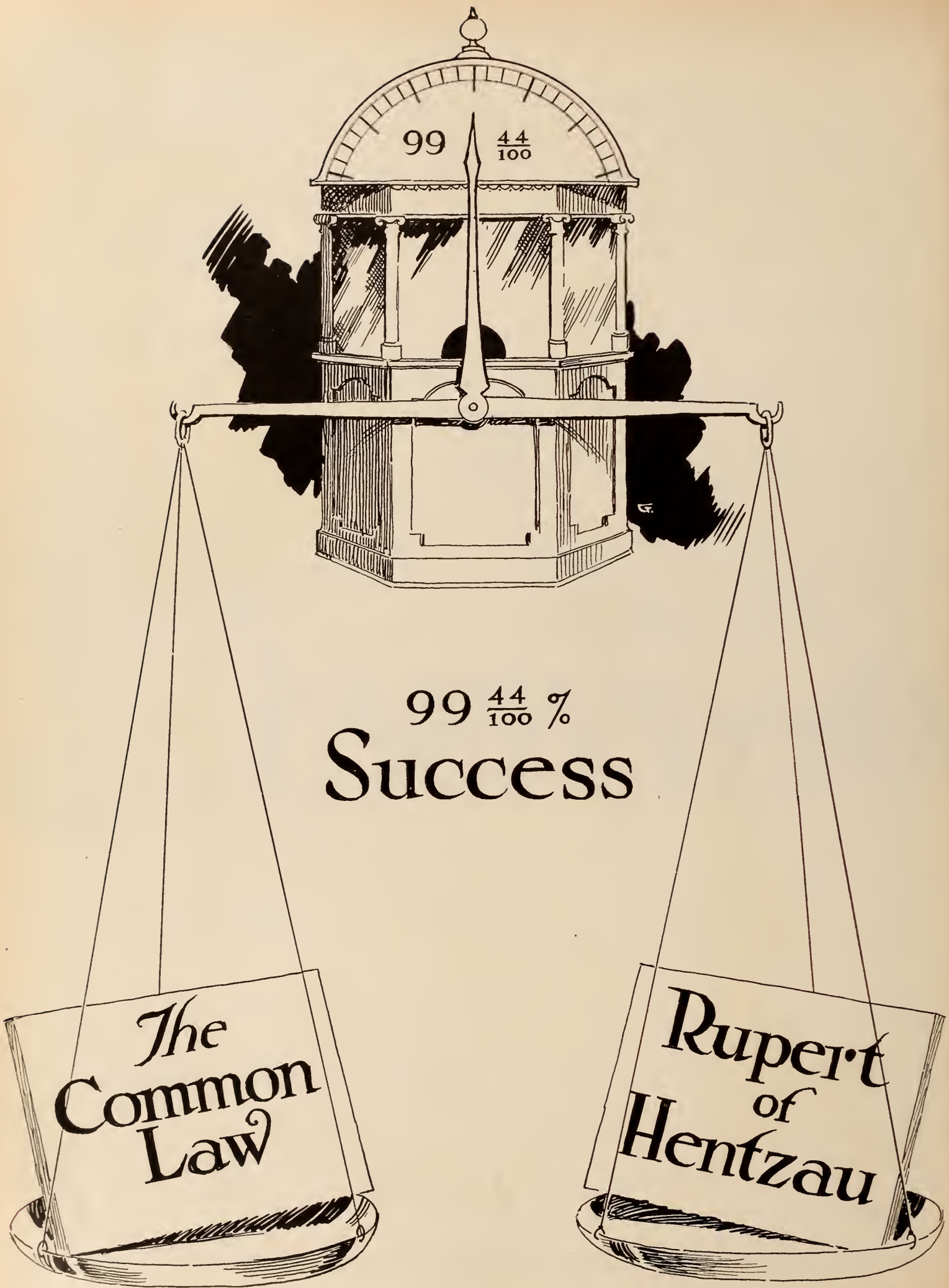
in a

Graham Cutts Production

WOMAN TO WOMAN

Adapted from the play

by Michael Morton


99 44/100
99 44/100 %
Success
The Common Law
Rupert of Hentzau

Maintaining an almost perfect balance of success.

Here are two productions which have demonstrated their great box-office values.

No guesswork
No promises
No buying blind

Their positive success is certified by actual performances.

Ask our nearest exchange

SELZNICK
DISTRIBUTING
CORPORATION

"Many Thanks Mr. Berry

YOU SAID IT!

EXECUTIVE OFFICES
Circle
INDIANAPOLIS
ACE BERRY
GENERAL MANAGER

My dear Gourfain:

I wish to advise you that I can play Miss Perle Frank at the Circle week of February 10th, at the figure quoted in your correspondence.

In answering your inquiry as to how AXEL CHRISTENSEN went for me, I will say that both from a draw and an audience standpoint, his act was as big as anything I have played at the Circle Theatre.

Kindly advise me whether you have this week open for Miss Frank.

With every good wish, I am

Very truly yours,
Ace Berry
ACE BERRY,
General Manager.

Yes, and he was held over for a second week.

Hooper and Gourfain,
Suite 406,
20 East Jackson Boul.
Chicago, Illinois.

January 9, 1924.

For
Available Time,
wire-phone or write

HOOPER
and
GOURFAIN
Suite 406
20 East Jackson Blvd.
Chicago-Ill.

HANDLING
HANS HANKE - PERLE FRANK
THE FRAZIERS - CALIFORNIA FOUR
and others

No. 1 OF F.B.O.'S BIG SIX WESTERNS

1924 belongs to F.B.O.

Starring

Fred Thomson

The Screen's newest and biggest Western Star - world's champion all round athlete and stunt man - in

"The MASK of LOPEZ"

NO Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.'s BIG SIX SERIES of Western specials, presented by Monogram pictures and produced by Harry J. Brown.

BOOK THE ENTIRE SERIES OF SIX WHILE YOU HAVE THE CHANCE

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they're hot. See them at your nearest F. B. O. Exchange.

FILM BOOKING OFFICES

Of America, Inc., 723 7th Ave., N. Y.

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

SPECIAL
3 Sheet Cut-outs

SPECIAL
Lobby Photos

SPECIAL
Advertising

NOTICE
TO THE TRADE

After much careful research final arrangements have been completed for giving to the world the

Alf. Goulding Screen Production of the Super-photoplay

"THE LIFE OF THEODORE ROOSEVELT"

To Be Distributed By

United U P D Inc
PRODUCERS & DISTRIBUTORS HOLLYWOOD

UNITED PRODUCERS AND DISTRIBUTORS

DANIEL CARSON GOODMAN *presents*

ALMA RUBENS AND BRILLIANT CAST *in*

"WEEK END HUSBANDS"

"Something Brand New For the Independent Market"

Biggest Box Office Title of the Season

WRITE or wire for territory and terms on this big new EQUITY SPECIAL. Here is a brand new subject in pictures played by a great cast, a production of superb class and unusual quality with drama carried to the highest possible degree. Few if any independent pictures this season will surpass or even equal this big new Equity special. Waste no time. Communicate with us TODAY.

EQUITY PICTURES CORPORATION
723 - 7th Ave., New York

Standing room only

This photograph taken by Daily News at 10:30 p. m.

What the critics said:

N. Y. JOURNAL:
"An unusually vivid, beautiful and thrilling production."

EVENING WORLD:
"Will stand comparison with some of the biggest pictures yet made."

N. Y. WORLD:
"—a cinema of haunting beauty and rich design."

N. Y. TRIBUNE:
"We do not know how long it took to make it or how much it cost, but it certainly was worth it."

N. Y. TIMES:
"A gripping story framed in wonderful and beautiful scenes."

N. Y. AMERICAN:
"A rarely beautiful picture and one everyone should see."

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice
production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE

HIT NO. 8

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

It pulls big everywhere

A First National Picture

for 10 hours!

Get the big money-meaning of such business .. a continual packed house from 2.20 P.M. until 10.30 P.M.. could anything be prettier from a box-office standpoint?

That is just what happened at the opening of this great picture at the STRAND THEATRE, New York

At 2 o'clock they stopped selling tickets; at 4 o'clock they closed the windows again; at 6 o'clock the line stretched down the block;
at 7 o'clock the police reserves were called;
at 9:30 the line doubled and at 10:15 the Fire Department stopped the sale of tickets and upwards of 2000 people were forced to leave the line.

That's Box-Office strength for you!

Photograph taken by Daily News at 10:30 p. m.

and pleases as it pulls!

A First National Picture

FIRST NATIONAL PICTURES

The Greatest Living Author

HAROLD BELL

Now immortalized on the screen

Mr. Wright says–

"The motion picture version of "WHEN A MAN'S A MAN" is as I wrote the novel and if a person has liked the book he will like the film. I have nothing but praise for this achievement."

Sol Lesser says–

"Harold Bell Wright's "WHEN A MAN'S A MAN" is a *Great* box office attraction. Mr Wright has 50,000,000 followers.
Your audience is waiting. You are certain of big crowds."

D. Appleton & Co. say–

"One person out of every 20 has read the works of Harold Bell Wright. *He is the greatest living author.*"

WHAT DO YOU

WHEN A MAN'S

With John Bowers, Marguerite de la Motte, Robert W. Frazer and George Hackathorne–
Directed by Edward F. Cline

Produced by PRINCIPAL PICTURES CORPORATION
Sol Lesser, President

WRIGHT

50,000,000 People have read his books

"SAY?

A MAN

BOOK IT NOW for an extended run

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

says the Moving Picture World

"The Love Master should duplicate the success of the other STRONGHEART pictures. Everyone who has seen this dog will want to see him again and you need not be afraid of this one."

Laurence Trimble and Jane Murfin present

STRONGHEART in "The LOVE MASTER"

with LILLIAN RICH

Written and Directed by LAURENCE TRIMBLE

A First National Attraction

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer

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VOL. XXIX NEW YORK, FEBRUARY 2, 1924. NO. 5

"Any Picture We Want"

A SMALL community theatre—in Ridgeway, Iowa, exclaims in a letter "Oh! why can't we have any picture we want from any distributor!"

"I would like to book the MOTION PICTURE NEWS Honor Roll Pictures of 1923," the letter goes on, *but*—with each distributor the theatre must take a minimum of so many pictures in order to get the ones wanted, etc., etc.

* * *

It is an old cry, this. It comes regularly from the several thousand small community theatres of the country. And the distributors' reply is threadbare, too. Briefly stated it is this: We cannot possibly afford to sell pictures to the smaller houses except in bulk. Separate sales effort on each picture would be ruinous.

Several thousand community houses cannot pick the best pictures. Which in turn means that all the public, and it is a large one, reached by these theatres cannot see the best pictures right along. In fact this sizable and important public must subsist upon mediocre pictures and undoubtedly has come to believe that picture production is neither good nor improving greatly. Audiences dwindle, unsatisfied with what is offered them and finally the erstwhile fan turns to other channels for amusement.

* * *

Everyone loses because a trade practice has grown to alarming proportions, without, we believe, any real constructive effort being made to remedy it.

So there's the situation. What can be done?

* * *

From where we sit—in the middle as it were, looking both ways—it would seem that a plan might be worked out that would be satisfactory to both sides.

There must be concessions, of course.

The distributor would have to pave the way by allowing the exhibitor to buy what and when he pleased. He would have to quote his best price first and not stall for a year or two hoping to make a better deal.

He would have, probably by furnishing more prints, to make the picture available at the time the exhibitor wanted it.

So much for the distributor. Now for the exhibitor.

* * *

He must pay more for the good picture. He must quit haggling for the "seven fifty" price and buy at a reasonable figure, realizing that in the new deal he can play to more people, at greater admission prices and with greater chances for a real profit.

Simple enough. Just good business. Just square shooting.

* * *

It would take time and some missionary work to bring all this about but we believe it could be done.

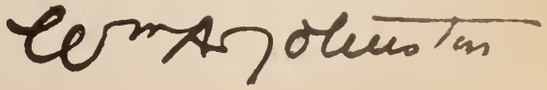
We would like to see it done and that's the reason for the suggestion.

* * *

Anyway, of one thing we are certain. The fact—and it is a fact—that small town theatres are not playing the bigger and better pictures these days, is not a healthy condition.

Somebody ought to call the doctor. But as things stand, the exhibitor can't and the distributor won't.

It looks as if a citizens committee will have to step in and start the proceedings.



PICTURES AND PEOPLE

VIGOROUS, human, poignant drama is released in "Name the Man," which soars with vital heart beats — which surges with powerfully realistic emotions. It is a tense, stark slice of life — life depicted in vital conflict. It strikes deep because its dramatic contents carry depth. It vibrates with strings of sentiment and passion.

Here is no child story, though its theme is founded upon a child's unwelcome entry into the world. We view a tragic rupture of a romance revolving around a spirited girl in revolt against parental subjection. Tragedy stalks her life. And the judge who condemns her is the father of her child — and justice is blind.

The picture builds to a tremendous climax — one fraught with unusual realism. It is an expose of a beating, crushed heart — a symbol of man's inhumanity.

Such a picture needed the most skillful treatment. It has received such from Victor Seastrom, who again demonstrates that he is a genius in touching the chords of life — and making them vibrant with feeling and emotion. He is also a master technician—a true artisan of the trade. He lays his plans and builds from the ground. When the work is finished the parts are perfectly grooved. He is a master at pictorial and dramatic values. His "Name the Man" places him in the Select Circle.

Book this picture. Its appeal is to the heart — which makes it an audience picture everywhere.

* * *

FILM PROGRESS which is issued mid-monthly (except July and August) by the National Committee for Better Films, presents in its current issue the forty best pictures of 1923. We quote the reasons for its selections and the productions themselves.

"If we were to compile a list of the 38 best pictures, or of the 42, or whatever number we felt like stopping at, it would be easier. But for several years 40 has been the number adhered to in our annual selection of the best.

"So here is our choice, covering the pictures reviewed by the National Board during 1923. It differs from other lists of best pictures for that period in that it does not include films which may have been released in 1923 if they were seen by the Board in the preceding year and does include pictures several of which have not been released and others not even distributed. Among the latter are the foreign productions 'Othello,' 'Polikusha,' and 'Tillers of the Soil,' 'Peter the Great,' 'The Blizzard,' 'The Marriage Circle,' and 'The Cricket on the Hearth' have not yet been released.

"Three of the pictures, 'Hunting Big Game in Africa,' 'Trailing African Wild Animals,' and 'Wonders of the Sea,' are included for their rare combination of high entertainment with marked educational value.

"Effort has been made to confine this list to pictures which are done with decided artistry and offer something more than mere entertainment. Of course in some cases the scales swing heavily one way or the other, but in any event they must be well weighted.

"As far as possible the name of either the maker or distributor in this country is given following the title: 'Anna Christie' (Associated First National), 'Blizzard' (Fox), 'Brass Bottle' (Associated First National), 'Bright Shawl' (Associated First National), 'Call of the Wild' (Pathé), 'Covered Wagon' (Famous Players-Lasky), 'Cricket on the Hearth' (Selznick), 'Driven' (Universal), 'Enemies of Women' (Goldwyn-Cosmopolitan), 'Go-Getter' (Famous Players-Lasky), 'Green Goddess' (Goldwyn), 'Hero' (Preferred Pictures), 'Hollywood' (Famous Players-Lasky), 'Hunchback of Notre Dame' (Universal), 'Hunting Big Game in Africa' (Universal—H. A. Snow), 'If Winter Comes' (Fox), 'Isle of Lost Ships' (Associated First National), 'Little Old New York' (Goldwyn-Cosmopolitan), 'Long Live the King' (Metro), 'Marriage Circle' (Warner Bros.), 'Merry-Go-Round' (Universal), 'Monna Vanna' (Fox), 'Othello' (Export and Import), 'Peter the Great' (Famous Players-Lasky), 'Pilgrim' (Associated First National), 'Polikushka' (Moscow Art Theatre production), 'Potash and Perlmutter' (Associated First National), 'Richard, the Lion-Hearted' (United Artists), 'Rosita' (United Artists), 'Safety Last' (Pathé), 'Scaramouche' (Metro), 'Six Days' (Goldwyn), 'Spanish Dancer' (Famous Players-Lasky), 'Ten Commandments' (Famous Players-Lasky), 'Tillers of the Soil' (Myron S. Stearns), 'Trailing African Wild Animals' (Metro-Martin Johnson). 'Where the Pavement Ends' (Metro), 'White Sister' (Inspiration Pictures), 'Woman of Paris' (United Artists), 'Wonders of the Sea' (Film Booking Offices of America)."

* * *

SPOTLIGHT, please! Anita Stewart will be the guest of honor at a dinner dance to be given by the New Yorkers at the Hotel Astor on February 4th, to commemorate the seventeenth anniversary of the club. The purpose of the organization is to deliver and foster the idea of community spirit.

* * *

A RURAL comedy-drama was enacted up in Pyrites, N. Y., the other night when Frank Sands, an exhibitor who also doubles as a deputy sheriff was surprised by a bootlegger.

The showman-constable had just turned the cat out for the night and checked the furnace fire in his home, preparatory to "hitting the hay" — when he heard a loud pounding on his door. By the light of his lamp he made out a stranger who informed him that "his load" was outside.

Sands paused a minute, mystified, and then comprehending the situation, he realized that he must not make his man suspicious. So he ordered him to put the load of Canadian ale in his cellar. Then covering the bootlegger with an automatic be called to his wife to rouse the two other deputies who reside in the village. With the bootlegger between them and with the ale as evidence the deputies started for the county jail.

You've only read the drama so far; here enters the comedy. Just as Sands and his fellow Sherlocks reached the local bastile, the "scofflaw" made a break for liberty and escaped under a hail of bullets.

Up Pyrites way they are now singing: "Ale, ale, the gang's all here."

* * *

WHEN the Twentieth Century rolled into Grand Central Friday morning it carried among its passengers Harold Lloyd and several members of his cabinet, including William R. Fraser, general manager; Joe Reddy, the demon publicist; Tommy Gray, gag man extraordinary, and Gaylord Lloyd, the star's brother.

The comedian likes to get away from the open places and brush elbows in the crowded spaces of New York. His trip East is an annual pilgrimage.

* * *

LORETTA HENRIETTA RICHARDS made her arrival in the home of Mr. and Mrs. Ernest Vincent Richards of New Orleans, January 6th, 1924. Mr. Richards is general manager of the Saenger Amusement Company. Our felicitations.

THE sporting world has two new champions in the motion picture colony. The first American tournament of the English game of Badminton, called "Doug" in this country, was played last week on the courts of the Pickerford-Fairbanks studio lot, and was won by Elmer Cravenor and Charles (Chuck) Lewis.

A cup was offered by Douglas Fairbanks and this was won after a heated contest that comprised three elimination sets, two semi-finals and one final. The playing was spirited and the big gallery that watched had many moments of suspense.

The American adaptation of Badminton has been renamed in honor of Douglas Fairbanks who chiefly was instrumental in popularizing the sport in this country, it is explained.

* * *

JAKE WILK may be enjoying all the benefits and advantages of French hospitality during his stay in Cannes, but he is not registering complete happiness because trade papers are conspicuous by their absence. Since leaving Paris he has been unable to discover any "dope" about productions and players. He postcards: "I am wondering if there are not a fine bunch of fillum people who would like to trade places with me. Imagine —no trade papers!

* * *

THE Newspaper Club of New York has gone in for screen entertainment. Victor Seastrom's "Name the Man" was shown to the members and their guests last Thursday evening. The production is the first of a series of pictures to be displayed at the club.

* * *

THERE'S nothing to it," said Ruth Roland in denying her engagement to Clifford Durant, the auto racer, "as he is already engaged to Louise Glaum."

* * *

P. A. PARSONS, advertising manager of Pathé, was forced recently to leave his busy desk because of illness.

* * *

MORE than 10,000 poor children have been guests of Hugo Riesenfeld at the Annual Children's Christmas Festival, held at the Rivoli this week at ten A. M. daily. Through co-operation with Bird S. Coler, of the Department of Public Welfare, the United Hebrew Charities, Lenox Hill Settlement, the Charity Organization Society, and individual philanthropists, more than 1,500 youngsters a day have been entertained with films, song, dances and playlets.

These children of the neighborhoods seldom reach Broadway and attending such a picture theatre as the Rivoli is something as pleasant to anticipate as the arrival of Santa Claus on Christmas Eve.

* * *

THE roadioites were entertained the other night with a talk by J. Stuart Blackton who has just completed his latest opus, "Let No Man Pu Asunder," in which Pauline Frederick and Lou Tellegen are featured.

The director-producer recounted some of the marvels of advancement in picture production and told of the pioneer days of Vitagraph—when the late William Rock, Albert E. Smith and himself formed the company — which celebrates its twenty-sixth anniversary in February.

Some span of years — that. Who said the movies were still in their infancy, Here is an industry that reached its majority — in America, at least — five years ago.

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THE Prince of Wales is the latest authority on motion pictures. Addressing a convention of picture producers on the other side, H. R. H. called attention to the fact that the Chinese over 3,000 years ago had movies and exhibited them at entertainments.

The Chinese had two forms of motion pictures. In one the pictures were painted on long rolls of paper, similar to the photographic films of today, and these were slowly drawn out in a lantern-like box, where they were viewed through a slit or eye port. A commoner type was made by arranging a number of pictures on square or oblong wooden or pasteboard disks, stringing these on two endless ropes or twine, and moving them round two end cylinders. The disks were often placed one on the other four or five deep.

The Prince said nothing about pictures being still in their infancy in his plunge into antiquity, but then he was talking in technical terms and not of creaking plots.

* * *

WILLIAM DUDLEY PELLEY, whose recent activities have made him one of the outstanding photodramatists in the motion picture industry, is at present shut up in his studio finishing his latest novel which will go into the hands of the publishers the middle of February. This is Pelley's third novel, his other two being "The Fog" and "The Greater Glory." Pelley now has three stories recorded in pictures for release shortly, namely: "Torment," "Ladies to Board" and "Courtin' Calamity," with two other Pelley plots scheduled to face the camera in the near future.

* * *

MARY PICKFORD is seriously considering the spoken drama again since William Faversham suggested that she form a Los Angeles stock company with Douglas Fairbanks and Charles Chaplin.

* * *

ADD to the rapidly increasing list of film stars who have joined the literati the name of Tom Mix. He has written a book about the romantic history of the West as he has seen it — a book entitled "The West of Yesterday," published by the Times Mirror-Press of Los Angeles.

The volume, judging from its title, is suggestive of adventure and romance of a bygone day. The author deals with the people of the frontier country, ranch and cowboy life, the mining camp and the miner. One chapter of the book is devoted to the life story of the star, written by a man intimately acquainted with him.

* * *

IT TOOK a country-wide search on the part of D. W. Griffith to find a personality adaptable for the role of George Washington in "America." After looking over thousands of photographs and interviewing more than a hundred actors, the director selected Arthur Dewey as bearing the most perfect physical resemblance to Washington.

Mr. Dewey is said to be a descendant of an old Revolutionary family, one of his ancestors having fought in the battle of Lexington.

* * *

BETTY COMPSON arrived in New York Tuesday, on her way to Miami, Florida, where she will start work on the first of the Alan Crosland productions that will be released through Hodkinson.

WE ASKED THEM →

* * * * * * * * * * * *

THEY REPLY

Exhibitor	1. Do "Padded" features hurt your business?	2. Your success built on Individual pictures or Rounded Program?	3. Ought Length of Features to be Limited?	4. What Should Feature Limit Be?
T. Libson, Capitol, Cincinnati.	Yes; poor investment.	50–50.	Yes.	6 or 7 reels.
William Fait, Eastman Theatre, Rochester.	Unquestionably.	Endeavor to show pictures of merit and rounded program.	No.	But there are few stories which cannot be told in maximum of 8 reels.
Harry Bernstein, Colonial, Richmond, Va.	Certainly not helping.	Screening before looking has built following for us.	Yes.	Seven reels.
Frank T. Rembusch, Indianapolis.	Yes.	Well rounded program.	Yes.	Five reels.
John W. Hawkins, Gen. Mgr., Allen Charobe, Inc., New Bedford, Mass.	Yes.	Consistently satisfactory entertainment.	No.	6 or 7 reels, most desirable.
Ralph Talbot, Majestic Theatre, Tulsa, Okla.	Certainly.	Well-rounded program.	No.	Six reels an ideal length.
Arcade Theatre Co., Minot, N. D.	Positively.	Well-balanced program.	No limit.	Never spoil the story.
Clyde Wilson, Martz Theatre, Tipton, Ind.	Yes.	Individual pictures and short subjects.	Yes.	Not over 7.
R. J. McLean, Palace, Washington, C. H., Ohio.	In some instances.	Advertising picture, for just what it is.	Absolutely no.	Enough to complete story, without padding.
John O. Raar, Rialto, Allentown, Pa.	Yes; decidedly.	Well rounded program.	Yes, except for road shows.	7 reels.
C. F. Kreighbaum, Paramount Theatre, Rochester, Ind.	Yes.	Balanced program.	Not in all cases.	Generally not over 7.
Robert Sloath, Cumberland; Strand, Cumberland, Md.	No.	Individual pictures.	Yes.	10 reels.
H. C. Beardsley, Beardsley Theatre, Red Oak, Iowa.	Yes.	Well-rounded program.	Yes; in most cases.	6 to 7 reels.

FOLLOWING is the first installment of detailed replies to Motion Picture News' Questionnaire on Picture Lengths:

Hugo Riesenfeld, Managing Director, Rivoli, Rialto and Criterion, New York City:

1. "Yes. Too-long 'padded' features bore and annoy and therefore hurt our business.

2. "The success of the exhibitor has been founded on the form of entertainment which consisted of a well arranged program to suit different minds and different tastes. Naturally, it is ALWAYS understood that the feature picture is the most important thing in the entertainment.

3. "I don't believe that a limit ought to be placed on the length of a feature picture.

4. "There cannot be any set limit on a feature picture, but for the program we offer at our theatres, six or six and a half reels is the most pliable length.

5. "Limitation of our picture offerings is 9500 feet.

6. "If the feature is too long I first have to cut out the educational or scenic picture; the comedy, second; and the weekly, third.

7. "I believe there is a certain percentage that comes to see the feature alone, but I cannot gauge what this percentage is.

8. "I receive many complaints when I omit a comedy or a weekly and I also receive complaints when I have not a varied program.

"You will understand that the opportunity for an exhibitor to show his ingenuity means his bread and butter, and this opportunity is taken away when the length of the feature picture makes it impossible to offer anything else. I cannot state the value of our little stage offerings, acts and short picture material, and I still insist that the most important thing is the feature picture, but things have gone to such an extreme that your call to arms is most opportune and commendable."

H. M. Crandall, Crandall Theatre, Washington, D. C.:

1. "Padded features unquestionably hurt business.

2. "Of course the feature is the main attraction, but people have been taught in these two-hour shows to expect a variety, and I believe the fact that they are not getting it is what is hurting the motion picture business generally.

3. "It is my opinion that no feature that has ever been made should have run more than 8 reels. I believe that should be a limit, with 98 per cent of them running much less. This also answers No. 4.

5. "The average feature will run 12 minutes to the reel, and the average total performance in the large houses is about 2 hours.

6. "We have never run a feature that ran longer than 2 hours. However, we have run many that did take the full two hours, not even allowing time for an overture.

7. "I believe that 85 per cent of the people come to see the feature alone, but don't believe you could retain this percentage if you had long drawn out shows. The percentage of people who complain about the feature is very small—but it is those who go out, do not complain, but do not come back, that worry us."

1. **Are too-long "padded" features hurting your business?**
2. **Has your success been founded upon individual pictures or upon your reputation for always offering a well-rounded program?**
3. **Do you believe that a limit ought to be put on the length of feature pictures, no matter how good the material might be?**
4. **How many reels do you believe this limit should allow?**
5. **How many reels can you show in the time limit set for your program?**
6. **What do you do when you book a feature longer than this?**
7. **What percentage of your audience do you believe comes to your theatre to see the feature alone?**
8. **What do your patrons say when you show them a feature so long that there is nothing else?**

5. How many reels can you show in your time limit?	6. What do you do when feature is longer?	7. What percentage of audience comes to see feature only?	8. What do patrons say when you show feature only?
8 or 9 as rule.	Lengthen shows.	Very big.	We always have short subjects and music.
Ideal feature is 7 reels.	Cut it.	No way of telling; perhaps 50%.	"Poor show."
Ten.	Eliminate comedies, news, etc.	Fully 90%.	We have many complaints about long features.
Seven.	Omit shorts or rush feature through.	Seeing pictures is 90% habit.	Nothing. Just rest before they come back.
When feature is more than 8 reels, we cut news reel.	Often eliminate comedy.	95%.	"Where's the rest of the show?"
With six reel feature, we use comedy news reel, topic of day, overture, scenic or novelty reel.	Cut down on short subjects.	90%.	Patrons complain when all short subjects are cut out.
Regular program 1 3-4 hours.	Advertise starting of show.	80%.	Complaints made.
Nine.	Cut out shorts and rush program.	Not more than 25%, all want short subjects.	No kicks.
Eight for regular time.	Lengthen shows.	95%.	No complaint, if picture is up to advertising.
Ten reels.	Cut down news reel, book short comedy or use none.	75%.	Good shorts frequently pull through a poor feature.
Nine.	Cut short subjects—which is not right.	70% in most cases.	They raise a fuss.
Eleven reels.	Did not get any longer.	99%.	Very small percentage comment on length.
Eight reels.	Cut out short subjects.	10%.	Not satisfied.

Geo. W. Trendle, Secretary and General Manager, John H. Kunsky Enterprises:

"Your circular letter shows that you are taking a very sensible interest in the future of the motion picture business, and I will answer your several questions as follows:

1. "Padded features are hurting our business very much except where we remove the padding.

2. "Our success is founded more upon individual pictures and a well rounded program, i.e., the individual picture draws the patrons, and a well rounded program sends them away satisfied.

3. "I don't believe a feature picture should exceed seven reels in length, and I am quite positive they can be brought down to that limit. This also answers question four.

5. "We give an hour and fifty-five minute show which enables us to give about ten reels of film with our added attractions.

6. "When we book a longer feature we are obliged to cut down our weekly, and select either a 500 foot comedy or a very short scenic, which interferes greatly with the rounding out of the program we deem essential to satisfy our audience, although I am of the opinion that a well rounded program does not draw the people, but is essential to the success of your enterprise. Many people come to see a feature which they find later that they do not like, and, if the balance of the program satisfies them, they go away feeling that they have not been "stung."

7. "I believe that 85 per cent of the audience are attracted to the theatre by the advertising of the feature, and that about 75 per cent of the patrons are not particularly interested in the short reels, but feel that they are entitled to a two hour show at the price of admission charged.

8. "We get continual complaints from patrons who see a long show with nothing else when they are not satisfied that the feature is of sufficient merit to warrant the admission price. On the other hand, when we play a long feature which warrants the charging of our regular admission price, there is very little comment about the lack of short reels. The trouble is, however, that we are not able to get more than ten of these pictures in a year, and the other forty-two weeks must contain a well rounded program."

S. L. Rothafel, Managing Director, Capitol Theatre, New York:

"In my opinion the features are entirely too long and are hurting the business, in this respect—we cannot move the crowds and it does not give us an opportunity to round out a program.

"Second.—I believe the success of the Capitol Theatre is founded upon its program, which of course includes the feature picture. There is no definite way of telling what percentage counts for the program and for the feature, and as this is a motion picture house and while a certain amount of money can be taken in at the box office which would insure the theatre against loss, it cannot insure against the feature picture, even if it be a mediocre quality.

"Third.—No, I don't believe that a limit should be placed on the length of the feature picture. I believe that if a feature picture really merits length, it should not be cut simply to curtail the effectiveness of the picture itself. The picture then could be treated in another way, and a time is rapidly ap-

New Tax Repeal Fight Development

Ways and Means Committee Hears Arguments for Abolition of Present Law

MANY interesting developments in the theatre tax-repeal fight developed in Washington this last week. Joseph Dennison, Michigan theatre owner and representing the Michigan exhibitor body, testified, as did Augustus Thomas, theater "czar," at the Ways and Means committee-room last Monday and Tuesday. Will Hays and the industry were represented by the Hays aides, Pettijohn and Connolly. The musical instrrument manufacturers also had a representative present.

So eloquent are Augustus Thomas' powers of oratory and argumentative persuasion that the committee permitted him to finish his testimony, even though the allotted fifteen minutes were up. During the last three years of the present tax-law, Thomas pointed out, the legitimate theaters, which numbered approximately 4,000, had dropped to near the 300-mark.

Beginning his remarks, he said: "I am here to ask the Committee to accept the suggestion of the Secretary of the Treasury to remove the theater admission tax. I should not be here if the Secretary had not requested it. It does not belong in this act. National life and expression is dependent upon the arts. This tax, put upon the theaters at the instigation of the government, is not only impairing the drama; it is destroying it."

The theater tax, plus the railroad rates now in effect, left as a relic of war times, had put a permanent crimp in the business, Thomas intimated. Thus 66 per cent of the theaters producing the spoken drama had closed, depriving 75 per cent of the districts in smaller cities of their legitimate theaters.

"When in three years you crush 66 per cent of the small theaters, and take out 75 per cent of the districts, you sterilize the emotions of the people. You may suppress the words, but you can not suppress the idea."

Mr. Thomas said he spoke as representing the Producing Managers Association of which he is director-in-chief; the International Theater Managers Association, the American Dramatists, the Actors' Equity Association, and other dramatic interested groups.

Senator Curtis offered a plan intended to cover the first $77,000,000 compensation annuity, by a rearrangement of the present amusement tax, which would virtually exempt the movies from the present war-tax burden. Significant is the suggestion that all theater admissions under a quarter-dollar be tax-free, while the scale shall rise from five cents on a fraction of a dollar to twenty-five cents on admissions in excess of a dollar, and a premium collected from so-called "scalpers" or hotel stand agents.

Theatre Liability Test Decision Waited

A test case to determine the liability of motion picture theatres, as ordinarily constructed, for injuries to patrons, is before the court of appeals in the appeal of Gertrude Foran of Buffalo from a lower court decision of no cause of action against the Buffalo Palace corporation.

Mrs. Foran alleges she was injured in 1919 in a fall over a step in the Palace theatre, while leaving her seat in the darkness. The lower court rules Mrs. Foran was guilty of contributory negligence.

"Extra," Kleig Eye Victim Wins Damage Award

Juntivitis was revealed this week as the proper medical term for Kleig eyes when the State Industrial Accident Commission awarded compensation on the basis of eighteen dollars fifty-two a week to Frederick A. Johnson an extra for the malady he acquired while working one day at a studio in Culver City. The Commission's award establishes a new precedent for the disposition of similar claims.

Kansas Senator Would Modify Admission Tax Law

SENATOR Curtis, of Kansas, has proposed an amendment to the Revenue Bill, which would remove the tax on all admissions of twenty-five cents or less and fix the tax at five cents on admissions in excess of a quarter and less than a dollar. On amounts over a dollar, his idea is to place a tax of twenty-five cents on each dollar or fraction.

Where tickets are sold at hotels, newsstands, and other places than the theater box-office, he suggests the consideration of the placing of a ten per cent tax in lieu of a five per cent tax, and on boxes or seats, that the tax be increased from ten per cent to twenty per cent, and that where there is an extra charge at roof-gardens, cabarets, etc., to which the charge for admission is wholly or in part, included in the price paid for refreshments, he suggests that the tax be increased from one and one-half to two cents on each ten cents or fraction thereof, charged.

He has a proviso to the effect that the revenues collected since January 1, under the Revenue Act of 1921, hereafter collected under Section 800 and 801, of the Revenue Act of 1924, and those collected under the same title be set aside in the adjusted Compensation bill, in case that measure is enacted into a law before March 4, 1925. But in case the Adjusted Compensation bill does not become law on or before that date, then the revenue so collected shall be turned into the Treasury.

Seattle Orders Halt on Picture Stock Sale

Moncrieffe Cameron, a Seattle lawyer, last week was prohibited from disposing of any more stock in the "Better Pictures Company," as a result of investigation of that concern by the State of Washington Better Business Bureau. Mr. Cameron is the Washington representative of the company, reported to be headed by Edward Skinner of Philadelphia.

When accosted by officials of Seattle, working under the terms of Washington's "blue sky law," Cameron admitted having received more than $5,000 from Washington people, which he claimed that he had sent to the main offices of the company in Philadelphia. The object of his operations was to receive donations for stock, which was to be issued after the Better Pictures Company had organized, some time in the future, in Arizona, it is said.

Combined Iowa Exhibitors Hold Meeting

Iowa exhibitors meeting for the second convention of the year and at the second meeting of the group recently organized for the purpose of combining the forces of the exhibitors as well as helping to create better understanding, held a banquet at the Hotel Savery on the evening of Jan. 16. Harry Weinberg, president of the Film Board of Trade, was the toastmaster.

Although the number attending the convention next day was not so large as was expected from the enthusiastic number of those who attended the initial meeting progress was made in the efforts of the group to watch after legislative measures especially affecting the film business.

New York Censorship Commission Cost Is Revealed in Report

THE cost of motion picture censorship in New York state during the past year, from the standpoint of dollars and cents, is revealed in a report just made to Governor Alfred E. Smith and which shows that producers during the twelve months paid the Commission the sum of $163,227.29. Since August 1, 1921, the producers have paid this commission $476,233.06. The expenses of the Commission during the past twelve months amounted to $80,717.43, or just about one-half of what was taken in. The report is a lengthy one covering seventeen pages.

During the past year the New York State Commission made a total of 2,881 eliminations from 586 films, approving 2,257 films without eliminations. The report shows that 29 features were condemned in their entirety. Of the eliminations, there were 620 in the way of objectionable titles and 2,260 in scenes which did not meet with the approval of the Commission.

The old standby of "tending to incite to crime" was responsible for 382 eliminations, indecency for 105, tending to corrupt morals 126, inhumanity 238, sacrilegious 29, obscene 26.

Drama suffered the most with 282 eliminations, while 159 eliminations were made from comedies, 62 from comedy-dramas, 72 from serials, eight from news reels, two from educational and one from cartoons.

The Commission, in its report makes a number of recommendations toward changing the present law in New York state. One of these changes would serve to remove the uncertainty and confusion that exists as to what constitutes an educational, charitable or religious film, and likewise gives the Commission authority to issue permits for industrial film without the pay of the fee and prevent exhibition of pictures in which criminals or persons of a debased character appear.

Mabel Normand Issues An Appeal

Asks Censors to Wait for Truth

REPORTS from many sections of the country this week indicate that the public, to considerable degree, is withholding judgment regarding Mabel Normand, and is favorable to the showing of pictures in which she appears.

Miss Normand herself, before she went on the witness stand in Los Angeles this week, issued a signed statement addressed to censorship boards throughout the country appealing to them to take no action against her films until the truth of the Dines shooting became known.

The attitude of Roman Catholics toward Mabel Normand is shown in the following telegram received from St. Louis by J. S. Woody, General Manager of Associated Exhibitors.

"Screened 'The Extra Girl' for Archbishop Glennon's committee, which represents 360,000 Catholics in St. Louis. They are unanimous in their approval of the production and will call on Skouras Brothers and express the wish that they run 'The Extra Girl' in their best theatres. They hold nothing against Mabel Normand personally. Their attitude is exceptionally broad-minded and the success of 'The Extra Girl' in St. Louis is now assured, in view of the fact that a letter came today also from the St. Louis Woman's Club stating that they are in favor of showing 'The Extra Girl.'"

A special dispatch to the New York *Tribune*, published Sunday, January 6th, shows also the attitude of at least one influential minister of the Methodist Episcopal Church. The dispatch follows:

"Camden, N. J., Jan. 5—A two-reel comedy featuring Mabel Normand, whose name has figured prominently in the shooting of Courtland S. Dines, Denver oil man, was shown at a children's entertainment in the Centenary M. E. Church here last night.

"The picture, 'A Unique Flirtation,' was flashed on the screen during the weekly entertainment known as 'The Children's Happy Hour.' More than 300 boys and girls were present.

Minister Defends Mabel

"Informed today of the agitation to bar Miss Normand's films from the screen pending an investigation, the Rev. Norman V. Sargeant, pastor of the church, defended his action in permitting the showing of the film by declaring for American fair play.

"'These reels are not selected by us,' said Mr. Sargeant. 'We have a contract with the film people to supply suitable reels for children. Under the circumstances I would not bar a Mabel Normand film. I cannot see sufficient justification. I believe in American fair play—that is to say, that a person is not guilty until he or she is proved guilty.

"'The evidence is not cumulative or convincing. I don't think we have a right to jump at conclusions.'"

In his "Something to Think About" department in the New York American of January 12th, Bruno Lessing wrote an editorial, headed, "Morality and Hypocrisy." It follows:

"The moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from thertres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

"Perhaps they were right. Perhaps not. But all fair minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

"Popular opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

"Supposing this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

Editor Scores Censor's View

"Oh, the hypocrisy of this whole censorship idea!

"Why not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

"If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

"And why not suppress all their works today?

"The work of Benvenuto Cellini has for centuries been, and will for centuries be an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

"Why not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

"If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures — if you're sure they are bad. If they are good, go to see them. Above all —

"'Let him who is without sin among you —'"

(Copyright, 1924, by King Features Syndicate, Inc.)

Mabel Normand pictures will not be put under the ban of the fifty-five women's clubs represented at the First District, Illinois Federation of Women's Clubs' winter meeting held in Chicago last week, at least until Miss Normand has an opportunity to give her side of the story of the Courtland Dines affair.

A resolution was introduced at the meeting proposing to bar Normand pictures, but the club women after a warm debate, refused to pass judgment on the film star at present.

Club Women Champion Star

Mrs. Sophia Delavan Cowles, president of the Women's Association of Commerce, championed the film star at the session, declaring:

"It is perfectly absurd for Chicago club women who have their wits about them to follow the lead of a few foolish women in a small town club, who thought they were doing their duty when they adopted such a resolution."

"Here we are, a group of representative women from leading woman's clubs, trying to ruin a woman socially and financially. We are condemning her before we know the facts, deliberately seeking to take away her means of livelihood. It is a disgrace to women."

The question was put to a vote and a large majority voted to table the resolution until Miss Normand's story had been legally told. Following the meeting a wire was sent to Miss Normand, inviting her to appear before the club when she has fully recovered from her illness and later a reply from Miss Normand was received, which said in part:

"When I am well enough to travel my greatest pleasure will be to meet you personally. Your attitude in this unfortunate occurrence has made me inexpressibly happy. My gratitude and renewed thanks for your loyalty."

The Kansas State Censor Board, through Miss Gertrude Sawtell, chairman, has announced that it will await an investigation before barring pictures of Mabel Normand and Edna Purviance.

Three Illinois Theatres Damaged by Fire

THE 450 seat Grand Theatre at Geneva, Illinois, operated by George F. Kramer, was burned to the ground during the zero weather of Sunday night. The fire occurred afer the evening performance and no one was in the theatre at the time.

Another theatre to suffer from fire recently was the Curtiss of Downers Grove, where the flames wrecked the stage and scenery, but the rest of the house was not touched and sufficient repairs to continue operating the theatre were promptly made. The Argus, a 250 seat theatre at Round Lake, operated by Manager Branard, it is reported also was destroyed by flames. Mr. Branard's future plans are yet unknown.

Congress Aid Asked in Copyright Tax

Bullock Points Tax Unsoundness

SAM BULLOCK of Cleveland, field representative of the Motion Picture Theatre Owners' Association of Ohio has prepared some comprehensive information in regard to the copyright camouflage, which has been submitted to the attention of the members of the 68th Congress. Mr. Bullock has made an exhaustive study of the subject and points in detail to the unsoundness of the law as applied to picture houses.

The report reads in part as follows:

"Nothing is recorded to show there was any anticipated danger of infringement by the singing of a song or the playing of a single instrumental number in a motion picture theatre.

"Prosecution of an exhibitor by a publisher who asks and gets valuable and necessary advertising for his product, free at that exhibitor's theatre, was never anticipated by Congress or motion picture theatre owners.

"To demand that an exhibitor shall pay 10c a seat license fee for 'performing rights' on a song or single instrumental number would have seemed extremely ridiculous, with rival publishers 'song-pluggers' fighting to get their product exploited at that particular theatre, by permission of the manager.

"'Performing rights covering musical productions' is undoubtedly meant to protect the owner of a stage production, copyrighted under a certain title known as a 'show' title such as 'The Follies of 1923,' etc.

"He has built up an evening's 'show' under that title, spending thousands of dollars in perfecting it. It stands or falls on that title.

"The entire final arrangement of songs and musical numbers in a musical production 'show' is protected by its copyright title, and should be, or otherwise great financial loss would result thru cheap imitators organizing cheap aggregation as 'Musical productions' under the same show titles.

Author and Composer are Protected

"The song-writer, author and composer are each in turn protected (if they file copyright claim on their respective compositions, and they usually do) in the only way they need protection, that is, to prevent anyone from printing and selling any particular number without their permission.

"It is absolutely not on record where any 'show' producer ever paid a cent for the privilege of interpolating a new song or instrumental number in his musical production 'show'; on the contrary, singers are known to receive substantial favors for singing new numbers approved by them.

Therefore the joint productions of song-writer, author and composer can only be financially successful through the efforts of the 'show' producer who protects them further under his 'show' copyright title while they anxiously await results from the 'show' en route.

"The publisher who is prosecuting exhibitors by extorting fees for 'performing rights' begins to reap his financial harvest, only as the successful 'show' goes over its circuit, not before then.

"Music store windows are 'dressed' weeks in advance of the 'show' on its route. Immediately the 'show' *leaves* town exclusive territorial restrictions are 'off' certain numbers in that town, generally. Local movie theatres pianists and orchestra leaders are then bombarded from New York publisher's headquarters and local music stores with requests to 'plug these numbers.'

Professional Copies Mailed

"Free professional copies and slides are mailed to theatre managers. 'Song-plugging' singers are provided free to help put the song over and create sales. 'Twas always thus and is yet.

"The comparatively small number of music-loving theatre-goers who had meanwhile attended the performances of the big musical production 'show' have already ordered or bought copies of the 'hit' and New York headquarters feverishly 'follows up' to cover the demand of the masses, created by neighborhood motion picture theatres, the community centres of the 'populace.'

"Meantime the owner of the humble little 'home town' theatre is penalized $250.00 for infringement for playing the 'hit' (and many far from being 'hits') and compelled to settle out of court for the simple reason that it will cost him from $200.00 to $300.00 and upward to prove his innocence in federal court for the law allows him no costs or attorney fees if he wins. He is thus compelled to pay a license fee of 10 cents per seat to avoid a repetition of this expense, guilty or innocent. To this is added one or two days' loss of time and traveling expenses to reach a federal district court and return.

"We have documentary evidence of hundreds of small town Ohio motion picture theatre managers who have been compelled to settle on a basis of $50.00 to $150.00 as a 'compromise' under threat of court action and in addition pay a 'license fee' of 10 cents per seat to cover 'performing rights' though the mere playing of a song on piano, victrola, automatic organ, etc., without a singer can scarcely be interpreted as a performance.

"We have many motion picture manager victims from each Congressional district. The same condition applies to all states in the United States.

Asks Congress for Relief

"It is from such intolerable conditions that motion picture theatre owners pray for relief, our screens and theatres thus being freed from a monopoly whereby independent music publishers, authors and composers may be encouraged to do their best by free and untrammeled competition with others.

"There is no limit to which they may not increase their so-called 'license fee' under present conditions, all of which will react at the box-office upon the patrons if Congress fails to come to our relief. It is a burdensome tax imposed by private individuals, from which the Government receives no benefit."

Schenck Heads Coast Producers' Association

JOSEPH M. Schenck has been elected President of the Motion Picture Producers, Inc., incorporated last week by fifteen producing companies in Los Angeles.

Will H. Hays was elected Honorary President and other officers were chosen as follows: Hal E. Roach, First Vice-President; Thomas H. Ince, Second Vice-President; Fred W. Beetson, Secretary-Treasurer.

The organization will have no jurisdiction over the internal affairs of the individual producers. Resolutions were adopted for the production of better pictures, artistically, morally and educationally. Nearly all the important producers on the coast are members.

Theodore Roberts on Road to Recovery

THEODORE ROBERTS, veteran Paramount character actor who was stricken with a severe illness while filling a vaudeville engagement in Pittsburgh Pa., is rapidly recovering, according to a letter received by Jesse L. Lasky.

The letter was written by Roberts himself and requested Mr. Lasky's permission for Roberts to fulfill his delayed vaudeville engagments.

Cleveland Exhibitors in First Meeting

The Cleveland Exhibitors' Association held its first meeting for 1924 on January 8th. The principal business was to hear the report of Secretary W. J. Banks, who gave a short resume of the association's activities for the year. These included the peaceful wage scale; amicable adjustment of the musicians' wage scale; settlement of minor dissettlement for two years of the operators' putes between exhibitors and exchanges without referring them to the Joint Arbitration Board; the establishment of film transportation service for Cleveland and all of its suburbs, and personal service to all of its members through the office of the Exhibitors' Association, which is open every day of the week from 11 a. m. to 7 p. m.

Texas M. P. T. O. Elects Manager

At a meeting of the M. P. T. O. of Texas held at Dallas last week, H. G. McKneese was elected manager. Temporary offices are located in the Selznick Exchange. A projectionist to inspect exhibitors' machines in Texas was authorized, but appontment deferred until later.

Present at the meeting were President Cole, Vice-presidents Holton and Patsell, Secretary-Treasurer Byar and Directors Fairman and Mulkey. The next meeting of the Association will be held on the first Wednesday in February.

Operator Is Injured in Sandusky Fire

Art Himmelein had a fire in his Plaza theatre, Sandusky, at noon last Thursday. The conflagration was confined to the projection booth. The operator is in the hospital suffering from burns. Two reels of "The Call of the Canyon," Paramount picture, were destroyed.

Universal Plans Many Productions

Scenario Department Is Busy Combing Field for New Stories and Plays

AS the result of Universal's recent decision to make thirty-six Universal Jewel productions a year instead of twelve, the Universal Scenario Department is now busily engaged combing the literary and dramatic fields for high-powered plays and A-grade stories. Bernard McConville, supervising editor of Jewel productions at Universal City, now is in New York, selecting stories for purchase and planning Universal's 1924-1925 production.

McConville reports that coming Universal Jewels, with few exceptions, will be between six and seven reels in length. This determination on the part of the Universal executives meets the wide-spread demand from exhibitors and the public for shorter features. This is only one of the many moves being taken by Universal to assure a popular, high class product.

Meanwhile Carl Laemmle has gone to the Coast to prepare for the increase in production facilities necessary to the tripling of the Jewel output. In addition to some additions to the production staff, one or more new stages may have to be built. This is made more certain by the recent fire loss sustained at the big studio, when one of the important stages was destroyed.

"Yankee Consul" Premiere At Boston Fenway

Douglas MacLean in "The Yankee Consul," his adaptation of the Henry Blossom-Alfred G. Robyn musical comedy hit, had its world premiere last week at the Fenway theatre in Boston.

The event marked the 20th anniversary of the musical comedy of the same name and was made a gala occasion. Mr. MacLean's triumph was the more notable because the Fenway is a Paramount house and it had been many months since it had been opened to an independent production.

Luncheon to be Tendered Thomas A. Edison—February 13th

FEBRUARY 11th is the birthday of Thomas A. Edison, foremost American inventor and citizen and father of the motion picture industry. As is his custom for years, he will celebrate the day with his family and co-workers at Orange, New Jersey. But he has accepted an invitation extended him by Mr. George Kleine in behalf of the industry to attend a luncheon, to be tendered him on February 13th. In addition to leading representatives of the film industry, a number of prominent men of affairs will be present. In every way the event will be not merely a highly deserved tribute, but also one of our more notable occasions. George Kleine, Chairman of the Committee of Arrangements, will make further announcements. Mr. Edison's letter to Mr. Kleine follows:

My Dear Mr. Kleine:

Let me assure you of my deep appreciation of your thoughtfulness in asking whether I would be inclined to accept an invitation to attend a function at which the representative members of the motion picture industry would be present.

Although I rarely attend such functions on account of my extreme deafness, I will say to you in advance that it will give me pleasure to accept such an invitation. My personal preference would be for a luncheon, rather than a dinner, as I can get back to the Laboratory late in the afternoon.

As to the date, let me say that on my birthday, (February 11th) it is understood that I attend the annual luncheon of the "Edison Pioneers," an organization of men who have been associated with me in my work in past years, some as far back as fifty years ago. The evening of that day is claimed by my wife. Practically any day before, or very shortly after, my birthday (except on a Saturday) will be satisfactory to me. I am preparing to go to Florida about the third week of February.

My son Charles and Mr. Meadowcroft will be glad to co-operate with you if they can be of assistance.

Sincerely yours,

(Signed) THOMAS A. EDISON.

Max Reinhardt is Signed by Cosmopolitan

THE Cosmopolitan Corporation announces that it has engaged Max Reinhardt, the German director, whose production of "The Miracle" was presented last week at the New York Century Theatre, to direct Marion Davies in a series of motion pictures for a period of five years.

Mr. Reinhardt will devote twelve weeks in each year to the supervision of production.

The negotiations with Mr. Reinhardt were conducted personally by William Randolph Hearst, president of the Cosmopolitan Corporation who witnessed the American premier of "The Miracle" and who was so impressed with the staging of the production that he immediately sought the services of the famous director.

The German director's new duties probably will take him entirely away from regular stage productions throughout the period of the new agreement. Mr. Reinhardt will begin work upon the production immediately following that of "Janice Meredith" the name of which is as yet unannounced.

Shipman Commends Florida For Production

Several weeks ago, Ernest Shipman returned to New York after a four weeks' tour of Florida. At that time, the purpose of his visit was not clear, nor was any announcement forthcoming at his office until this week when Mr. Shipman gave out the following statement:

"After a careful survey of Florida, in which I devoted a month to a tour of almost the entire state, I have definitely decided that at least two of my future productions will be made there.

"Florida interested me seriously for the first time when David M. Hartford completed the filming of 'Blue Water' in Tampa. At that time, I received a letter from Mr. L. P. Dickie, secretary of the Tampa Board of Trade, in reference to my company which had made the picture. His comments about the personnel were a source of great gratification to me and to the several members of the company."

Warner Brothers Stock on Curb Exchange

Warner Bros. Pictures, Inc., have placed their stock on the Curb Exchange Market, trading on which will be started on Tuesday, January 22nd. Application to list this stock on the New York Stock Exchange will be made in the near future.

Giving effect to this new financing, the net worth of the Warner Bros. Motion Picture Company, Inc., is claimed to be over $5,000,000.

"Nellie, Beautiful Cloak Model" Print Arrives

A print of Emmett Flynn's new production, "Nellie, the Beautiful Cloak Model," from Owen Davis's melodrama, has been received at the Goldwyn home office and been shown to the executives and heads of departments.

"We Asked Them"—They Replied

(Continued from page 479)

proaching when such theatres will be available where these pictures could have premiere runs before being placed into the general run of theatres and then of course a certain amount of editing might be accomplished, or else if the picture could be strong enough to hold up the reputation of the institution and in spite of the length would get a certain amount of business, that would be satisfactory to the exhibitor. This, however, is a very delicate question and bears strongly upon the entire argument.

"Fourth.— This question is answered, I believe, by the third.

"Fifth question is an embarrassing one. It depends entirely upon the action of the picture and the general atmosphere. If the picture is such that the projector can run it a little more rapidly than another picture, it can be handled in a different manner from the picture of great action where the subject would greatly confuse and hurt the general result. Our program runs two hours, including the music and supplementary program.

"Sixth.— I believe I have answered your sixth question by the third.

"Seventh.— This cannot be determined.

"Eighth.— There have been many complaints on long features, where the supplementary program has been cut out.

Frank L. Newman, Kansas City, Mo.:

"1. I would say that padded pictures are hurting our business to a great extent for the reason that there are many times that a picture would be 100 per cent more entertaining if the padded part were taken out. It would put pep into the patrons and not wear them out before they come to the particular point they are trying to bring out. I do not want to mention any pictures, but I could give you a number of them that would have been box office attractions had not the director tried to make it a big production by making it eight, ten or twelve reels.

"2. My success has not been founded upon individual pictures, but largely upon a reputation for always having a well rounded program, in which the picture would be sure to please a majority of our patrons. In other words, I try to give my patrons the very best available on the market.

"3. I do believe that a limit should be put on the length of a feature picture, but not when a story requires the production to be eight, ten or even twelve reels if necessary. But there are so very few pictures that it is necessary to make ten or twelve reels. You take in the case of "The Ten Commandments" or "Robin Hood" or productions of that character, the industry would be retarded if they were not allowed to make pictures of that length when the material warrants. But I do believe that 90 per cent of the pictures can be made from 5500 to 6500 feet at the most, 5500 preferable.

"4. It is very hard to set a limit as to how many reels a production should be made. As a matter of fact I am not in favor of that, but I do believe, as I said in the other paragraph, that most of the productions can be made in 5500 feet, 6500 at the most.

"5. We would like to have our time limit set for feature pictures from an hour fifteen to twenty minutes, but we never set it, we always fill in our short stuff around our feature.

"6. We try to give a two hour or two hour and ten minutes show, and when we have a feature that is longer than usual we cut our short stuff.

"7. I believe that 40 per cent of our audiences come to the theatre to see the feature alone.

"8. We have never had a complaint from patrons when we show them a feature alone with nothing else on the program, if the feature is a top notch production. We have had a number of patrons tell us that that is all they care to have us show as that is what they come to see. Whenever we have a long feature, we always have a short weekly and one or two short numbers and our overture, which we never leave out, regardless of the production.

Action stills from the Vitagraph Picture, "My Man".

Shirley Mason is the star in "Love Letters," a William Fox presentation.

Arrow Reports Closing of Important Deal

Arrow Film Corporation and Fred Cubberley, representing the Finklestein & Rubin interests of Minneapolis closed a deal of some importance last week.

By the terms of the contract, F. & R. secure the distribution rights to a number of important Arrow pictures for the States of Minnesota, North and South Dakota, and will start releasing them immediately. Pictures included in this contract are two James Oliver Curwood productions made by the Pine Tree Pictures Productions, "The Broken Silence," and "Jacqueline" or "Blazing Barriers," "The Rip Tide," an A. B. Maescher production, "The Little Red School House," a Martin J. Heyel production, "The Santa Fe Trail" and a series of 10 Western Features produced by Ashton Dearholt and starring Edmund Cobb, together with a series of six Wild West features starring Richard Hatton and Neva Gerber.

Two Added to "Poisoned Paradise" Cast

Frankie Lee and Peaches Jackson, child players, were added this week to Gasnier's new Preferred Picture, "Poisoned Paradise."

Schlesinger Recovering from Operation

Rapid progress toward complete recovery is reported by physicians in attendance on Gus Schlesinger, foreign manager for Warner Brothers, who was recently operated on at the Fifth Avenue Hospital.

Many Suggested for Role in "Captain Blood"

VITAGRAPH received 386 suggestions of actors best fitted to play the role of Peter Blood in "Captain Blood," the novel by Rafael Sabatini, world picture rights to which Albert E. Smith, president, purchased while in London last Fall, in answer to a questionnaire sent to the leading motion picture editors of newspapers in the United States.

The editors of motion picture news called upon the fans of the country to offer names of players suitable for this part and 2,876 fans wrote to Vitagraph direct.

The suggestions ranged from Rudolph Valentino and Douglas Fairbanks, who led in the number of letters from editors and fans to unknown extra men. The final count showed 113 suggestions for Valentino, 110 for Douglas Fairbanks, 64 for J. Warren Kerrigan and 100 scattered, in the answers from the editors.

Rin-Tin-Tin Starts Tour in Vaudeville

Rin-tin-tin, the police dog hero of picture fame, has started on a vaudeville tour which will occupy several weeks, after which he will begin on his second picture for the Warner Brothers.

This vaudeville tour follows on the heels of his triumphant tour of Eastern cities where he appeared in connection with the showing of his latest Warner picture, "Where The North Begins" the Harry Rapf Production which Chester M. Franklin directed.

"Woman on Jury" First for First National

First National's first production for the new year will be a screen translation of "The Woman on the Jury," which was started January 14th.

Harry O. Hoyt will direct. Sylvia Breamer will play the leading role.

"The Woman on the Jury" thrilled New York playgoers during a run at the Eltinge Theatre.

"The Blizzard" is a William Fox Presentation, from the Novel by Selma Lagerloff.

Preferred Pictures offers "Poisoned Paradise" from the Robert W. Service story of Monte Carlo.

Thirty Join F. B. O. Advisory Board

Exhibitors will Pass Upon Productions Before Actual Work is Started

THE Film Booking Offices announce the appointment of thirty well known exhibitors to their "Exhibitors Advisory Board." The exhibitors advisory board was recently instituted by F. B. O. as a move to better production by having theatre owners pass on stories and production possibilities before the actual production has been started.

The idea of a producer and distributor seeking the advice of exhibitors on production is a new one in the industry and is a step to co-operate with the exhibitor and the public in an effort to supply them with the kind of productions they want.

Thirty of the best known showmen in the industry have accepted appointments to the board and will serve in this capacity without any remuneration whatsoever. They are:

H. Aldinger, Opera House, Primghar, Iowa; E. O. Adler, Victoria theatre, San Pedro, California; Leo Brecker, Plaza theatre, New York City; Harry M. Crandall, Crandall's threatres, Washington, D. C.; M. S. Cohn, Strand threatre, Council Bluffs, Iowa; R. H. De Bruler, Superba theatre, Raleigh, N. C.; E. M. Fay, Fay's theatre, Rochester, N. Y.; Alexander Frank, Plaza theatre, Waterloo, Iowa; William Goldman, King's theatre, St. Louis, Mo.; Charles Gross, Columbia theatre, Dayton, Ohio; H. C. Horater Temple theatre, Toledo, Ohio; G. L. Hooper, National Theatres Corp., Topeka, Kansas; Dennis A. Harris, Davis theatre, Pittsburgh, Pa.; Edgar Kirchner, Family theatre, Detroit, Michigan; Carl Kettler, Bijou Amusement Co., West Palm Beach, Florida; Verne R. Langdon, Hub theatre company, Chicago, Ill.; F. N. McCullough, Cameo theatre, Oil City, Pa.; George Mann, Eureka theatres, San Francisco, Calif.; Charles W. McKee, Heilig theatre, Seattle, Washington; Henry S. Pepin, Palace theatre, Little Rock, Arkansas; H. J. Schad, Pres. of M. P. T. O. A. of Eastern Pa. & Southern, N. J.; William Shirley, Strand theatre, Schenectady, New York; Toney Sudekum, Crescent Amusement Co., Nashville, Tennessee; Max Schubach, Midwest Theatres Co., Denver, Colo., Gratton Toohey, Jewel theatre, Sioux Falls, S. D.; A. J. Vanni, Poli Circuit, New Haven, Conn.; W. R. Winch, Wigwam theatre, El Paso, Texas; A. P. Way, Avenue theatre, Du Bois, Pa.

"Flattery" Second Mission Release for C. B. C.

"Flattery" is to be the second Mission Film Corporation production which will be released by C. B. C. Film Sales Corporation. It will follow "The Barefoot Boy," which C. B. C. is also distributing.

"Flattery" is an original screen story by H. H. Van Loan. John Bowers and Marguerite de la Motte have been selected as the leading players. Tom Forman will direct.

"Little Old New York" Opens in Boston

Marion Davies in "Little Old New York" opened an indefinite engagement at the Park Theatre, Boston, last Monday night, January 14th.

"Extra Girl" to Open at N. Y. Central

New York is about to get its first glimpse of Mabel Normand in "The Extra Girl," the Mack Sennett feature. An indefinite run opens Sunday, January 20th, at the Central Theatre.

Graf Argues Against "Big Pictures"

Producer Believes It Wiser to Cater to "Ninety Per Cent" of Theatres

AN interesting personal view-point of pictures, theatres and the public was given by Max Graf, on the recent occasion of his visit East. In this comment Mr. Graf said:

"I am not interested in making million dollar pictures, because after all motion pictures must be commercialized to a certain extent in order not to go broke, and I do not believe the public is quite willing to pay from four to six times what it is paying now to see pictures of this class."

Mr. Graf quoted statistics showing that about 90 per cent of the picture theatres in the United States have less than a thousand seats, that 35 per cent of these houses are not open more than four days a week, and that more than half of the entire number charge less than twenty-five cents top admission price.

"The average theatre overhead expense, exclusive of film rental, equals about 50 per cent of the entire box office receipts, so that under the present system of operating, the average theatre shows a profit of little more than 12 per cent," Mr. Graf said. "Consider that only 29 per cent of the theatres showing pictures have orchestras and less than half of them have pipe organs, such as it takes for a big musical setting to put over the lavish sort of production the industry has gone in for of late. Is it wiser to cater to the exclusive 10 per cent, or the vast 90 per cent of theatres which, I believe, are not so interested in the big pictures?

"For these theatres have to give two performances a night to make their houses pay at the admission price they are now charging, and to give but one performance a night they would have to double their prices. The costly productions would cost them not less than twice or three times what their present pictures do, and to meet this it would be necessary for them to charge proportionately more. What Graf Productions is attempting to do, and what the public's reception of our pictures and the reviewers' estimate of 'Half a-Dollar-Bill' leads us to believe we have succeeded in doing, is to produce pictures at a moderate cost that will, however, yield the biggest profit."

"If Winter Comes" Subject for School Lecture

The William Fox production of "If Winter Comes," by A. S. M. Hutchinson, has been selected as the topic for the first of a series of public lectures to be given by the Board of Education of New York in the High School of Commerce.

Dr. Henry R. Rose took "If Winter Comes," as the subject of the first lecture which was given on January 23rd. Stereopticon slides were used to illustrate the scenes in Hutchinson's story as they are presented in the William Fox photoplay.

Truart Starts Production On "Driftwood"

Elaine Hammerstein having returned to Los Angeles, has started work upon the picturization of "Driftwood," her third vehicle made under her Truart contract. This is a story by Albert Payson Terhune, which was adapted for the screen by Willard Mack, the continuity having been written by Hope Loring and Louis D. Lighton.

Roland West will supervise the production.

Baby Peggy in scenes from "Captain January," a Universal release.

Rex Ingram Now Making "Arab" in Africa

THE frequent and uncertain reports of Rex Ingram's doings in Africa have crystallized in the announcement from the Metro offices this week that its noted director is at work there on his next Metro picture, "The Arab." It will be one of the late Metro releases this season.

The announcement follows a cable received by Metro officials from Mr Ingram who is now in Tunis, Algiers, where part of this picture is being made. He declared that his new production is well set.

"The Arab" will be a picturization of Edgar Selwyn's stage success of several season's ago. A cast of well known players and a fully equipped technical staff are in Tunis with Mr. Ingram. They are expected to return to this country shortly but not before several important steps in the production of the "The Arab" have been completed.

De Mille Makes Additions to "Triumph" Cast

Raymond Hatton, Spottiswoode Aitken and Fred Butler have been added to the cast of Cecil B. DeMille's new picture, "Triumph" which has just gone into production. These three well-known character actors will appear Varconi, Charles Ogle, Theodore Kosloff, with Leatrice Joy, Rod La Rocque, Victor Robert Edeson, Anne Cornwall and Shannon Day who have been previously mentioned.

Preferred Will Produce "Adorable Scofflaw"

Acting upon the suggestion of the Quincy, Mass., man who offered a prize for the best word to describe the lawless drinker, B. P. Schulberg, president of Preferred Pictures, announced today that he would at once begin work upon a production to be called "The Adorable Scofflaw." "Scofflaw" was the word that won the prize.

The Preferred Pictures story will be about a young flapper who had the cocktail habit. Clara Bow will play "The Adorable Scofflaw." Kenneth Harlan will be the leading man. The picture will be released in the Spring.

Photography Completed on "Blood and Gold"

John Lynch wrote "Blood and Gold," shooting of scenes for which was completed in New York City last week. Conrad Nagle, Alma Rubens and Wyndham Standing play the principal parts in this latest production for Goldwyn.

Along with the breaking of the secret of the authorship comes the statement that the story was one on which John Lynch had been working for many years.

Cavalrymen See Selves in "Ten Commandments"

A special showing of "The Ten Commandments" was given at the Presidio, Monterey, Cal., for the members of the Eleventh U. S. Cavalry who dared death in order to secure the spectacular chariot charge which is one of the features of the picture.

Capt. N. M. Imboden, who commanded the soldiers who for two weeks became movie actors, acted as "doorman" at the showing

Crosland Signs Contract With Paramount

ALAN CROSLAND, producer of "Enemies of Women" and "Under the Red Robe," has been signed by the Famous Players-Lasky Corporation to a long-term contract under the terms of which he will direct a series of special productions for Paramount.

The first of the Crosland productions, according to the Paramount announcement, will be "Sinners in Heaven," the novel of South Sea love by Clive Arden.

Eschmann Enthuses Over Sales Meetings

Coincident with the announcement of the new selling plan adopted by First National Pictures, E. A. Eschmann, general manager of distribution is conducting sales meetings at First National exchanges.

This is the first time that Mr. Eschmann has met his field forces on their home ground and he is elated by the spirit and organization manifested at the exchanges thus far visited. They include Indianapolis, Detroit, Chicago, Milwaukee, Minneapolis, and Des Moines. Twenty key cities will be visited by the manager of distribution on his way to the Coast studios where he will confer with the production heads.

Hebrew Orphans See Baby Peggy Feature

Through the courtesy of Universal Pictures Corporation and B. F. Keith more than two hundred kiddies from the Hebrew Orphan Asylum saw the premiere New York showing of Baby Peggy's first feature production, "The Darling of New York," at Keith's Eighty-first Street theatre.

After the picture dolls, horns and balloons were given to the children, and the buses which called for them brought them back to the "home."

Smith United Artist Sales Chief in Mid-West

Cresson E. Smith—known in the film industry as "Cress" Smith—who recently returned from a year supervising United Artists branch offices in Australasia, has been appointed by Hiram Abrams, president of United Artists, as New York sales representative of the middle western branch offices, with headquarters in Chicago.

This apointment puts Mr. Smith as assistant general sales manager in a territory where he is very much at home. He has had long experience in the middle western United Artists exchanges, and prior to his being promoted to assistant general sales manager was for some time head of the Chicago exchange. A few months after he came into the general sales office in New York Mr. Smith went to Australasia where he spent a little more than a year, having returned a few days ago.

First National "Sundown" Company in Mexico

The First National "Sundown" Company under the direction of Larry Trimble is now in Mexico, filming the cattle herd scenes for the production.

Roy Stewart is the first of the cast to be announced.

Earl Hudson, supervisor of First National Productions and the author of the story, sent the expedition out under army discipline.

Available for reconnoitering and courier service will be a fast scout plane with a pilot and observer while a captive blimp will be anchored over the scene of action as a camera base for aerial views of the mighty herd.

"Marriage Circle" to Have Strand Premiere

"The "Marriage Circle," latest Ernest Lubitsch production for Warner Brothers will have its premiere at the Mark Strand Theatre, New York. The release date of this feature is set for February 3.

Quimby Named "U" Short Subject Manager

FRED C. QUIMBY, formerly assistant manager and director of exchanges for Pathe, and more recently an active figure in the independent field, has been selected by Carl Laemmle and Al Lichtman as Short Subjects manager for the Universal Picture Corporation. He will direct the the short subject handling in the various Universal exchanges and also have an important voice in the planning of Universal's short product.

Quimby's arrival at the Universal home office is said to presage a rejuvenation and re-organization of the Universal Short Subject situation.

Baby Peggy Finishes Work On "Captain January"

Baby Peggy, star for Principal Pictures Corporation, finished her work this week in "Captain January," an elaborate screen adaptation of the popular story by Laura E. Richards. Sol Lesser, president of Principal Pictures, immediately congratulated the youngster and ordered her away for a two weeks' vacation with her parents.

When she returns she will begin on "Helen's Babies," from the book by John Habberton. In "Captain January," Baby Peggy is supported by such players as Hobart Bosworth, Irene Rich, Harry T. Morey, Lincoln Stedman and Barbara Tennant.

Trowbridge Resigns from United Artists

C. S. Trowbridge, who has been associated with the United Artists since its organization, has tendered his resignation.

He was first supervisor of the American Exchanges and then went to England as general manager of the Allied Artists, the English branch of the United Artists. During the war he was assistant director of the division of films for the government.

Scenes from "The White Sister," an Inspiration Picture starring Lillian Gish, directed by Henry King and distributed by Metro.

M. P. T. O. A. Board Reports Activity

Legislative and Other Matters Heard at Two-Day Session of Directors

INTERESTING reports pertaining to the welfare of the theatre owner and to the entire industry were presented to the meeting of the Board of Directors of the Motion Picture Theatre Owners of America at the sessions held at National headquarters January 15 and 16. They related to the admission, seating and music tax, as well as other legislative activity.

It was pointed out that an effort may be made in the present session of Congress to introduce a National Censorship Bill and also a Sunday Closing Bill. The Legislative Committee was instructed to watch these procedures and also cooperate with every other division of the Industry in handling Washington legislation generally.

A report of the conference of the special committee of the Board of Directors with the American Society of Composers, Authors and Publishers was submitted and indicated that one of the requests made by the representatives of the Society was that the Motion Picture Theatre Owners of America agree that no bill be introduced in Congress to effect a revision of the Copyright Laws. It was decided to support the bill introduced by Congressman Johnson of Washington to effect such change in the Copyright Law as would protect the interests of the Theatre Owners.

The following committee was named with the power to act in the matter of selecting the place and the date of the next National Convention of the Organization: Messrs. C. E. Whitehurst, Baltimore, Md., M. E. Comerford, Scranton, Pa., John Schwalm, Hamilton, Ohio, Joseph W. Walsh, Hartford, Conn., Fred Seegert, Milwaukee, Wis., Glenn Harper, Los Angeles, Calif., and Sydney S. Cohen. The convention will be held in May and requests have been sent in by the following cities for the meeting: Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, St. Louis, Louisville and Indianapolis.

The report of National Motion Picture Day was submitted by the auditor of the Organization as a progressive one. The entire report will be submitted to the National Convention.

Arrangements were made with electrical experts to place their services at the call of Theatre Owners so as to effect savings in the cost of electric lighting and other power used in and about the threatres.

The new standard theatre owners' contract prepared by the Anderson Pictures Corp. was submitted and received the endorsement of the Board. This contract eliminated all of the objectionable features of the present contract, as per the resolutions adopted at the National Convention in Chicago.

A report on the Insurance Department of the Motion Picture Theatre Owners of America was submitted by Mr. Cohen. It showed that considerable progress has been made in that relation and many savings in premiums effected for theatre owners.

Letters from Cabinet Members were submitted relative to the Public Service Department of the Organization, showing that cooperation was established between the theatre owner and the heads of the Government along lines which were of a mutually advantageous nature.

The nontheatrical situation was discussed and reports submitted of the conferences held with M. Hays in this regard. National Officers were instructed to continue their efforts in this matter with the producers and see if a mutual understanding could not be brought about in this relation.

A resolution of regret on the death of Dr. Francis Holley was adopted.

The question of reduced footage of feature films was taken up and brought a resolution that features be limited to six reels.

M.P.T.O.A. Board Advocates Shorter Features

THE following Resolution was adopted at the recent meeting of the Board of Directors of the M. P. T. O. A:

RESOLVED: By the members of the Board of Directors of the Motion Picture Theatre Owners of America, in session assembled at the National Headquarters in New York City, Wednesday, January 16th, 1924. that we again register the protest of the Theatre Owners of the United States against the unusual length of feature picture plays which tire our audiences and infringe improperly upon the program time of our theatres.

RESOLVED: That we favor a reduction in the footage of feature motion pictures as to hold all within a limit of six reels at the most. We realize that such a move will greatly increase the value of pictures to the public, avoid many situations which prompt censorship deletions and will result in greater economy in production, as well as permitting a real diversification of our theatre programs, enhancing public interest in the same and thus advancing the interests of the entire Motion Picture Industry.

Chicago Operators Granted 5 Percent Increase

A five per cent wage increase was granted operators of Chicago theatres, under the terms of a new contract entered into this week by the Exhibitors' Association of Chicago, and the Operators' Union.

The new agreement takes the place of that expiring on January 11th and is retroactive to that date.

The union, at the first conference between the committee representing the association and the operators' committee, demanded a fourteen per cent increase, but at the final meeting the theatre men stood firm on their offer of a five per cent advance and after arguments lasting for hours, this figure finally was adopted.

The committee which represented the Exhibitors' Association of Chicago and which negotiated the new wage scale with the operators included Business Manager Jack Miller, Nate Ascher, Emil Stern, Harry Newhafer, Maurice Choynski, Samuel Abrahams, Ludwig Siegel, Frank Schaefer, Aaron Saperstein, Julius Goodman, James Plodna, Arthur Schoenstadt, Andrew Karzas and David Rice.

Corona Option Secured for Cooperative Studio

WILLIAM O. HURST has taken an option on a plot of land three city blocks in area, situated one and one-half blocks north of the Lincoln avenue station of the Corona subway in the Borough of Queens, New York City. This plot is the one on which officials of Distinctive Pictures Corporation together with Mr. Hurst and a group of associates plan to build the giant cooperative motion picture studio, original announcement of which was made at the end of December.

Many New Incorporations Filed at Albany

The first week of the new year brought the incorporation of the following companies to enter some branch of the motion picture industry in New York state: Alice Amusement Corporation, $10,000, J. Schechter, M. Schechter, H. Britwar, Brooklyn; National Theatre Roof Corporation, $10,000, and the Houston and Chrystie Street Corporation, $10,000, each having as incorporators Samuel Hoffman, Rose Haberman and Regina Cohen; Isten Trading Co., Inc., $2,000 Herman Levias, Benjamin Sidransky, Leon Hoffman, New York; Capitol Outdoor and Indoor Shows, Inc., $5,000, M. Isser P. Isser, New York; J. C. Trebish, Woodridge; Paradise Pictures, Inc., $150,000, Grace Anderson, Joseph Bannon, New York city; Louis Rivkin, Brooklyn; Patches, Inc., $20,000, Harold Holstein, J. J. Newman, New York; J. H. Graham, Brooklyn; DeGraw Amusement Corporation, $200,000, A. J. Granick, M. Fruhling, Jacon Bernstein, New York city; Filmlab Incorporated, $1,000, Ernest Stern, J. H. Bursch, William Westberg, New York city; Magnolia-Park Realty Co., Inc., $20,000, Nathan Cohen, Irving Fritz, Yetta Messer, New York city; Ablo Amusement Co., capitalization not stated, Abraham Kempel, J. L. Geller, New York; George Geller, Brooklyn.

Productive Films, Inc., $25,000, C. H. Rosenfeld, Bessie Abelowitz, Robert Carson, Brooklyn; Bufter Amusement Corporation, $5,000, Rochester, E. F. Palmer, Benjamin Schaefer, Stephen Gaal, all of Buffalo; Charlot Producing Corporation, $1,000, B. M. L. Ernst, D. J. Fox, M. H. Cone, New York City; Beauty Pictures Corporation, $6,000, S. M. Gold, Mollie Marmer, Brooklyn; J. L. Lindner, New York City; Ben Wilson Pictures Corporation, $20,000, Ben Wilson, Hollywood, Cal.; H. G. Kosch, M. Gerst, New York; Eastern Productions, New York City, with M. L. Lesser, C. S. Hervey and William O. Herst, New York, directors; Smalley Stamford Theatre Corporation, of Cooperstown, with William C. Smalley, O. L. Van Home and H. N. Smith, all of Cooperstown, as directors. The last two companies were incorporated with no par value stock.

Bill Proposes Architects' Examination

Representative Stuart F. Reed, West Virginia, chairman of the House District committee, seeks in a new bill to compel architects to face examination before securing license to design or supervise buildings and their erection, in the District of Columbia.

"Pagan Passions" Will Be Selznick Release

"Pagan Passions," has been acquired for release by the Selznick Distributing Corporation, according to an announcement from the Selznick offices.

A contract for the distribution of the picture has just been signed by W. C. J. Doolittle, president of the Selznick organization, and J. G. Michie, representative of O. E. Miller, president of the Rellimco Film Syndicate of Hollywood, the producers.

The cast of "Pagan Passions" includes Wyndham Standing, Rosemary Theby, Tully Marshall, Sam De Grasse, Raymond McKee, Barbara Bedford and June Elvidge. The picture was directed by Colin Campbell, and the scenario was the work of Grace Sanderson Michie. A definite releasing date has not been set.

Laura La Plante Starts "An Old Man's Darling"

Laura LaPlante has just begun work in "An Old Man's Darling," her newest starring vehicle, at Universal City. It is an adaptation by Hugh Hoffman of "A New Girl in Town," a magazine story by Hulburt Footner. Robert F. Hill is directing it.

Edward Hearn, who played the romantic lead opposite Miss LaPlante in "Excitement," has again been cast to play the lead with her in the new production. Others in the cast are Philo McCullough, Arthur Hoyt, Frederick Cole, Margaret Campbell and Rolfe Sedan.

Capitol Postpones "Name the Man" Opening

Goldwyn's Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's "The Master of Man", will not be shown at the Capitol Theatre in New York on January 27th, as originally announced, because of the great success of Cosmopolitan's "Under the Red Robe" at that theatre.

The opening of "Name the Man!" will take place, however, the following Sunday, February 3rd. Its simultaneous showings, in fifteen other big cities on January 27th, remain unaffected by this switch in the Capitol's playing time.

More Information About New Laboratories

The new laboratories of which Andrew J. Hart of New Rochelle is to be the head will specialize also in Pathescope, Kodascope, Pathe-Baby and stencil coloring.

A new system for printing from all negatives, including the most worn and scratched is said to revolutionize the art. M. H. Schoenbaum is collaborating with A. J. Hart, who has been in the industry since the Edison days.

Warners Announce Release Dates on Features

THE line-up of releases for six of the balance of the eighteen Warner Brothers features scheduled for the 1923-24 season, was announced this week.

"George Washington, Jr.," "Daddies," and "The Marriage Circle" will be released during the month of February; "Beau Brummel" and "Broadway After Dark" in March and April, while "Babbitt" is scheduled for the month of May. June will see two more productions released, and July and August the last three.

Millhauser Will Adapt "Code of the Sea"

Bertram Millhanser, the scenario writer, has been engaged by Famous Players to adapt to the screen "The Code of the Sea," by Byron Morgan. This ambitious sea story will be put into production shortly with Rod La Rocque in the principal role.

Burr Sells Franchise for Special Productions

C. C. Burr has sold franchise rights on the Burr special productions, "Three O'clock in the Morning" and "Restless Wives" to W. K. Jenkins, president of the Enterprise Distributing Corporation, for the entire Southern states and Oklahoma, Texas, Arkansas, Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

The Enterprise Distributing Corporation maintains eight exchanges in the following cities: Atlanta, Georgia; Charlotte, North Carolina; New Orleans, Louisiana; Oklahoma City, Oklahoma; Dallas, Texas; St. Louis, Missouri; Kansas City, Missouri; and Omaha, Nebraska.

Strumwaser Producing at F. B. O. Studios

Among the many independent producers now operating at the big F. B. O. plant, formerly Robertson-Cole at Hollywood under the management of B. P. Fineman, is Jack Strumwaser Productions, making "The Dollar Mark." Mildred Harris and Robert Fraser are featured and Scotty Dunlap is directing.

"When a Man's a Man" Popular as Novel

"When A Man's A Man," which First National will release nationally early in February, has had an actual sale as a novel of 1,400,000 copies, according to Sol Lesser, president of Principal Pictures, which produced the Harold Bell Wright story.

Preparations Complete for Making "Ben Hur"

Two years ago in June, the Goldwyn Pictures corporation paid an enormous sum of money to A. L. Erlanger, prominent theatrical producer for the film rights to Lew Wallace's immortal story "Ben-Hur." Since that time continuous activity has been maintained to develop the picture for the screen.

Preparations are just now drawing to a close for the production. Charles Brabin, who has been chosen to direct "Ben-Hur," is in Europe with his technical staff, and in a few weeks, actual "production" of the picture will begin. With Brabin are Edward Bowes, Vice-President; H. E. Edington, business manager; Alfred Raboch, assistant director; John Boyle, cameraman; Horace Jackson, art director, and Louis Kolb, electrical expert. Lighting equipment from the Goldwyn studio in America has been sent over. Special camera lenses, tested and found especially adaptable for conditions in Italy and Palestine, have been ordered from Germany.

Goldwyn Organizes Studio Rental Department

Organization of a "rental department" of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president. The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Besides the Goldwwyn units at work, three other producing companies are now working on the lot. The Tiffany company, producers of Mae Murray pictures, Carlos productions, which made Roland West's "The Unknown Purple," and the entire Truart organization, all have leased space at the studios.

Universal Buys Kathleen Norris' "Butterfly"

The Universal Scenario Department announces that it has purchased "Butterfly," Kathleen Norris' current novel. Carl Laemmle, president of Universal, authorized the purchase on the eve of his departure for the coast. It is planned to star Virginia Valli in the production, supported by Norman Kerry in the leading male role.

Richard Talmadge Starts "In Fast Company"

Richard Talmadge, who through his producing organization, Carlos Productions, is making a series of dramas for Truart Film Corporation, is starting work on the third production, being directed by James Horne.

The title of the Talmadge vehicle is "In Fast Company." The continuity was written by Garrett Elsden Fort.

Action stills from "Fair Week," a Paramount production starring Walter Hiers

Hopper Engaged to Direct "Janice Meredith"

E. MASON HOPPER has been engaged to direct Marion Davies, the Cosmopolitan star, in her next feature for the Cosmopolitan Corporation, "Janice Meredith," a picturization of Paul Leicester Ford's romance woven around the American Revolution.

The engagement of Mr. Hopper follows the success of "The Great White Way," now playing at the Cosmopolitan Theatre, which Hopper directed. Several of the big exterior scenes in "Janice Meredith" were filmed in November. Actual production on the new film was started this week by Hopper with the filming of the "Boston Tea Party" at the Jackson Studio in the Bronx.

Missouri, Kansas, M.P.T.O. Set Meeting Dates

The dates of the Western Missouri and Kansas conventions have been set. The Missouri exhibitors will meet in Kansas City January 29, probably in the Hotel Baltimore, while Kansas theatre owners will gather at Emporia, Kan., April 1 and 2 at the Hotel Broadview. The Kansas date was decided upon at a meeting of the M. P. T. O. A. board of directors in Kansas City Wednesday, said Charles T. Sears, president of the M. P. T. O. Western Missouri, announcing the Missouri date Monday.

The meeting of the Kansas directors was marked by severe criticism of United States Senator Charles Curtis of Kansas, who Tuesday introduced an amendment to the proposed Mellon tax bill, providing for the retaining of the admission tax of theatres in order that a bonus might be paid.

Indicted for Transporting Fight Pictures

Edward Sullivan, of Cleveland, has been indicted by the local federal authorities for transporting the Dempsey-Firpo fight pictures into Ohio. Sullivan pleaded guilty last Saturday morning before Federal Judge Jones.

Transportation of fight films from one state to another is punishable with a fine of $1,000, a year's imprisonment in a federal prison, or both. Judge Jones has not indicated what his action on the matter will be.

A peculiar angle has arisen. Vernon Riegel, head of the Ohio Censor Board, has viewed the picture. He said it is "a good picture," and "more interesting than the fight itself." Riegel says the picture conforms in every detail with the requirements for passing a picture in Ohio. It contains nothing immoral or obscene. And still he has not passed it, because of the federal angle.

Waldemar Young Writing "Triflers" Script

Waldemar Young is busy now on the script for B. P. Schulberg's Preferred Picture version of "The Triflers" based on the novel by Edwin Balmer. Young's most recent piece of work for Schulberg was the adaptation of Robert W. Service's novel, "Poisoned Paradise," now being filmed by Gasnier.

Col. Yoder Made Hodkinson Atlanta Manager

The announcement has just come from the executive offices of the Hodkinson Corporation in New York City that Col. Bill Yoder, former Southern division manager for Pathe, has joined the Hodkinson forces as their Atlanta branch manager.

"Hill Billy" Premiere is Planned for N. Y.

JACK Pickford and Marilyn Miller, will attend the New York premiere of Jack's new photoplay feature, "The Hill Billy," melodrama of the Kentucky mountain regions.

Arrangements are now going forward for the Broadway showing of this second Jack Pickford release for Allied Producers and Distributors Corporation. The theatre in which "The Hill Billy" will be presented to the New York public has not yet been announced, but it is definitely certain that it will be one of the Broadway picture palaces.

Final editing on "The Hill Billy" was completed at the Pickford-Fairbanks studio only last week and release prints are being made for shipment to New York.

United Producers to Build New Coast Studios

W. F. Wood, vice president and general manager of the United Producers and Distributors, announces that his company plans the construction of one of the largest studios in Southern California for the accommodation of the ten or twelve units, the products of which it will distribute direct from Hollywood.

For the present, however, it will be necessary to divide the companies up between several of the leasable film plants as there is no single one with sufficient spare space to take care of all of this concern's initial producing activities. Mr. Wood says a site consisting of about 400 acres adjoining Hollywood is being most favorably considered as the future home of U. P. D. productions.

Mary Pickford in scenes from "Dorothy Vernon of Haddon Hall," her latest for United Artists.

Hepworth Inc. Undergoes Reorganization

Following the return to this country of R. T. Cranfield from England, Hepworth Distributing Corporation announced this week a complete reorganization whereby this company, which handles the American distributing rights of Hepworth Picture Plays of England will be known under its new personnel hereafter as Hepworth, Inc., with R. T. Cranfield as President, and Joseph di Lorenzo as Vice President and general manager.

Mr. Cranfield spent six weeks in England conferring on production and distribution plans with Cecil M. Hepworth, whose complete product will be sold on the franchise plan to independent exchanges in America by Hepworth Incorporated. With the reorganization comes the announcement that up to and including August, 1924, Hepworth, Inc., will release seven productions titled "Lily of the Alley," "Speak no Evil," "Pipes of Pan," "John Forrest finds Himself," "The Amazing Quest" by E. Phillips Oppenheim, "Mist in the Valley," and "Justice Raffles" by E. Hornung, author of the celebrated Raffles stories.

"Judgment of Storm" to Be Published as Novel

Doubleday, Page and Company, are reversing the usual process of adaptation by bringing out a novel taken from Ethel Styles Middleton's screen play, "Judgment of the Storm," an F. B. O. release.

The book will be released simultaneously with the picture. It will be illustrated by scenes from the picture. A brief continuity version of the picture as it runs at the theatre will form an appendix to the novel.

Schertzinger Writes New "Lullaby" Melody

Victor Schertzinger, director-musician, who composed the music for "Robin Hood" and "Scaramouche," has just finished the composition of "Love's Lullaby," written especially for the new Chester Bennett production, "The Lullaby," starring Jane Novak and scheduled for January 20 release by Film Booking Offices.

"George Washington Jr." for Leviathan

According to announcement of the United States Shipping Board, "George Washington, Jr.," will be shown aboard the Leviathan on its next outbound voyage. This Warner Brothers feature is an adaptation of the George M. Cohan stage success.

"Breath of Scandal" Next For Schulberg

"THE Breath of Scandal" will be the next picture on which camera work will be started, according to word from B. P. Schulberg's executive bungalow on the Schulberg lot. The production will be a screen version of the novel by Edwin Balmor which, was published about a year ago.

Olga Printzlau, of the Preferred Picture story producing, department, has prepared the film story and the building of settings is being rushed forward in order to make possible the completion of this picture in time for early release. Director Gasnier, will handle the megaphone.

"Night Hawk" Ready for Hodkinson Release

"The Night Hawk" Hunt Stromberg's first production in the six Harry Carey pictures for Hodkinson release, is now on its way East and prints will be ready for the exhibitors in the early part of February.

The cast includes Claire Adams, Joseph Gerard, Fred Maletesta, Nicholas De Ruiz, Lee Shumway, Oreda Parrish, Billy Elmer, Myles McCarthy, Fred Kelsey, Douglas Carter and the equine actor, El Sang'rito. Stuart Paton directed the production with William Thornley at the camera.

Warners Select "Broadway After Dark" Cast

Producer Harry Rapf this week announced the complete cast of "Broadway After Dark," the Warner Brothers' screen adaptation of the Owen Davis melodrama.

Among the players engaged are Adolphe Menjou, Anna Q. Nilsson, Norma Shearer, Carmel Myers, Vera Lewis, Willard Louis, Gladys Tennyson, Edgar Norton, Jimmy Quinn, Mervyn Leroy and Ethel Miller.

The direction has been put into the hands of Monta Bell. He is aided by Sandy Roth, with Charles Van Enger at the camera.

Associated to Distribute "Three Miles Out"

"Three Miles Out," is to be distributed by Associated Exhibitors. The Kenma Corporation closed a contract this week with Associated.

Madge Kennedy is the featured player with Harrison Ford in the leading male role. The attraction was shown at the Rialto Theatre, New York, during the first week of the present year.

February 10th is the official release date, "Three Miles Out" appearing as the first production under Associated Exhibitors' open door policy for the 1924-5 season.

Foreign Sales Reported by First National

First National reports the following contracts closed on First National pictures in foreign territories: with the African Films, Ltd., for South Africa: "The Bright Shawl," "The Fighting Blade," Within The Law," "Dulcy," "The Voice from the Minaret," "Ashes of Vengeance," "Bell Boy 13," "The Sunshine Trail," "What a Wife Learned," "Scars of Jealousy," "Her Reputation," "Mighty Lak a Rose," "Girl of the Golden West," "Twenty-One," "Boy of Mine," "Slippy McGee," "The Bad Man," "The Huntress," "Penrod and Sam," "Trilby," "The Isle of Lost Ships," "Wandering Daughters," "Age of Desire," "Minnie," "Slander the Woman," "The Wanters," "Ponjola," "Her Temporary Husband."

With Carl Suering of Berlin for Soviet Russia: "Daddy," "Oliver Twist" and "Circus Days;" Ala Film A. G. Vienna, for Czecho-Slovakia, Austria Hungary, Jugo-Slavia and Poland, "Potash & Perlmutter."

Charles Delaney in "Those Who Dance" Cast

Charles Delaney, rapidly gaining recognition as a juvenile lead of distinction, is in the cast of "Those Who Dance," under the direction of Lambert Hillyer. Delaney appears in a prominent role opposite Lucille Ricksen, one of the 1924 "Wampus Baby Stars." The cast is headed by Blanche Sweet and includes, also Warner Baxter, Robert Agnew and others.

Blaney Finishes "One Law for the Woman"

Charles E. Blaney has returned to New York from the West coast, where he finished shooting "One Law for the Woman," the picturization of one of his stage plays, in which Mildred Harris and Cullen Landis have leading roles. This is the second of his productions to be translated into film.

Miss Harris has been engaged for the third production, "The Unwanted Wife," which Blaney will produce at the Peerless Studio in Fort Lee.

George O'Hara to Start Starring Vehicle

Plans arranged by Vice President J. I. Schnitzer and General Manager B. P. Fineman of the F. B. O. studios in Hollywood provide for the early filming of a superfeature, of which George O'Hara will be the star.

Al Santell has been assigned as director of the production and is now at work on the script.

Action stills from the Famous Players-Lasky production, "A Society Scandal."

John Grey is Named F. B. O. Scenario Chief

The executive lineup at the F. B. O. studios is expanding as the work of readjustment proceeds under the supervision of Vice-president Joe Schnitzer and B. P. Fineman, new general manager of the Hollywood plant.

The latest addition is John Grey, who was recently appointed head of the scenario department. Grey has spent many years in the service of the theatre as an actor, author and stage director. He was associated with Mack Sennett for several years.

Another recent appointee was Frank Ormston as art director, replacing William Heywood, who resigned. Ormston is a prominent figure in the fi'm colony.

"Judgment of Storm" Has Coast Premiere

"Judgment of the Storm," produced under the auspices of the Palmer Photoplay Corporation and distributed by F. B. O., was given its west coast premiere at the Mission Theatre, Los Angeles, Monday evening, December 15th.

Many notables of the film colony were present, including most of the members of the cast which embraces Lloyd Hughes, Lucille Ricksen, Claire MacDowell, Robert M'Kim and others.

The picture has been booked by Sid Grauman for a four week run at the Mission theatre, Los Angeles.

Mission Starts Production on "Flattery"

The Mission Film Corporation has started production on the picturization of "Flattery" an original screen story by H. H. Van Loan. The continuity is by Jefferson Moffatt. Tom Forman is directing, with Jimmie Dugan as chief assistant. In the cast are John Bowers, Marguerite de la Motte, Alan Hale, Grace Darmond, Edwards Davis, Louis Morrison and Larry Steers.

Fox Announces Releases for January 27

"THE Shadow of the East," a special production adapted from the novel of the same name, a Charles Jones feature "Not a Drum Was Heard" and a Sunshine Comedy, "Jazz News Reel," are announced for release the week of January 27th by Fox Film Corporation.

George Archainbaud directed "The Shadow of the East" from the scenario prepared by Frederick and Fanny Hatton. Mildred Harris has the feminine lead. Frank Mayo and Norman Kerry have the leading male roles.

"Not a Drum Was Heard," is a Collier's Weekly story by Ben Ames Williams. William Wellman directed the picture and Doty Hobart prepared the scenario. Betty Bouton is the new leading lady for Jones. The others in the cast are: Frank Campeau, Rhody Hathaway, Al Freemont, William Scott and Mickey McBain.

Alden Descendants Attend "Courtship" Showing

Fifty members of the Alden Kindred of New York City and vicinity, direct descendants of John Alden and Priscilla Mullins, attended a showing of "The Courtship of Myles Standish" at the Central Theatre in a body one night last week, and thanked Charles Ray for producing this picture. In an address from the stage during the intermission, John Alden, ninth generation, one of the editors of the Brooklyn *Eagle,* said in part:

"Possibly Mr. Ray builded better than he knew in producing this visualization of Pilgrimism at a time when world consciousness is being forced on the attention of Americans by the Bok Peace Plan and conditions in Europe. The Pilgrim was never afraid of world consciousness. I congratulate Mr. Ray on his great work.

Fourth Gerson Picture is Near Completion

Final shots have been made on the fourth picture of the Gerson Pictures Corporation at the San Francisco studios of the concern. It is an Alaska secret service story with Ora Carew in the starring role. Jay Morley plays opposite Miss Carew. Others in important roles are Hal Stephens and Helene Howell. The picture is titled "Getting Her Man."

The third of the series in which Miss Carew stars, "Three Days To Live," is about ready for the State right market.

Whitman Bennett Yonkers Studio Again Active

After eight weeks of inactivity Whitman Bennett has opened his Yonkers Studio and has begun work on his fourth production of the current season entitled "Virtuous Liars." In this project Mr. Bennett is associated with H. Clay Miner, who recently announced his affiliation with the Whitman Bennett enterprises. Players already engaged for the production are David Powell, Naomi Childers, Dagma Godowsky and Hedda Lind. Mr. Bennett will direct.

The story of "Virtuous Liars" is an adaptation from a European drama made by E. C. Holland and put into scenario form by Eve Stuyvesant.

Al Santell Joins Ranks of Benedicts

Hollywood friends of Al Santell, director, were surprised when he announced that he and Miss Ruth Lewis, of Minden, Ia., had been married in San Francisco, December 31.

Mr. and Mrs. Santell met in San Francisco on the last day of the old year and were united by Rev. Dr. F. J. Ryely, of the First Congregational Church. They are residing at the Wilton Apartments on Sunset Boulevard, pending the completion of their new home in the foothills.

Here are a group of action stills from the Douglas Fairbanks production "The Thief of Bagdad."

Latest Lloyd Comedy Due For Screen Soon

THE screens of the country will shortly present Harold Lloyd's "Girl Shy" which was made for Pathe under the working title of "The Girl Expert.

A review of the comedy was held on the evening of January 16th before a regular theatre audience at Hoyt's Long Beach Theatre in California. "Girl Shy" was directed by Fred Newmeyer and Sam Taylor from a story written by Sam Taylor, Ted Wilde and Tim Whelan, with Tommy Gray assisting in the "gag" department.

Strong "U" Releases for Laemmle Month

Universal plans the releasing of an unusally strong selection of pictures for Laemmle Month (February), according to Al Lichtman, general manager of sales for that organization, who plans to make the Laemmle celebration period the greatest sales month Universal ever had.

To lead off for Laemmle Month, Lichtman has picked "Sporting Youth," a Universal Jewel starring Reginald Denny, supported by Laura LaPlante.

The Hoot Gibson release for Laemmle Month will be "Ride For Your Life," a western adapted by Edward Sedgwick from Johnston McCulley's popular story "The Cocopah Kid."

Also, Universal has arranged a surprise for the moving picture public during February in the form of a Rudolph Valentino picture —"A Society Scandal," in two reels. It was made several years ago and has been re-edited.

New York Publishers Aid "Name the Man"

A. L. Burt & Co., publishers of the popular priced reprint of Sir Hall Caine's novel, "The Master of Man," upon which Goldwyn's first Victor Seastrom picture, "Name the Man!" is founded, have arranged to tie up with Goldwyn in the exploitation of that picture.

Fifteen of the Burt head salesmen were invited to attend a private screening of "Name the Man!" at the Goldwyn home office and were so enthusiastic about the photoplay itself, and its value as exploitation for the book, that they began a systematic campaign to interest booksellers of the country in making window displays while the picture was being shown in the different towns.

Preferred to Produce at Hollywood Studios

F. M. TOMPKINS, president of the Hollywod Studios announces the consummation of a deal with B. P. Schulberg which will bring the entire production activity of Preferred Pictures to the Hollywood Studios. Ten stories will be filmed there by Preferred before July 1, with two or three directors working simultaneously.

The first production, "The Breath of Scandal" was started last Monday under the direction of Gasnier. The deal, involving a lease will not affect the policy or management of the Hollywood Studios.

Frank Lloyd Establishes "Sea Hawk" Camp

Filming early sea scenes for "The Sea Hawk," Frank Lloyd, producer-director, has established location on the Isthmus, Santa Catalina Island, 18 miles north of Avalon. Here the 600 principals, technicians and extras working on the First National spectacle are housed, fed and entertained each day and will be for some three weeks.

Favored by three weeks of perfect weather following a brief cold and stormy spell, "The Sea Hawk" company has been able to make rapid progress.

Milton Sills has been cast for the title role in "The Sea Hawk," Enid Bennett as Rosamund Godolphin, Lloyd Hughes as Lionel, Wallace MacDonald as Peter, Frank Currier as Asad, William Collier, Jr., as Marzak, Wallace Beery as Jasper Leigh, Fred De Silva as Ali, Christine Montt as the Spanish Infanta and Meda Rezina, late of the Moscow Art Theatre as Fenzileh, Hector V. Sarno as Tsamanni and Albert Prisco as Jusuf. Norbert F. Brodin is photographing "The Sea Hawk."

"U" Musical Competition Winner Due Soon

Universal's $250.00 musical competition is rapidly drawing to a close, and the winner's name will be announced shortly. Leopold Godowsky, the noted pianist; Dr. Hugo Reisenfeld, musical director of the Rialto, Rivoli and Criterion Theatres, New York City, and Carl Laemmle, president of the Universal, constitute the board of judges at present passing on the hundred of compositions submitted.

The object of the contest was to obtain a "march number" to be dedicated to the Universal production, "The Hunchback of Notre Dame." Besides the cash prize of two hundred and fifty dollars, the winner will receive ten per cent of Universal's share of the royalties received from the sale of the number, which will be published by a well known Broadway musical house.

Barbara La Marr To Play "White Moth" Lead

Maurice Tourneur, who will next direct "The White Moth" for presentation by M. C. Levee through First National, has signed Barbara La Marr for the leading role. Work on the first of these will start following the completion by Tourneur of "The White Moth."

This new offering of the veteran director is a society drama written by Izola Forrester.

"Enchanted Cottage" Nears Completion

With Richard Barthelmess' return to work at Inspiration's Fort Lee Studio, John S. Robertson's production of "The Enchanted Cottage" is receiving its finishing touches. The picture is scheduled for release by First National, March 17th. During the star's illness, Mr. Robertson cut and assembled the scenes which have thus far been filmed.

Anne Maxwell To Conduct Scenario School

Anne Maxwell of Associated First National scenario department has been chosen by Moving Picture Stories, to conduct their new School for Scenario Writing.

Goldwyn Renews Contract with Mae Busch

GOLDWYN Pictures Corporation announces that it has renewed its contract with Mae Busch for an extended period of time, as a reward for the excellence of her characterization of Bessie Collister in Victor Seastrom's "Name the Man!"

Miss Busch has recovered from a severe cold which confined her to her home for some time. She expects to start work again within a short time in another Goldwyn production.

Foreign Deals Reported by First National

During the past week First National Pictures has closed a number of important deals for the marketing of its product in foreign countries.

Peacock Motion Picture Corporation has bought "Her Reputation," "Ashes of Vengeance," "The Girl of the Golden West," "Flaming Youth," "Ponjola" and "Potash and Perlmutter" for China, Hongkong, Macao and Vladivostok.

The Caribbean Film Co. has taken the following pictures for Cuba, Porto Rico and Santo Domingo: "The Playhouse," "The Boat," "Cops," "The Paleface," "My Wife's Relations," "The Blacksmith," "The Frozen North," "The Electric House," "Day Dreams," "The Balloonatic" and "The Love Nest."

Principal Pictures Corp. has made a deal for Australia, New Zealand, Tasmania and Fiji Islands, covering "Temporary Marriage," "The Spider and the Rose," "Bright Lights," "The World's a Stage" and "East Side, West Side."

Fox Starts Production on "The Fool" in New York

Production was started last week on the William Fox screen version of Channing Pollock's stage play "The Fool" at the New York Fox Studios. Harry Millarde is directing the picture and is busy assembling his cast and having the sets constructed. Edmund Goulding wrote the scenario.

Edmund Lowe has the role of Daniel Gilchrist. Brenda Bond has been selected to portray "Dilly" the young flapper and Raymond Bloomer will play "Jerry" the young capitalist and mine owner. The other principals probably will be selected this week.

United Artists Treasurer Resigns Post

MAX E. PRAGER, for four years treasurer of United Artists Corporation, has resigned that executive post to re-enter his profession, that of a certified public accountant. He will resume this line of work under the firm name of Prager and Fenton, with offices in New York City.

His resignation from United Artists became effective January 19th. He received handsome mementoes in the way of gifts from executive associates and employes of the corporation.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Garrison's Finish	1	5	22	13	75	7,898 ft.
Salome	6	3	10	8	65	5,595 ft.
Shriek of Araby, The	—	1	6	3	76	5 reels
Suzanna	4	5	21	15	72	8,000 ft.
ASSOCIATED EXHIBITORS						
Alice Adams	—	3	19	3	70	6,361 ft.
Going Up	—	2	8	7	79	5 reels
Is Divorce a Failure?	—	2	12	7	77	5,448 ft.
FAMOUS PLAYERS						
Adam and Eva	3	13	55	15	69	8 reels
Adam's Rib	18	15	60	35	68	10 reels
Bella Donna	17	10	34	44	72	7,903 ft.
Blue Beard's Eighth Wife	1	—	22	23	84	6 reels
Cheat, The	—	2	9	18	87	7,323 ft.
Children of Jazz	6	6	27	1	59	6 reels
Covered Wagon, The	—	—	1	18	98	10,000 ft.
Dark Secrets	11	21	25	3	52	4,337 ft.
Drums of Fate	6	19	19	2	52	5,716 ft.
Exciters, The	—	7	36	18	76	5,939 ft.
Fog Bound	1	9	28	8	69	5,692 ft.
Gentlemen of Leisure	—	6	27	2	67	6 reels
Glimpses of the Moon	18	14	47	15	61	6 reels
Go-Getter, The	3	11	43	7	66	7,771 ft.
Grumpy	—	7	43	45	82	6,591 ft.
Heart Raider, The	1	9	28	4	65	5 reels
His Children's Children	—	3	5	2	67	8,338 ft.
Hollywood	2	4	29	18	76	8 reels
Homeward Bound	—	1	19	25	86	7 reels
Java Head	32	26	45	20	56	7,865 ft.
Lawful Larceny	—	2	12	10	80	6 reels
Law of the Lawless	—	3	40	9	73	6 reels
Leopardess, The	14	16	18	2	48	5,621 ft.
Light That Failed, The	—	2	9	—	65	7,013 ft.
Marriage Maker, The	4	4	8	—	50	6,295 ft.
Mr. Billings Spends His Dime	14	16	39	7	59	5,585 ft.
My American Wife	—	5	55	23	76	6,061 ft.
Ne'er Do Well, The	3	8	58	33	76	7,414 ft.
Nobody's Money	1	20	32	5	62	6 reels
N'th Commandment	8	13	31	5	59	7,339 ft.
Only 38	1	4	39	15	75	6,175 ft.
Prodigal Daughters	1	1	39	39	84	6,216 ft.
Purple Highway, The	1	3	16	2	66	7 reels
Racing Hearts	1	6	67	13	72	6 reels
Ruggles of Red Gap	1	3	11	15	81	7,590 ft.
Rustle of Silk, The	2	15	42	12	72	6,947 ft.
Salomy Jane	1	3	24	—	65	7 reels
Silent Partner, The	—	3	16	1	67	5,866 ft.
Sixty Cents an Hour	10	10	29	1	55	5,632 ft.
Snow Bride, The	6	16	25	3	56	6 reels
Spanish Dancer, The	—	1	10	11	84	9 reels
Tiger's Claw, The	1	10	24	5	65	5,297 ft.
To the Ladies	1	3	4	2	62	6 reels
To the Last Man	—	—	18	9	80	6,955 ft.
Trail of the Lonesome Pine, The	—	13	60	19	72	5,695 ft.
When Knighthood Was in Flower	4	12	52	155	88	11,618 ft.
White Flower, The	1	17	40	11	67	5,731 ft.
Wild Bill Hickok	1	2	5	2	60	6 reels
Woman Proof	—	1	12	14	84	7,687 ft.
Woman With Four Faces, The	—	2	40	9	74	6 reels
World's Applause, The	9	11	50	8	63	6,526 ft.
You Can't Fool Your Wife	6	13	36	14	66	6 reels
Zaza	1	1	13	6	75	7,076 ft.
FILM BOOKING OFFICE						
Bishop of the Ozarks	5	4	14	5	61	6 reels
Can a Woman Love Twice?	—	6	27	13	74	6,441 ft.
Crashing Thru	3	12	25	7	64	5,047 ft.
Desert Driven	—	4	13	3	69	5 reels
Divorce	—	2	20	9	77	6 reels
Fourth Musketeer, The	—	3	31	8	74	6,106 ft.
Human Wreckage	—	—	13	34	92	7,215 ft.
Mary of the Movies	2	6	17	2	62	6,500 ft.
Miracle Baby, The	—	2	11	3	72	5,624 ft.
Remittance Woman	—	2	6	3	73	6,500 ft.
Stormswept	9	8	9	1	45	5 reels
Westbound Limited	—	4	40	34	82	6,529 ft.
Wonders of the Sea	1	—	12	3	73	3,660 ft.
FIRST NATIONAL						
Anna Christie	—	—	6	5	84	7,631 ft.
Ashes of Vengeance	—	—	3	19	96	9,893 ft.
Bad Man, The	—	2	9	9	81	6,404 ft.
Brass Bottle, The	2	1	8	4	70	6,000 ft.
Bright Shawl, The	—	4	31	30	82	7,503 ft.
Children of Dust	—	5	19	7	72	6 reels
Circus Days	—	1	8	18	89	5,163 ft.
Daddy	—	1	15	49	92	5,738 ft.
Dulcy	3	6	6	11	70	6,859 ft.
Fighting Blade, The	—	1	6	7	83	8,729 ft.
Flaming Youth	—	—	6	5	84	8,434 ft.
Girl of the Golden West, A	—	4	33	19	78	7 reels
Her Reputation	—	2	14	2	70	6,450 ft.
Huntress, The	—	2	4	4	76	6,236 ft.
Hurricane's Gal	—	4	78	23	76	7,944 ft.
Isle of Lost Ships	—	4	37	33	82	7 reels
Lonely Road, The	4	3	5	—	46	6,086 ft.
Man of Action, A	1	4	28	6	70	6 reels
Meanest Man in the World, The	—	—	8	6	86	5,600 ft.
Mighty Lak a Rose	—	4	42	53	85	8,260 ft.
Penrod and Sam	—	—	21	30	87	6,275 ft.
Pilgrim, The	4	5	29	47	83	4,300 ft.
Ponjola	—	1	8	9	83	6,960 ft.
Potash and Perlmutter	—	—	8	10	87	7,000 ft.
Refuge	3	7	6	2	53	5,985 ft.
Scars of Jealousy	1	6	30	11	72	6,246 ft.
Slander the Woman	1	2	30	9	74	6,433 ft.
Slippy McGee	3	6	1	—	37	6,399 ft.
Sunshine Trail, The	1	15	22	2	59	4,509 ft.
Trilby	—	2	10	10	81	7 reels
Wandering Daughters	—	5	17	3	68	6 reels
What a Wife Learned	3	9	37	6	66	6,200 ft.
Within the Law	—	—	27	47	90	8,034 ft.
FOX						
Alias the Night Wind	—	1	8	3	75	4,145 ft.
Boston Blackie	—	7	27	8	71	4,522 ft.
Bucking the Barrier	3	4	16	1	60	4,566 ft.
Eleventh Hour, The	—	3	6	12	83	6,820 ft.
Exiles	1	2	9	1	64	5 reels
Good-By Girls	—	5	18	8	73	4,746 ft.
Gun Fighter, The	—	2	7	2	70	4,222 ft.
Hell's Hole	—	—	8	2	76	5,488 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
If Winter Comes	—	—	7	19	92	11,200 ft.
Lone Star Ranger, The	—	—	8	10	87	5,259 ft.
Lovebound	1	2	20	3	69	4,407 ft.
Madness of Youth	2	1	25	3	69	4,719 ft.
Man Who Won, The	—	1	8	1	70	5,050 ft.
St. Elmo	—	—	3	7	91	5,778 ft.
Second Hand Love	2	1	11	—	61	5,000 ft.
Silent Command, The	—	—	6	8	87	7,809 ft.
Skid Proof	—	2	14	15	83	5,000 ft.
Snowdrift	4	6	20	6	64	4,617 ft.
Soft Boiled	1	—	13	12	82	7,054 ft.
Stepping Fast	2	1	30	6	71	4,608 ft.
Three Jumps Ahead	1	4	35	22	78	4,854 ft.
GOLDWYN						
Back Bone	3	10	14	2	57	6,821 ft.
Enemies of Women	—	1	11	44	93	11 reels
Eternal Three	—	—	10	1	73	6 reels
Green Goddess, The	—	—	5	9	89	9,100 ft.
Last Moment, The	—	9	15	3	63	5,442 ft.
Little Old New York	—	—	3	9	93	9,000 ft.
Look Your Best	4	12	11	1	51	5,304 ft.
Lost and Found	6	10	29	6	62	7 reels
Love Piker, The	—	2	12	3	72	6,237 ft.
Mad Love	4	7	27	15	71	5,518 ft.
Ragged Edge, The	2	6	10	1	57	7 reels
Red Lights	—	2	10	10	81	7 reels
Six Days	—	—	13	13	85	9 reels
Slave of Desire	1	3	5	2	63	7 reels
Souls for Sale	2	3	41	36	79	8 reels
Spoilers, The	—	—	9	21	91	8,028 ft.
Three Wise Fools	—	1	10	9	82	6,946 ft.
Vanity Fair	10	4	19	8	61	8 reels
HODKINSON						
Critical Age, The	1	1	8	3	71	4,500 ft.
Down to the Sea in Ships	2	3	28	58	87	8,000 ft.
Drivin' Fool	—	1	8	5	79	6 reels
Just Like a Woman	—	3	7	—	61	4,900 ft.
Man From Glengarry, The	—	4	16	10	76	5,200 ft.
Michael O'Halloran	1	1	11	2	69	6,800 ft.
Rapids, The	1	2	7	2	66	5,700 ft.
Youthful Cheaters	3	2	5	—	49	5,700 ft.
METRO						
An Old Sweetheart of Mine	—	6	9	—	58	6 reels
Cordelia the Magnificent	1	5	6	2	60	6 reels
Crinoline and Romance	1	6	29	9	71	6 reels
Eagle's Feather, The	—	1	10	—	67	7 reels
Eternal Struggle, The	—	3	12	5	73	7,374 ft.
Famous Mrs. Fair, The	—	4	33	22	79	6 reels
Fog, The	2	2	7	1	59	7 reels
French Doll, The	3	2	15	5	68	7,028 ft.
Her Fatal Millions	1	4	17	5	69	6 reels
Jazzmania	9	9	45	29	72	8 reels
Long Live the King	—	—	8	8	85	10 reels
Noise in Newboro	2	4	24	3	66	6 reels
Rouged Lips	1	1	9	—	63	5,150 ft.
Scaramouche	—	—	3	10	93	14 reels
Soul of the Beast, The	3	10	28	7	65	5 reels
Strangers of the Night	—	1	10	8	81	8,059 ft.
Success	2	3	19	11	74	6 reels
Three Ages	2	3	10	8	72	5,251 ft.
Trailing African Wild Animals	1	2	18	24	84	7 reels
Where the Pavement Ends	6	8	29	17	70	7 reels
Woman of Bronze, The	2	4	11	3	62	5,643 ft.
Your Friend and Mine	—	7	12	3	65	6 reels
PATHE						
Call of the Wild, The	—	2	12	3	72	8 reels
Safety Last	—	1	26	127	94	7 reels
Why Worry	1	3	8	26	87	6 reels
PLAYGOERS						
Counterfeit Love	1	7	5	—	50	5 reels
PREFERRED PICTURES						
Are You a Failure?	5	9	11	4	56	5,700 ft.
Broken Wing, The	—	2	13	—	66	6,216 ft.
Daughters of the Rich	4	3	10	1	56	6,073 ft.
Girl Who Came Back, The	1	5	19	4	67	5 reels
Mothers in Law	—	1	6	3	76	6,725 ft.
Poor Men's Wives	1	12	31	13	69	6,963 ft.
Virginian, The	—	—	9	7	83	7 reels
SELZNICK						
Common Law, The	—	1	10	3	75	8 reels
Grub Stake, The	—	1	14	3	73	6,408 ft.
Modern Marriage	1	2	10	1	64	6,000 ft.
Quicksands	—	4	22	6	72	6,541 ft.
Rupert of Hentzau	—	1	3	10	89	9,717 ft.
STATE RIGHTS						
Brass	—	2	35	34	83	9 reels
Bright Lights of B'way	—	3	9	—	63	5 reels
Broadway Gold	1	1	12	2	69	6,779 ft.
East Side — West Side	—	1	8	1	70	5,000 ft.
Gold Diggers, The	—	1	6	3	76	7,996 ft.
Has the World Gone Mad	1	7	9	1	57	6,047 ft.
Jacqueline, or the Blazing Barriers	1	2	6	1	62	6,400 ft.
Little Johnny Jones	—	2	4	4	76	7,165 ft.
Luck	—	2	12	7	77	6,442 ft.
Main Street	—	—	27	26	84	8 reels
Temporary Marriage, A	—	—	11	3	76	6,000 ft.
Temptation	—	5	15	2	66	6 reels
Where the North Begins	1	1	11	16	84	6 reels
Women Men Marry	—	3	9	—	63	5,400 ft.
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	4	17	137	93	10 reels
Rosita	—	—	4	6	88	9 reels
White Rose, The	—	1	7	15	88	10 reels
UNIVERSAL						
Abysmal Brute, The	—	4	39	38	83	8 reels
Acquittal, The	—	—	6	6	85	7 reels
Bavu	4	6	22	7	66	8 reels
Blinky	4	—	10	2	61	6 reels
Bolted Door, The	6	11	16	—	51	5 reels
Burning Words	2	4	24	2	65	5 reels
Crossed Wires	2	2	23	5	70	5 reels
Darling of New York, The	—	2	3	7	82	6 reels
Dead Game	—	5	28	6	71	5 reels
Don Quickshot of the Rio Grande	—	2	28	6	73	5 reels
Double Dealing	1	6	10	2	61	5 reels
Drifting	—	2	7	6	78	7 reels
Driven	11	8	36	16	66	5,400 ft.
Fools and Riches	2	1	17	5	71	5 reels
Gentlemen From America, The	—	3	47	22	78	5 reels
Ghost Patrol, The	2	8	26	5	66	5 reels
Gossip	2	3	19	1	63	5 reels
Hunting Big Game in Africa	3	7	34	79	86	10 reels
Legally Dead	1	2	12	7	75	5 reels
Love Brand, The	2	1	8	1	62	5 reels
Love Letter, The	1	2	39	3	70	5 reels
McGuire of the Mounted	—	3	9	2	69	5 reels
Men in the Raw	5	1	4	—	42	5 reels
Merry-Go-Round, The	—	1	21	40	89	10 reels
Midnight Guest, The	2	2	17	2	66	5 reels
Nobody's Bride	—	1	18	1	70	5 reels
Out of Luck	—	4	22	15	78	5 reels
Power of a Lie, The	—	7	27	4	68	5 reels
Prisoner, The	—	2	33	2	70	5 reels
Railroaded	1	9	10	1	56	5 reels
Ramblin' Kid, The	—	1	6	6	81	6 reels
Sawdust	1	3	25	3	69	5 reels
Scarlet Car, The	1	7	10	—	62	5 reels
Self Made Wife, A	—	5	8	1	61	5 reels
Shadows of the North	—	4	4	2	64	5 reels
Shock, The	—	3	28	13	77	7 reels
Shootin' for Love	1	5	21	1	64	5 reels
Single Handed	9	12	18	3	53	5 reels
Thrill Chaser, The	2	3	5	—	51	6 reels
Thundering Dawn	—	2	7	5	77	7 reels
Town Scandal, The	—	—	28	8	77	5 reels
Trifling With Honor	1	2	32	19	78	8 reels
Trimmed in Scarlet	1	3	15	2	66	5 reels
Victor, The	—	1	14	11	82	5 reels
What Wives Want	1	6	15	1	61	5 reels
VITAGRAPH						
Loyal Lives	2	6	21	3	64	6 reels
Man Next Door, The	1	5	20	11	73	6,901 ft.
Man of Might, A	—	1	12	—	68	6 reels
Masters of Men	—	1	53	42	83	6,740 ft.
Midnight Alarm, The	—	1	16	15	83	6,000 ft.
Ninety and Nine, The	1	6	74	72	83	7 reels
One Stolen Night	—	10	5	—	50	5 reels
Pioneer Trails	—	—	5	26	95	6 reels
Playing It Wild	—	—	13	2	74	5,479 ft.
Smashing Barriers	1	2	13	4	71	6 reels

YOUR IDEA

WHEN Alexander Frank, manager of the Plaza, Rialto, Waterloo and Rialto Garden Theatres in Waterloo, Iowa, decided to change the Plaza over to a two-a-day policy, in order to handle special productions, he chose the date of his fourth anniversary to make the change. By the time he had finished, all Waterloo knew of the fourth anniversary and the change of policy.

The first and foremost reason for this was a six-page section in The Waterloo Sunday Tribune, devoted to the Frank interests. On the front page of this section appeared a picture of Mr. Frank, together with a signed interview by the paper and two congratulatory advertisements inserted by local firms. Most important, however, was a half page ad on the change of policy at the Plaza. Since the selling copy is excellent, and other managers may be contemplating the change, we quote here some of the copy:

"With the sole purpose in mind to present bigger and better pictures, a higher class of artists and programs of greater variety, the Plaza will change its policy during Anniversary Week. The customary continuous shows with stage specialties at 3, 7 and 9 p. m. will be given on Saturday and Sunday only. On the five remaining days of the week but two performances will be given. One matinee at 2:30 sharp and one evening performance at 8 p. m. sharp. Doors will open half an hour earlier and those wishing to reserve seats for the evening performances may do so at the box office or by making reservations by phone.

"Motion picture presentation has not kept abreast with motion picture production. Numerous big pictures of the new season were produced for road show purposes at prices of 50c to $2.00. And the producers of these high class pictures will give preference to the established leading picture theatre over the legitimate house, providing stage and orchestra facilities and a reserved seat plan are available. Waterloo is the smallest city to fall in line with this policy while over 50 leading theatres throughout the country have adopted this policy with great success. There are many advantages that this policy offers, especially to those who patronize a theatre but once a week. Knowing the exact hour of performance enables everyone to enjoy the program from start to finish without interruption, with no one crawling over one's knees or disheveling miladies' hairdress.

"No rushing away from the supper table to be on time for the 7 p. m. show, no need to wait until the 9 p. m. show. Greater care will be taken in the arrangement of the musical accompaniment and a higher type of artists will be available with the two-performance-a-day policy. The management of the Plaza expects to continue this new policy if it proves successful during Anniversary Week and pictures like (then follows a long list of big coming attractions) will be presented in de luxe style and in a way that will lift them out of the ordinary run of program pictures. Time alone will tell whether Waterloo is ripe for this experiment. Its success means as much to those who wish to enjoy the best in music, motion pictures and the stage; it also encourages the producers of the big pictures of today.—Alexander Frank."

While some of the phrases in this copy are perhaps a little technical for the layman, the general idea of taking the public into the manager's confidence on a move like this is admirable.

In the remaining five pages of the section the story of the Frank theatres is told, and generous space is devoted to congratulatory advertisements from leading Waterloo firms. The results of the whole scheme are expressed by Mr. Frank, as follows:

"No audience ever enjoyed a picture program more than the audiences here during Anniversary Week. Over night an atmosphere found only in the legitimate theatres was ushered in — and accepted as such. Reservations by telephone, telegram, mail-order and verbal reservations poured in; theatre parties, college student parties — everything we hoped to get went over during Anniversary Week.

"My audience had a taste of something new — something different — they liked it; they ate it up. Applause during the news reel — applause after the overture — applause for the stage specialty— applause at the end of the feature — miles of laughs during the comedy — and comments! Such comments! Automobiles by the hundreds, street cars in front of the theatre to take care of the departing audiences — life at 10:45 p. m. with all the canopy light on—just imagine a White Way here in Waterloo, Iowa, where the tall corn grows!"

* * *

A theatre, like a woman, is as old as it looks.

* * *

THERE is a great difference between the newspaper story that is read and that which is merely a routine publicity story. The latter may be read, but it stands less chance than the story with individuality.

It takes a certain knack to get the particular twist in a story

The Third Anniversary Number Staged at the Howard Theatre, Atlanta, Reproduced by Courtesy of "The Close-up," Issued by Paramount.

that will make it different, but it can be done. A good instance of this occurred the other day in New Orleans, when an orphans' matinee of "Penrod and Sam" was held at the Liberty theatre under the sponsorship of The New Orleans *Item.*

Now there is nothing particularly novel about an orphans' matinee and, while it offers possibilities for "sob stuff," the story is likely to be more or less stereotyped.

In this case, however, a genuinely novel turn was given to the occasion by having the showing covered by a deaf reporter. He was obliged to get the youngsters' reactions entirely through his eyes. He could not hear their laughter or applause and had to study their faces. As a result, he saw things which the average reporter would have overlooked completely, and the story he turned out possessed real human interest.

* * *

In every picture there is somewhere an outstanding point of difference from other pictures. It is the advertising man's job to find that point.

* * *

BOOK publishers are showing an encouraging increase of cordiality toward the motion picture industry. It is not so long ago that the book people felt that motion pictures were their worst enemy, taking up revenue that would otherwise go toward books.

Whatever the truth or falsity of this idea at that time, the fact remains that the book publishers are now availing themselves of the opportunities for merchandising books in conjunction with photoplays.

AND OURS

Grosset & Dunlap has done admirable pioneer work in this field with its Photoplay Editions and hearty co-operation through material furnished to booksellers. More recently, A. L. Burt & Company has been getting into the swim with "Black Oxen" and others.

Another recent conversion is that of Boni & Liveright. This house has not only brought out a photoplay edition of "Flaming Youth" but has arranged a generous consignment offer to booksellers, to meet the increased demand and protect the dealer against the risk of large orders. At the same time, the concern is urging its agents to give the book newspaper advertising in co-operation with the local exhibitor.

* * *

An uncomfortable seat makes a good picture suffer and a mediocre picture insufferable.

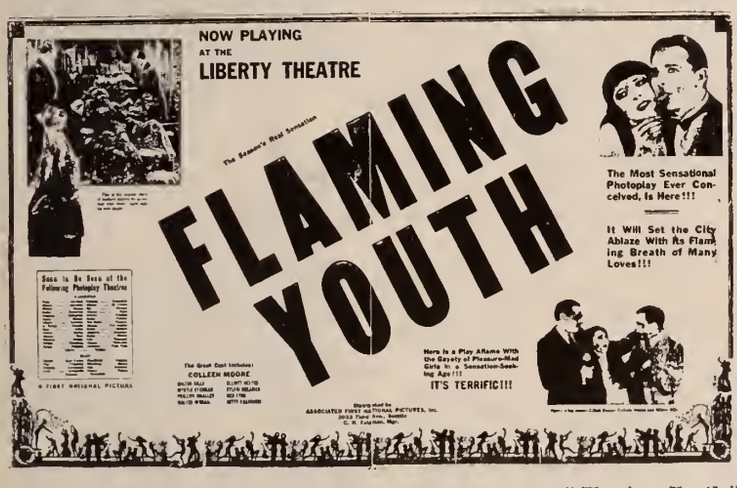
* * *

GOING to the other extreme from small space, a rather unusual double-truck has been received this week. Naturally, it comes from Seattle, the city of larger space. This two-page spread, which appeared in The Seattle *Times*, is reproduced here, although the small reproduction gives but a scanty notion of the "smash" gotten across.

It it an excellent example of the type of copy to use in big space — a heavy play on the title, a few cuts, not many, and not too much copy. The list of theatres was necessary and the mistake has not been made of attempting to fill up the rest of the two pages with solid text matter.

The Seattle *Times*, with its two-color Amusement Section, offers unusual co-operation to its advertisers, and it has reaped a corresponding harvest in amusement advertising. The Sunday issue has a circulation around a hundred thousand, and the rate is high, but the theatres go in for big space, none the less.

Great credit for this showing must go to George H. Bellman, who is both Photoplay editor and Amusement Advertising Manager. For


NOW PLAYING
AT THE
LIBERTY THEATRE
FLAMING YOUTH
The Most Sensational Photoplay Ever Conceived, is Here!!!
It Will Set the City Ablaze With Its Flaming Breath of Many Loves!!!
IT'S TERRIFIC!!!
COLLEEN MOORE

The Double-truck Carried by the Seattle Times on "Flaming Youth" (First Nat'l) as Described here.

eight years he has been building up this section, and his work has borne fruit. In 1923, he reports, the Seattle Times carried 12,000 more inches of motion picture and dramatic advertising than in 1922— an impressive figure, in view of the fact that the paper was already carrying heavy lineage.

The effects of a smash of this sort are bound to be felt by all theatres in the vicinity of Seattle playing "Flaming Youth," since a Sunday paper circulates in a considerable territory. The copy was written by Bellman, in co-operation with C. H. Feldman, Northwestern Manager for Associated First National.

* * *

SHOWMAN: A manager who can put over a corking campaign when the press book fails to arrive, the cuts he ordered were out of stock, the weekly newspaper had gone to press, and the opposition is playing the biggest picture of the year.

DAVID SNAPER, proprietor of the Strand Theatre, New Brunswick, N. J., as well as other amusement enterprises, has recently tried out a program which he calls "Jazz Comedy Day," and which he reports to be a sure-fire business booster worthy of trial by others.

The stunt consisted of a combination of the short subject program with an augmented jazz orchestra. The latter fitted in well with the idea, since comedy subjects are well adapted to a jazz accompaniment — in fact, they practically demand it.

Snaper booked four two-reel comedies and added a saxophone player to his orchestra. His report on the stunt is as follows:

"The house opened at one o'clock, and man, you should have seen the way we jammed them into the Strand theatre for the rest of the day! Because the show was only eight reels long, we were able to crowd in four complete matinee performances, the most satisfactory business any exhibitor could hope to have. Not a theatre in town stood a chance against my bill because the diversity of my entertainment seemed to be just what the people wanted."

* * *

A patron on a ticket is worth two on a pass.

* * *

NEW YORK CITY was treated to a special midnight showing recently, when "The Great White Way" was presented at a midnight performance. The scene of this experiment was the Cosmopolitan theatre, up on Columbus Circle, where Mr. Hearst's productions receive their Manhattan premiere.

An elaborate entertainment was arranged for the affair, billed as the "Midnight Follies," following which the picture was screened, carrying the program up to a late hour, or early, if you prefer. The list of performers included such celebs as Paul Whiteman in person with his orchestra, Ann Pennington, who is lending her dimpled knees to Mr. Ziegfeld's annual entertainment; Oscar Shaw, musical comedy star who appears in the photoplay, with the four Specialty Girls from "One Kiss," Roy Cropper, Imogene Wilson, Frances Reveaux, Gladys Coburn, Vivian Vernon, Martha Pierre and Helen Lee Worthing in the "Maid of Gold" number from the Follies, the sixteen Empire Girls from the Follies, and Bert and Betty Wheeler from the same revue. Ned Wayburn was master of ceremonies and Victor Herbert conducted the orchestra in selections from "Sweethearts."

The result was a packed house and an enthusiastic reception of the idea — so much so that we hear that the theatre contemplates making it a regular weekly stunt.

There is an idea here for many exhibitors, particularly those in the large cities. There are local ordinances to be considered, of course, and in some cities this might prevent holding a performance after midnight. In most cases, however, it should be entirely feasible from this angle.

It might be felt that in the smaller cities people would not turn out for a midnight performance, but the instances which have been reported to the Service Bureau on such pictures as "One Exciting Night" and others of the mystery type show conclusively that even in a small town a properly handled showing will go over, even without a special accompanying program.

The Cosmopolitan showing was held at regular prices, which, with the list of artists appearing, was a special inducement. Of course, not every theatre could assemble a program even approaching this, but the idea would lose little of its "kick" even if the performers were less eminent. Vaudeville performers appearing at other houses, players in visiting legitimate attractions, or even local talent could be utilized for a suitable bill.

The stunt is particularly appropriate for the picture of the "Great White Way" type, that is, one involving stage life, although any feature of the jazz type, or one with dance scenes, would lend itself as well.

At any rate, the idea is worth consideration, and we commend it to your attention.

Exhibitors Box-Office Reports

PARAMOUNT

Don't Call It Love—

Good picture. Good crowds, partly due to strong supporting program. (West).

Enjoyed a very good week's business. Patrons didn't rave about the picture. Is well done, well set, but the story is rather frothy. (East).

Extreme cold weather kept away audience. Business just average. Seemed to be well liked. (Middle West).

To the Ladies—

Got its share of business without much effort, and seemed to please all around. Is a rollicking good comedy, well done. (East).

A delightful picture. (East).

Wild Bill Hickok—

Picture was pretty good, but it did only fair business. (Middle West).

This is a good Hart house, and he drew satisfactory houses. People who like his style enjoyed it. A typical Hart picture with abundance of gun play. (East).

His Children Children's—

Excellent picture; business good. (Middle West).

Big Brother—

Amusing and touching story. Well liked by audiences. Business good. (Middle West).

Zaza—

Designed for box office drawing purposes, this one attracted capacity for a week. Liked by patrons. (East).

The Covered Wagon—

Going over tremendously. Still selling out at every performance and seats selling two weeks in advance. Acknowledged to be wonderful picture, and well worth the admission price. (Middle West).

Three-column art and type ad on "Tiger Rose" (Warner Bros.) at the Palace thretre, Dallas.

FIRST NATIONAL

The Song of Love—

One of the best of years. Did well with it. (Midde West).

Photography in this one is very good, as is the acting. Story, however, is not above average. Business good. (Middle West.)

Jealous Husbands—

Too long drawn out. Nothing new to an old plot. Poor business. (Middle West.)

The title proved the strongest drawing factor with this one, which did an average weeks business. (Middle West.)

Boy of Mine—

A wonderful picture. Business poor. (Middle West.)

Took the crowd, both young and old. (East.)

Black Oxen—

Wide advertising given book of this name helped put over picture. Good box office attraction. We did well for week. (Middle West.)

This one drew considerable favorable comment and played to good weekly attendance. (Middle West.)

The Age of Desire—

This one hasn't done much business here. Title was somewhat against it, and strong competition left it behind. A very light week. (West.)

Meanest Man in the World—

Business was just fair. Cold weather did not help and the film was not strong enough to pull well. (Middle West.)

Flaming Youth—

A production above the ordinary for this type. A very heavy campaign has put this over strong, and the picture is being held for a sec- did an average week's business. was very good. (West.)

Twenty-One—

Well produced. Drew good crowds. (West.)

The Bad Man—

An amusing and entertaining picture. Good business. (Middle West.)

The Dangerous Maid—

Interesting light comedy well done. Constance Talmadge is well liked here. Business was only fair. (Middle West.)

Thundergate—

This picture did a very good business in spite of cold weather and strong competition. It was shown at smaller house and admission price. (Middle West.)

GOLDWYN--COSMO.

Reno—

Interesting picture, with the name Rupert Hughes and the cast helping put it over. Better than the average production. Business good. (West.)

The Steadfast Heart—

A fairly diverting bit of screen entertainment. Business held up well for week. (East.)

Unseeing Eyes—

An intensely dramatic picture that is a winner. (East.)

METRO

Pleasure Mad—

Pleased our audiences and did good business for the week. (Middle West.)

The Man Life Passed By—

Patrons liked it. Receipts satisfactory. (Middle West.)

The Social Code—

Seemed to make a good appeal in this house, and pulled good hocses all week. Well liked. Is a pretty fair production. (East.)

In Search of a Thrill—

Viola Dana drew good in this one for a week. (Middle West.)

UNIVERSAL

The Hunchback of Notre Dame—

Continues to top past records. Everything a film should be. (Middle West.)

Thundering Dawn—

Our patrons liked this one a lot. Business was consistently good. (Middle West.)

White Tiger—

A nice campaign and the strength of the picture put it over very well here. Business was as good as has been recorded in a number of months. Played ten days in a week run house. (West.)

FOX

This Freedom—

Had good moral. Drew fair crowds only, probably due to inadequate advertising. (West.)

Had a splendid week. People enjoyed it and thought it a worth while story, but not so good as "If Winter Comes." Should do well anywhere. (East.)

Cupid's Fireman—

A real melodrama. Advertised as such will draw and not disappoint. (Middle West.)

Six Cylinder Love—

Just as good as the play. Went over very big all week. (Middle West.)

A charming bit of humor. (East.)

Does It Pay?—

An average week's business. (Middle West.)

UNITED ARTISTS

A Woman of Paris—

This picture played to good houses for a week. (Midd'e West.)

Good business was done for the week by this attraction, which seemed to satisfy. (Middle West.)

Rosita—

Mary Pickford is always Mary Pickford, and always draws big here. This picture has been no exception, and has been doing a business so good that it is being held for a second week. (West.)

The White Rose—

Picture was one which drew favorable comment. Perhaps it was the cold that kept them away. Anyway business was just fair. But it's a big picture. (Middle West.)

WARNER BROS.

Lucretia Lombard—

An entertaining picture, highly praised by patrons. Business excellent. (East.)

Main Street—

A disappointment to those who read the book. Failed to reflect meaning of the book. Makes a fair country type picture. Business was way off. (Middle West.)

The Country Kid—

An excellent picture. Business good. (Middle West.)

F. B. O.

Judgment of the Storm—

Has real human appeal with wallop in every reel. Drew well. (Middle West.)

The Mailman—

This one follows in the footsteps of the earlier pictures of the same type, and has been doing the same excellent business as did "The Third Alarm" and "Westbound Limited." (West.)

ALLIED P. & D.

Paddy the Next-Best-Thing—

Netted a good week on the whole, and sent folks home satisfied. Should please almost any audience.

ASSOC. EXHIBS.

The Miracle Makers—

Just an average picture, but patrons seemed satisfied with it. Business was pretty good only. (West.)

STATE RIGHTS

The Unknown Purple—

Considered a fair picture. Drew fair crowds.

Three-column ad on "The Meanest Man in the World (First Nat'l) at the Metropolitan theatre, Atlanta.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan), continued.

Rialto Theatre—
Film Numbers—The Heritage of the Desert (Paramount), Man's Conquest of Time (Novelty), Plastigrams (Novelty), Rialto Magazine (Selected), The Kid from Madrid, Michigan (universal).
Musical Program—"Capriccio Italien" (Overture), Classical Jazz (Orchestra), "Give a Man a Horse He Can Ride" (Baritone Solo).

Rivoli Theatre—
Film Numbers—The Humming Bird (Paramount), continued.

Mark Strand Theatre—
Film Numbers—The Eternal City (First National), Mark Strand Topical Review (Selected), The Rat's Revenge (Pathe).
Musical Program—Excerpts from "Cavalleria Rusticana" (Orchestra and Vocal), "In a Shop Window" (Divertissment), "Serenata" (Prologue), Recessional (Organ).

Cameo Theatre—
Film Numbers—The Lullaby (F. B. O.), Pathe News, Aesop's Fables (Pathe), Jimmy Aubrey comedy (Selznick).
Musical Program—"Babes in the Woods," "Poor Butterfly" and "The Glow Worm" (Overture), "The World is Waiting for the Sunrise" (Vocal Solo), Recessional (Organ).

Central Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors).

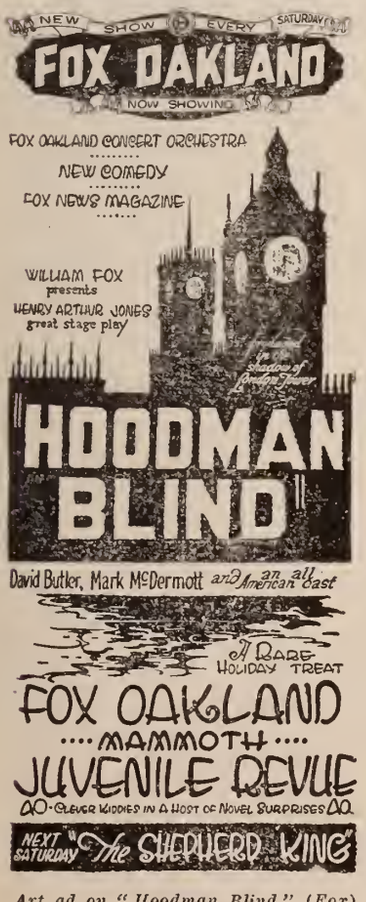
Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—
Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.



Art ad on "Hoodman Blind" (Fox) used by Fox Oakland theatre, Oakland, California.

BROOKLYN

Mark Strand Theatre—
Film Numbers—Black Oxen (First National). Topical Review (Selected).
Musical Program—"Thirteenth Hungarian Rhapsody", "Liebestraum", "Thou Who Art Thy Realm", "Second Hungarian Rhapsody", "The Violet", (Special staging, with vocalists, Duo Art Piano, solo cellist and ballet) "Song of Love", "Love Sends a Little Gift of Roses", "I Love You Truly", "Love My Heart Is Calling", "I Love You", (vocalists and dancers, in special staging and lighting) "Pomp and Circumstance" (Organ Solo).

LOS ANGELES

Loew's State Theatre—
Film Numbers—Black Oxen (First National) Pictorial News.
Musical Program—"Sense and Nonsense" (Overture) Impressions of Life (Specialty).

California Theatre—
Film Numbers—Name The Man (Goldwyn) Aesops Fables (Pathe) News Weekly.
Musical Program—Three Piano Selections (Specialty).

Grauman's Metropolitan Theatre—
Film Numbers—Tiger Rose (Warner Bros.) Fighting Blood (F. B. O.).
Musical Program—"Orpheus in Hades" (Orchestra) Three Little Maids (Specialty—Dance Number with Piano).

Clunes Theatre—
Film Numbers—The Isle of Vanishing Men (Feature) His Hunchback (Educational) News Weekly.
Musical Program—Radio Trio.

Hillstreet Theatre—
Film Numbers—The Huntress (First National) A White Wing Monkey (Universal) Aesops Fable (Pathe) News Weekly.
Musical Program—Organ Recital and Vaudeville.

RUPERT HUGHES
DARES to bare the truth about our COMIC, TRAGIC, AMAZING marriage mix-up. The most astounding presentation of an inside story—
Who is to blame the MAN the WOMAN or the LAW ?
RENO
AND AL ST. JOHN "THE TAILOR"
COMING! "DAY OF FAITH"
REGULAR PRICES
Blue Mouse

Forceful ad on "Reno" (Goldwyn) at the Blue Mouse theatre, Seattle.

Pantages Theatre—
Film Numbers—The Broken Silence (S. R.).
Musical Program—Vaudeville.

Grauman's Million Dollar Theatre—
Film Numbers—Ashes of Vengeance (First National) continued.

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.) continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan) continued.

Mission Theatre—
Film Numbers—The Judgment of the Storm (F. B. O.) Shanghied (Pathe).

Tally's Theatre—
Film Numbers—This Freedom (Fox) continued.

CHICAGO

Chicago Theatre—
Film Numbers—Twenty-One (First National) News Weekly, Fun From the Press (Hodkinson).
Musical Program—"Romantic Hawaii," (Overture) "Celeste Aida," (Presentation) "You're In Kentucky Sure As You're Born," (Organ Solo) "Orange Blossoms," (Specialty).

Tivoli Theatre—
Film Numbers—Little Old New York, (Cosmopolitan) News Weekly.
Musical Program—The Ossmans, Banjoists, (Specialty) "Song Of Love," (Organ) "Back In The Old Neighborhood," (Specialty).

Riviera Theatre—
Film Numbers—Little Old New York, (Cosmopolitan) News Weekly.
Musical Program—Jan Rubini, violinist, (Specialty) "Little Old New York," (Novelty Introduction to picture).

Roosevelt Theatre—
Film Numbers—The Eternal City, (First National).

Randolph Theatre—
Film Numbers—The Unknown Purple, (Truart) Leather Pushers (Universal) Barnaby's Grudge, (Universal) International News (Universal).

Woodlawn Theatre—
Film Numbers—The Call Of The Canyon (Paramount) News Weekly, (Pathe) Topics of the Day (Pathe), Review, (Pathe) Asleep At The Switch, (Pathe).
Musical Program—"In Kansas," (Overture) "The World Is Waiting For The Sunrise," (Violin Solo).

Orpheum Theatre—
Film Numbers—A Woman of Paris, (United Artists) International News, (Universal).

Stratford Theatre—
Film Numbers—The Call Of The Canyon (Paramount) News Weekly, (Pathe) The Outlaws Of The Wilderness (F. B. O.) One Of The Family. (Pathe).
Musical Program—"Pique Dame," (Overture) "Love Sends A Little Gift Of Roses," (Trombone Solo) "Will She Come From The East," (Vocal Duet) "So This Is Venice," (Organ Solo).

McVicker's Theatre—
Film Numbers—Flaming Barriers, (Paramount) News Weekly, (Pathe) McVicker's Travelogue, Fun From The Press (Hodkinson) One Night It Rained, (Educational).
Musical Program—"Lucia de Lammermoor," (Overture) "A Serenade In Porcelain," (Presentation) "Martha," (Presentation).

Artistic ad on "Ashes of Vengeance" (First Nat'l) laid out by A. J. Kennedy of the Melba theatre, Dallas.

PHILADELPHIA

Stanley Theatre—
Film Numbers—Don't Call It Love (Paramount), Ten Dollars or Ten Days (Pathe) Pathe News, Stanley News, and Pathe Review.
Musical Program—"Hungarian Dance No. 6," "Rakoczy March" (Overture), Dancers in three numbers, "The World is Waiting for the Sunrise" (Organ Solo).

Fox Theatre—
Film Numbers—This Freedom (Fox), In Frogland (Fox), and Fox Theatre Magazine.
Musical Program—"Overture to William Tell" (Orchestra), "Prologue to Pagliacci" (Solo), A Georgia Camp Meeting (Dance), "Mighty Lak' A Rose" (Soprano Solo).

Palace Theatre—
Film Numbers—To the Ladies (Paramount), Uncensored Movies (Pathe), Pathe News and Topics of the Day (Pathe).

Victoria Theatre—
Film Numbers—Wild Bill Hickok (Paramount), Flips and Flops (Pathe), Pathe News and The Lone Indian (Educational).

Capitol Theatre—
Film Numbers—The Social Code (Metro), Uncle Sam (Educational), Kinograms (Educational), Why Elephants Leave Home (Pathe).

Regent Theatre—
Film Numbers—Paddy the Next Best Thing (Allied P. & D.), Over the Fence (Educational), International News.

MILWAUKEE

Alhambra Theatre—
Film Numbers—Woman to Woman (Selznick), Fun from the Press (Hodkinson).
Musical Program—"Zampa" (Overture), "Fame and Glory" (Organ Solo), "Easy Melody" (Jazz specialty).

Butterfly Theatre—
Film Numbers—Temple of Venus (Fox), The Hoosegow (Selznick), Current Events (Fox).

Garden Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—"Kamenoi Ostrow" (Overture).

Princess Theatre—
Film Numbers—The Lone Star Ranger (Fox), Current Events (Kinograms); Second Half, The Green Goddess (Goldwyn).

Rialto Theatre—
Film Numbers—The Man Next Door (Vitagraph), Current Events (Kinograms).

Strand Theatre—
Film Numbers—Black Oxen (First National), Uncle Sam (Educational), Local Lafs, Current Events (Kinograms).
Musical Program—"Linger Awhile" and "I'm All Broke Out With the Blues" (Jazz Overture).

SALT LAKE CITY

American Theatre—
Film Numbers—Ponjola (First National) Felix on the Trail (S. R.) Fox News Fun From The Press (Hodkinson).

EASTMAN
All Week, Beginning Sunday
(Except Wednesday)
Cynthia Stockley's absorbing story of a woman who tore aside the barrier of sex to live like a man until love tempted her to don the frills again
Ponjola
Anna Q. Nilsson
JAMES KIRKWOOD
TULLY MARSHALL
JOSEPH KILGOUR
RUTH CLIFFORD
WILL ROGERS
'Hustlin' Hank
OLIVIA MARTIN
"SPIRIT OF THE FOUNTAIN"
Week Jan. 15—"HER TEMPORARY HUSBAND."

The Eastman theatre, Rochester, N. Y., used this clean cut lay out on "Ponjola" (First Nat'l).

Kinema Theatre—
Film Numbers—The Whispered Name (Universal) You're On (Universal) International News, Topics of the Day (Pathe).

Pantages Theatre—
Film Numbers—The Town That Forgot God (Fox).

Paramount-Empress Theatre—
Film Numbers—West of the Water Tower (Paramount) Fighting Blood (F. B. O.) International News.

Victory Theatre—
Film Numbers—Lucretia Lombard (Warner Bros.) One Night It Rained (Educational), Pathe News.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Eternal City (First National), High Life (Educational), Current Events (Pathe and International News).
Musical Program—"Americana" (Orchestral Overture), "America's Nightingale" in a group of songs.

Lafayette Square Theatre—
Film Numbers—Wandering Daughters (First National), Selznick Comedy, Current Events (Fox News).
Musical Program—Selections from "Lollypop" (Orchestra), "Caprice Viennoise" (Organ Solo).

Loew's State Theatre—
Film Numbers—The Silent Partner (Paramount), F. O. B. (Educational), Current Events (Pathe News).
Musical Program—Bits of International Hits, by Emmett Luedeke's Harmonists.

New Olympic Theatre—
Film Numbers—The Broken Silence (Universal), Agitatin' Mama (Universal), Current Events (International News).

Shea's North Park Theatre—
Film Numbers—Where the North Begins (Warner Bros.), The Walk Out (Pathe), Current Events (Pathe and International News).

Palace Theatre—
Film Numbers—The Mail Man (F. B. O.), Current Events (International News).

Plaza Theatre—
Film Numbers—"A Wife's Romance" (Metro), Fighting Blood (F. B. O.).

OMAHA

Rialto Theatre—
Film Numbers—Courtship of Myles Standish (Associated Exhibitors), Neck and Neck (Educational), Current Events (Kinograms).
Musical Program—"La Forza del Destino," "Bonnie" (Overture), "Souvenir" (Organ and Violin Duet), "For Freedom's Cause" (Exit March).

Strand Theatre—
Film Numbers—Big Brother (Paramount), Over the Fence (Educational), Current Events (Fox News).
Musical Program—"The Emerald Isle" (Overture).

World Theatre—
Film Numbers—Steadfast Heart (Goldwyn), Love's Handicap (S. R.), Red Man's Sport (Goldwyn).
Musical Program—Six acts of vaudeville).

Sun Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson), Railroading (Educational), Current Events (International News).

Empress Theatre—
Film Numbers—You Are Guilty (S. R.), Obey the Law (Universal), Fighting Blood, Round 11 (F. B. O.).

Moon Theatre—
Film Numbers—Thundering Dawn (Universal), Little Miss Hollywood (Universal).

SAN FRANCISCO

Imperial Theatre—
Film Numbers—A Lady of Quality (Universal), Aged In The Wood (Pathe), Kinograms (Educational).

Warfield Theatre—
Film Numbers—The Song of Love (First National), Don't Hesitate (Educational), Kinograms (Educational), Pathe News.
Musical Program—"Broadcasting" (Overture), Winnie Baldwin in Solos.

Cameo Theatre—
Film Numbers—White Tiger (Universal).

California Theatre—
Film Numbers—Flaming Barriers (Paramount), Ride 'Em Cowboy (Educational), Fox News.
Musical Program—A Tabloid version of "Robin Hood" with thirty people.

Capitol Theatre—
Film Numbers—The White Sister (Metro), continued.

Granada Theatre—
Film Numbers—West of the Water Tower (Paramount) Film Foolish (Educational), Kinograms (Educational).
Musical Program—"Twenty Minutes in a Movie Studio" (thirty-five people singing and dancing).

ROCHESTER

Eastman Theatre—
Film Numbers—His Children's Children (Paramount), Lovey-Dovey (Pathe), Eastman Theatre Current Events (Selected).
Musical Program—"Der Freischutz" (Overture), "Volga Boatmen's Song" (Operatic Department).

CINCINNATI

Capitol Theatre—
Film Numbers—The Song of Love (First National), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Woman of Paris (United Artists), Fun from the Press (Hodkinson), continued.

Strand Theatre—
Film Numbers—Call of the Canyon (Paramount), Pathe News, Aesop's Fable (Pathe).

Lyric Theatre—
Film Numbers—Our Hospitality (Metro), Kinograms) (Educational), Call of the Game (Pathe).

ST. PAUL

Capitol Theatre—
Film Numbers—Anna Christie (First National), Capitol Digest, (Selected), Capitol Snickers (Selected), Comedy.
Musical Program—"Semiramide" (Overture), "Chansonette" (Organ Solo), Selection from "The Barber of Seville" (Soprano Solo), "I Love Thee," "Solvejg's Song" (Organ Solo).

MILWAUKEE

Merrill Theatre—
Film Numbers—A Woman of Paris (United Artists), Derby Day (Pathe), Current Events (Pathe).
Musical Program—"Romeo and Juliet" (Prelude), "Serenade" (Duet).

Alhambra Theatre—
Film Numbers—The White Sister (Metro).
Musical Program—"Ave Maria" (Prologue and solo).

Rialto Theatre—
Film Numbers—The Man Next Door (Vitagraph), Jungle Pals (Fox), Current Events (Kinograms).

Garden Theatre—
Film Numbers—To The Ladies (Paramount), Movie Chat (Hodkinson), Fun from the Press (Hodkinson), Ride 'Em Cowboy (Educational), Current Events (International News).
Musical Program—"Firefly" (Overture), "Sitting in the Corner" (Interlude), "Song of Songs" (Solo).

Butterfly Theatre—
Film Numbers—Dulcy (First National), The Love Nest (First Natl), Current Events (Fox).

Strand Theatre—
Film Numbers—Ponjola (First National), Over the Fence (Educational) Cartoon (Educational).
Musical Program—"You Can't Make A Fool Out of Me" (Overture and solo).

DES MOINES

Des Moines Theatre—
Film Numbers—Song of Love (First National), News (International), Views of Shenandoah after the storm; 100 feet of awarding of Nobel Prize (Pathe), Picking Peaches (Pathe).
Musical Program—Loss Brothers (Harmony Soloists).

Strand Theatre—
Film Numbers—Twenty-one (First National), Kinograms (Educational), Ride 'Em Cowboy (Educational).
Musical Program—"A Lot of Bunk" (Organ Solo), Special musical numbers (Stringed Quintet).

Rialto Theatre—
Film Numbers—Conductor 1492 (Warner Bros.), Help One Another (Pathe).

Capitol Theatre—
Film Numbers—Age of Desire (First National).

Orpheum Theatre—
Film Numbers—Defying Destiny (Selznick).

CLEVELAND

Stillman Theatre—
Film Numbers—Covered Wagon, (Paramount), continued.
Musical Program—Score to Covered Wagon.

Allen Theatre—
Film Numbers—Black Oxen (First National), Uncle Sam (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"2nd Hungarian Rhapsody" (Overture).

State Theatre—
Film Numbers—To the Ladies (Paramount), Around the World in the Speejacks (Paramount), International News.
Musical Program—"The Sherwoods in Toyland" (Prologue), "Peggy," "Song of Songs" (Orchestral), "Chinese Lullaby" (Vocal).

Park Theatre—
Film Numbers—Half a Dollar Bill (Metro), Skylarking (Pathe), Fun from the Press (Hodkinson), Kinograms (Educational).
Musical Program—"Semiramide" (Overture), "Maybe," "You and I," "Covered Wagon Days" (Jazz).

Reade's Hippodrome—
Film Numbers—Luck (Warner Bros.) First Round New Leatherpushers (Universal), Local Lafs, Topics of the Day (Pathe).
Musical Program—Jazz Potpourri (Overture), Vaudeville.

Standard Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph), Aggravatin' Mama (Universal), International News.

KANSAS CITY

Newman Theatre—
Film Number—West of the Water Tower (Paramount), Uncle Sam (Educational), Newman News and Views (Pathe and Kinogram).
Musical Program—"Marche Slav" (Overture), Madlyn McGuian (Violin Virtuoso), Novelty Singing Orchestra, Fairman and Furman (Singing Composers), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—A Lady of Quality (Universal), He Loops to Conquer (Universal), International News Pictorial.
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Anna Christie (First National), Dippy Do-Dad Comedy (Pathe), Royal Screen Magazine (Pathe and Kinogram).
Musical Program—Marimba Solo with Violin Obligato (Overture), Special Numbers (Syncopators), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—The Huntress (First National), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Our Hospitality (Metro), Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Name the Man (Goldwyn), Girls and Records (Pathe), Animal Fair (Comedy), Fox News.
Musical Program—"Back in the Old Neighborhood" (Organ), "A Kiss in the Dark" (Vocal Novelty—Prologue).

Coliseum Theatre—
Film Numbers—Fashion Row (Metro), Fun from the Press (Hodkinson), Under Cover (Educational), Kinograms (Educational), Pathe News.
Musical Program—"Second Hungarian Rhapsodie" (Overture).

Columbia Theatre—
Film Numbers—The Courtship of Myles Standish (Asso. Exhib.), He Loops to Conquer (Universal), International News.
Musical Program—Selection from "Martha" (Overture).

Heilig Theatre—
Film Numbers—Blinky (Universal), Topics of the Day (Pathe), Quit Kidding (Educational), International News.

Liberty Theatre—
Film Numbers—Wild Bill Hickok (Paramount), A Perfect Thirty-Six (Educational), Liquid Lava (Educational), International News.
Musical Program—"Oh Gee Oh Gosh" (Overture).

Strand Theatre—
Film Numbers—Big Brother (Paramount), Over the Fence (Educational).
Musical Program—"Jewels of the Madonna" (Overture).

Winter Garden Theatre—
Film Numbers—The Custard Cup (Fox), Urban Classics (Vitagraph), Cabaret Tough (Comedy).

ST. LOUIS

Missouri Theatre—
Film Numbers—The Humming Bird (Paramount) Hansel and Gretel (Universal) Missouri Magazine.
Musical Program—"Sixth Hungarian Rhapsody," (Symphony Orchestra). "Yo San," "Somebody's Wrong," "Blue Grass Blues," and "I Love You," (Stage Orchestra) Miss Eldora Stanford (Soprano).

Delmonte Theatre—
Film Numbers—Held to Answer (Metro) International News (Universal) Fun From The Press (Hodkinson).
Musical Program—Graves Brothers Musical Revue. Orchestral accompaniments.

Capitol Theatre—
Film Numbers—He'd to Answer (Metro) My Friend (Educational) Pathe News.
Musical Program—Orchestral and organ numbers.

Rivoli Theatre—
Film Numbers — The Acquittal (Universal) Comedy (Universal) International News. Fun from the Press (Hodkinson) Urban classics.
Musical Program—Orchestral numbers.

William Fox Liberty Theatre—
Film Numbers—Gentle Julia (Fox) The Riding Master (Fox) Rockbound Brittany (Fox Educational) Fox News.
Musical Program—"What Do You Do Sunday, Mary?" (Organ Solo).

William Goldman's Kings Theatre—
Film Numbers—Woman to Woman (Selznick) Felix Cat Cartoon (Fine Arts. S. R.) International News.
Musical Program—Orchestra.

New Grand Central and West End Lyric Theatre—
Film Numbers — Anna Christie (First National) My Friend (Educational) Pathe News.
Musical Program—"Mamma Love Papa" "An Orange Grove in California" and "Sure as You're Born." (Orchestra) "I Love Mizzoura" (Organ Solo) Belle Oliver singing the blues.

Pershing Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—Special music score.

ATLANTA

Howard Theatre—
Film Numbers—Rosita (United Artists) One of the Family (Pathe).
Musical Program—"Paloma and Farandole" (Orchestra) Polly Lou Dee (Lyric Soprano).

Metropolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan)
Musical Program — Overture (Orchestra) Mrs. James H.

Rialto Theatre—
Film Numbers—The Drivin' Fool (Hodkinson) The Wandering Two (Universal) International News.
Musical Program — Sclections (Overture).

NEWARK

Branford Theatre—
Film Numbers — Boy of Mine (First National), Stay Single (Educational), Branford Review of Events (Selected), Topics of the Day (Pathe).
Musical Program—"Fest Overture" (Overture), "Sailor's Chorus", "Jolly Blacksmith", "Kentucky Babe", "Dear Little Boy of Mine", (Male Quartet), "Boyhood Days" with "Why Should I Cry Over You?" (Boy Soprano).

WASHINGTON

Palace Theatre—
Film Numbers—Thundering Dawn (Universal), A Spooky Night (Pathe) Current Events (Pathe).
Musical Program — "Chu-Chin-Chow" (Overture).

Metropolitan Theatre—
Film Numbers — Ponjola (First National) My Friend (Educational) Current Events (Pathe).
Musical Program—"The Dance of the Hours" (Overture) "My Rosary" (Vocal).

Rialto Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan) Current Events (Fox).

Columbia Theatre—
Film Numbers — The Humming Bird (Paramount) Current Events (Fox).
Musical Program—"Second Hungarian Rhapsody" (Overture).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Boy of Mine (First National), Columbus (Pathe), International News.
Musical Program—Sympho-Syncopation artist at the piano.

Apollo Theatre—
Film Numbers—The Country Kid (Warner Brothers), The Great Outdoors (Pathe), Fox News Weekly.
Musical Program—"That Old Gang of Mine." Wesley Barry in person.

Colonial Theatre—
Film Numbers—His Children's Children (Paramount), Black Sheep (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

DETROIT

Adams Theatre—
Film Numbers — The Humming Bird (Paramount) Current Events (Pathe and Detroit News).
Musical Program—Dorothy Seigar (Vocalist).

Broadway Strand Theatre—
Film Numbers—Lucretia Lombard (Warner Bros.) Current Events (Educational) No Loafing (Educational).
Musical Program—Little Sousa.

Capitol Theatre—
Film Numbers — Anna Christie (First National) Current Events (Pathe Detroit News and Scenic).
Musical Program—Taylor Parson and Hawks.

Fox Washington Theatre—
Film Numbers—The Governor's Lady (Fox) Current Events (Fox News and Scenic) Arabia's Last Alarm (Fox).
Musical Program—Peggy Nealon (Soloist).

Strong Winnipeg Campaign on "Woman of Paris"

The opening of "A Woman of Paris" at the Garrick theatre, Winnipeg, was preceded by an intensive campaign by Manager D. E. L. Fisher, with the co-operation of a United Artists representative.

A special trailer was screened two weeks in advance, for the first time in this house.

A splendid billboard showing took care of fifty 24-sheet stands. One hundred window cards and a dozen elaborate window displays in exceptionally strategic locations completed the out-door work, cut-outs of three-sheets being employed to advantage, along with special layouts of the off-stage stills from the black and white lobby sets.

The lobby display included an artistic banner for the front, cout-outs, and photo-gelatine prints. Tie-ups were obtained also through dealers in phonographs and with jewelers.

The newspaper advertising went into large display with a special advance propaganda series of teasers featuring unique angles of the production, then broke into regular display space. One useful display ad played up a reproduction of the first page of the London Express which had a specially cabled review of the New York premiere of "A Woman of Paris."

Novelty Overture Arranged for "Flaming Youth"

A special novelty overture was arranged by Daniel Breeskin, conductor of the symphony orchestra at Crandall's Metropolitan theatre, Washington, for the engagement of "Flaming Youth," a flapper picture.

Mr. Breeskin arranged the choruses of ten popular song hits in such a manner that their titles comprised "A Modern Flapper's Romance." The titles were: "Bebe," "Darling," "I Love You," "Last Night On The Back Porch," "Sitting In A Corner," "You Simply Got Me Cuckoo," "Dearest," "Just One More Kiss," "Till We Meet Again," "In The Little Church Around the Corner."

A thrill classic in a classic of thrills

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

ATTRACTIVE ATMOSPHERIC LOBBY DISPLAY USED ON "THE WHITE FLOWER"

The pleasing front on "The White Flower" (Paramount) here shown was used by the Garing theatre, Greensville, S. C.

Creating Interest in "Mailman"

Special Local Trailer, Extensive Billing and Essay Contest Employed

AN excellent and well varied campaign was executed on "The Mailman" by Manager Nat Holt of the State theatre, Oakland, Calif.

The opening wedge of the campaign was a conference with Postmaster Joseph J. Rosborough. Manager Holt impressed the postmaster with the real worth of the picture and the fact that it was dedicated to the government employees.

The postmaster agreed to place seventy-five banners on the mail wagons. A permit was obtained from the city allowing the State theatre to place 1-sheets on all the principal downtown corners and to distribute 400 others about the city. Eight hundred window cards were printed. Two hundred cards were also placed in the windows of various stores. This resulted in six Oakland banks carrying theatre advertising in their windows, something never known in the town before.

A tie-up was made with the Oakland Evening Tribune for an essay contest. "How much does the Mailman Mean to Our Community?" was the title of the contest. The theatre offered cash prizes amounting to $25 and free tickets to the theatre, prizes for the best essays being distributed as follows: First prize, $10; second prize, $7.50; third prize, $5; and fourth prize, $2.50. To all those submitting essays and not winning capital prizes the theatre gave a pair of tickets. Essays were limited to 300 words and had to be written on one side of the paper only. Judges of the contest were the postmaster, superintendent of schools and the editor of the Tribune.

Local Postoffice Trailer

Buddy Stuart, F. B. O. exploiteer in Boston, put over an excellent campaign on "The Mailman" for Fay's theatre, Providence, R. I., which incorporated several new and unusual features.

Stuart had a trailer made showing the inside workings of the local post-office. This trailer, in conjunction with the regular trailer, was used a week in advance of the opening. A letter carrier in uniform made speeches twice daily in advance of the showing, saying a few words about the hardships a mail carrier must undergo in the faithful discharge of his duties and the small pay he receives in return. The speech ended by extolling the merits of "The Mailman" and telling how true to life it was.

On Sunday a special showing was given for the mailmen and their families. The letter carriers paraded to the theatre headed by their band and carrying banners announcing the coming of "The Mailman." The band also gave concerts each night in front of the theatre during the run.

Another stunt that created a great deal of talk and can be repeated at small cost was the use of a 24-sheet as a curtain—lowered at each performance. The back of a regular drop-curtain was used on which was pasted one of the 24-sheets on "The Mailman." This was lowered while the house was dark and the spotlight thrown upon it.

Wrecked Auto is Ballyhoo on "The Drivin' Fool"

Ray Gould put over a live publicity stunt in connection with his engagement of "The Drivin' Fool" at his Temple theatre in Lorain, Ohio. Gould had an old broken down automobile out in front of the house, and on it was a sign saying: "This is what'll happen to you if you are a 'Drivin' Fool'."

There was a crowd around the wreck almost constantly. People thought it was a real wreck, and wanted to know who was hurt.

The boy with the Smile Wins

HAL ROACH Presents

Stan Laurel

in Two Part Comedies

You don't have to be told when a comedian is *good*; his comedies show it!

"Week End Party", Stan Laurel. "Good. Lots of laughs."—Guy C. Sawyer, Chester, Vt. (Herald)

"Roughest Africa", "If all the Laurel comedies are as good as this one, he's going to be a bet. Don't hesitate on these comedies. They're good."—Fred Holzapfel, Broadway Theatre, Minneapolis.

"Roughest Africa", "Immitably funny. A humdinger, sparkling with funny burlesque." —M P. News.

"Roughest Africa" "Certain to bring peals of laughter from any audience."—Film Daily

"Frozen Hearts" "First class burlesque. Laurel is building a reputation for himself." —Trade Review.

Keep your eye on Stan Laurel

Pathécomedy

TRADE MARK

It's everything a screen magazine should be

Pathé Review

One Reel · Every Week

It puts "tone" into your show as nothing else can do.

It gives the diversity you need; entertainment that appeals to everyone; and the high-class informational quality that everyone with intelligence appreciates.

A little bit of science, interestingly shown; a little bit of novelty; superb photography; fascinating glimpses of Nature; and the incomparable Pathecolor.

It's everything a screen magazine should be.

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Pathépicture

TRADE MARK

PUTTING A REVOLVING MERRY-GO-ROUND IN THE LOBBY ON "MERRY GO ROUND"

Manager J. M. Edgar Hart of the Palace theatre, El Paso, devised this effective display piece which was used in the lobby during the showing of "Merry Go Round." (Universal)

Campaign on "Man Life Passed By"

Street Ballyhoo, Real Estate Tie-up, Dance Competition Among Stunts Used

"THE MAN LIFE PASSED BY" played Loew's State theatre in Los Angeles recently. The exploitation campaign was handled by Phil Gersdorf, Metro's representative in that territory. Gersdorf executed the campaign as follows:

Large numbers of window cards were distributed all around the city.

The Los Angeles newspapers were supplied with publicity material regularly. The record of printed matter on "The Man Life Passed By" for this engagement is unusually high.

Tie-ups were made with local real estate dealers. One sheet cards were especially printed and placed in their windows and in vacant homes. The cards bore the legend: Don't be "The Man Life Passed By," Own Your Own Home.

A man dressed like Percy Marmont in the picture was employed to parade the streets. He was masked and on his back he carried the sign that announced only the title, "The Man Life Passed By." He appeared on the principal streets during rush hours, walked through department stores, public buildings, restaurants, wherever crowds were assembled. As there is a city ordinance forbidding masked persons to appear in public, he aroused great interest, especially as the blue-law advocates had just previously requested strict enforcement of all city laws.

A miniature of the prologue of "The Man Life Passed By" was made and set in the lobby of Loew's State. It was lighted and draped in a shadow box arrangement and attracted considerable attention.

The Los Angeles Examiner was then staging a Dance Tournament to decide the amateur dancing championship of Southern California. A cash prize of $1000 was offered and winning couples had been picked from all parts of the state for the finals in Los Angeles. A vast amount of publicity had been given the event. Gersdorf arranged for these finals to be held during the week of the engagement of "The Man Life Passed By" and arranged for Victor Schertzinger who had written and directed "The Man Life Passed By" to lead his own composition, "Marcheta," for the prize waltz. In return the Examiner gave this picture a splendid play, using several pictures of Mr. Schertzinger and featuring his connection with the contest in all announcements. When Mr. Schertzinger appeared before the ten thousand people who attended the dance finals to lead the orchestra, his connection with "The Man Life Pased By" at Loew's State was announced to the huge audience.

Attractive "Red Lights" Lobby from Posters

The Astor theatre, St. Paul, a Finkelstein & Ruben house, made a very attractive theatre front display on "Red Lights" through the liberal use of the posters.

Above the marquee were placed two cut-outs of the four figures in the six-sheet poster. Below these cut-outs was the title of the film in large letters. The title was repeated above the cut-out four times in the misty red-light type used on the six-sheet poster. The title was repeated in red lights under the marquee over the doors leading into the lobby.

A three-sheet cut-out showing the rear of the train projecting beyond a high cliff was used on one side of the lobby, and a cut-out of three figures from the six-sheet poster was used on the other side. On the sidewalk was placed a lantern with red glass, which lighted up a triangular sign which read: "Watch for 'Red Lights,' the mystery that 'out-bats' 'The Bat.'"

This display attracted a great deal of attention through the management's use of cut-outs and of the red light which flooded the front of the theatre.

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AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS ASCAP

Realistic "Dulcy" Cut-out is Employed in Lobby

"Dulcy" made her cut-out appearance for the exclusive benefit of the Hamilton theatre, Lancaster, Pa., when the attraction played the house and personally greeted patrons as they marched through the lobby.

The effect was entirely due to the manager's ingenuity in dressing the lobby. The house was in holiday garb and this was accentuated by the erection of a small stage, about ten feet wide, against the inner wall of the lobby. Black drapings were behind this. They were drawn aside to reveal the cut-out figure of Constance Talmadge in the title role. It was really a cut-out; but by fastening it to another draping in the rear it stopped the figure from swaying and gave the impression of a real person on the stage.

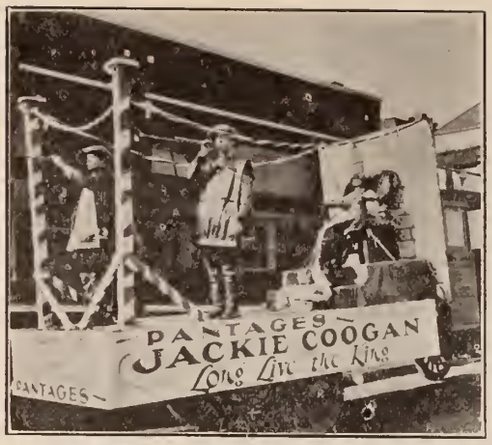
Large framed single and group posters and stills helped bring home the holiday greetings that were emphasized in the lobby decorations.

Timely Note is Struck in "Mailman" Campaign

Believing in timeliness Messrs. Stone and Duyrea of the Park theatre, Newburgh, N. Y., prevailed upon Postmaster Arthur Brundage, to place 3-sheet signs on the principal downtown corners as well as the post office steps thanking the public for their hearty co-operation in mailing packages early at Christmas time. The signs, of course, also called attention to "The Mailman" at the Park theatre.

Postmaster Brundage, who was formerly a newspaper reporter, aided the theatre in securing a great deal of publicity by tying up with the showing of "The Mailman" and the fact that the town of Newburgh needs a new post office.

The postmaster also loaned the theatre a letter carrier's uniform and mail-pouch. An usher was dressed up as a mail carrier and distributed heralds on "The Mailman." Signs were also placed on thirty mail trucks. This exploitation was backed by a small but good newspaper campaign and 24-sheet board advertising.



"LONG LIVE THE KING" BALLYHOO
When "Long Live the King" (Metro) played Pantages theatre, Kansas City, this ballyhoo attracted great attention on the streets.

Popular Newsie Contest on "Long Live the King"

When "Long Live the King" played the Crown theatre in Mobile, Mobile was treated to an original and popular contest. It was effected by C. D. Haug, Metro exploitation representative in that territory.

Haug ran a "Who's the most popular newsboy in Mobile" contest in connection with the Mobile News-Item. The News-Item printed coupons, each counting ten votes which were clipped by thousands of Mobile people, marked with the name of their favorite newsboy and deposited in a box in front of the Crown theatre. A prize of a $20 Jackie Coogan suit of clothes was given to the most popular Newsie after the ballots were counted on Christmas Day. To the second was given $10 in gold and to the third Newsie, five books of tickets for the Crown theatre.

Haug's most brilliant coup however were day to day stories which appeared in boxes on the first page of the News-Items from the beginning up to the end of the contest. Big, bold headlines drew instant attention to these notices which aided "Long Live the King" at the Crown.

Clever Stunts Exploit Run of "Merry Go Round"

A clever bit of exploitation was used by Walter J. Hurley, publicity agent for the Wilmer & Vincent theatrical interests in Harrisburg, Pa., just before Christmas, to advertise "Merry Go Round," that was booked for the Victoria theatre for the week of January 7th.

Hurley mailed neat little boxes, about four inches square and two inches deep, to a selected number of prominent Harrisburgers. On the outside was a label, "Not to be opened until Christmas." When the boxes were opened they were found to contain cards conveying the compliments of the season and inviting the recipient and one other person to atend a showing of "Merry Go Round" on the evening of January 7.

A minature merry-go-round, big enough, however, to give rides to several children at a time, was placed on a large motor truck and driven through the streets of Harrisburg to advertise "Merry Go Round," at the Victoria theatre.

The merry-go-round was equipped with a mechanical device which kept the "flying horses" revolving as it passed through the treets, and, of course, there was a mechanical organ in operation to draw attention to the stunt.

Costumed Usherettes Used on "The Dangerous Maid"

Manager Al Lever of the Isis theatre, Houston, Texas, advertised only one "Dangerous Maid" when the attraction played that theatre. When the play date actually arrived, however, he had four dangerous maids around the house instead of one and all four were capable of speaking to patrons.

They were the four ushers who were decorated with silk and satin riding costumes, apropos of Miss Talmadge's part in the picture. Having been inured to girl cowboys in corduroys, Houston still managed to get a "kick" out of the silk and satin innovations.

APPROPRIATE DISPLAY LENDS ATMOSPHERE TO LOBBY USED DURING "WHERE THE PAVEMENT ENDS"
Carrying out the idea expressed in the title, Manager J. M. Edgar Hart employed this lobby display for the showing of "Where the Pave-ment Ends." (Metro).

London Campaign for "Hunchback"

New Stunt Put Over by Lachmann

ADAPTING his methods to English conditions, Marc Lachmann, Universal exploiteer who has just returned from London, put over an excellent exploitation campaign for the showing of "The Hunchback of Notre Dame" at the Empire Theatre, Leicester Square.

Complying with the London County Council by-laws no street bally-hoos were attempted, the effectiveness of Lachmann's campaign depending entirely upon staple showmanship, but injecting unique novelties.

For the first time in the history of London theatricals the Library Agencies (Ticket Speculators), decided to forsake their established rule of refusing to handle the sale of seats for a picture presentation following a special screening of the film and luncheon tendered them by Marc Lachmann through the co-operation of Oscar Barrett, general manager of the Sir Alfred Butt Theatrical interests in the Queens Hotel. Barrett plays an important role in the sphere of London theatricals and the enlistment of Barrett for this event helped sway the agencies.

Two hundred and fifty windows were turned over to "Hunchback" by them and a small clay model display of "Quasimodo" was placed in these windows. The agencies also enclosed a "Hunchback" herald in envelopes containing theatre tickets sold for other theatres over their counters and included "Hunchback" on their mailing list of plays recommended. Combined ads were placed in all newspapers announcing that seats could be obtained at the agencies listed.

Novelty newspaper ads were placed in the paper one week prior to the opening and ample space was used for the dignified preliminary announcements. One hundred special display locations were obtained with spots in the most prominent part of London for street displays where huge display posters blazed the trail. Another hundred 24-sheet stands for the stock lithograph paper was used and the town was thoroughly sniped with one-sheets, tack cards, three-sheets and six-sheets. Sandwich men paraded in groups of ten with one-sheets illuminated. A house to house canvass of the Rotogravure heralds was made and 100,000 were distributed direct to the homes.

Unique Theatre Front

The theatre front was arranged in unique style. Cut-outs made of tin, highly colored, of the leading characters, standing 20 feet high were planted. F. H. Warren, one of the best known pictorial illustrators in London, made some special posters which were also displayed.

Lachmann used the cable idea that he originated at the Astor theatre, New York, in which cables from all over the country reserving seats for the premiere were sent by prominent people. These were displayed in front on a world map under the caption: "The Whole World Wants to See the 'Hunchback.' Reserve Your Seats Now."

With the engagment well set an elaborate premiere was arranged in which many celebrities in London attended.

Then the approach of Xmas and Xmas shopping. Special two sheets were prepared as follows: The Best Xmas Present in London—Two Seats for "The Hunchback of Notre Dame." Aside from sniping this copy

"BANKS OF THE WABASH" BALLYHOO

Charles Blaine, Manager of the Morgan theatre, Henryetta, Okla., constructed at slight expense this automobile ballyhoo with strong sales punch for "On the Banks of the Wabash" (Vitagraph).

all over London three hundred express wagon sides were rented and this copy posted on both sides. Bus sides were rented and 150 buses had Hunchback displays.

An unusual tie-up with the big shows playing in London resulted in a newspaper ad as follows:

Attractions worth while in London: "Hassan," "The Hunchback of Notre Dame," "The Little Minister," "The Hunchback of Notre Dame," "Stop Flirting," "The Hunchback of Notre Dame," "Brighter London," "The Hunchback of Notre Dame," "Good Luck," "The Hunchback of Notre Dame."

This ad brought the "Hunchback" into the limelight with the big established hits of the town.

Question Made Slogan

"Have you the Quasimodo Face?" was the slogan adopted as a by word in London as a result of the successful tie-up effected by Lachmann with the London Referee, one of the outstanding metropolitan newspapers which was called the London Referee—"Quasimodo Make-Up contest," which resulted in reams and reams of publicity and free sniping all over London for "The Hunchback of Notre Dame" and a splendid circulation instigator for the newspaper itself.

The idea in brief; a contest was opened and sponsored by the London Referee in which all amateur actors or dramatic students were eligible to enter, to participate in a make-up competition to effect the nearest replica to the make-up as perfected by Lon Chaney as "Quasimodo" in "The Hunchback." The contest was sponsored by the Amateur Actor department of the Referee and the city of London was circularized at the expense of the newspaper inviting all dramatic schools to enter their students in this rare opportunity for a test of dramatic ability and the art of make-up. Post cards and form letters were sent out and special posters supplied and posted by the Referee announced the stunt in all corners of London.

Publicity ran in the Referee for three weeks solid with special boxes on page one and articles of feature length by H. Chance Newton, one of the most beloved of London's newspaper clan known as Carados and Willie Clarkson, the London make-up king and costumer of the Three Art's Ball, Covent Garden spectacles, etc., telling the students how to apply the make-up for best results, etc. Sketches and pictures by the staff artists of the Referee were printed showing the forms of make-up as used by Lon Chaney.

All this for three weeks in advance of the contest. Then on the notable morning of December 17th, the contest was staged on the stage of the Empire Theatre. An unusual program was arranged by Marc Lachmann and George Curnock and Culbertson Clark of the Referee. Special invitations were mailed to the who's who of London inviting them to attend this contest. When the doors opened many prominent members of London's newspaper, motion picture, theatrical, sporting, social and political were assembled to witness the novelty to be presented. The house was packed to the doors and at 11:30 a. m. the orchestra went into the pit and struck up an overture. The judges then assembled in the first row. They were Kenneth Barnes of the Royal Academy of Dramatic Art, H. Chance Newton of The Referee, Edgcumbe Brighton of the Westminster Advertising Service of London and Marc Lachmann. Wallie McEwen, a well known character actor acted as stage manager and announcer. After a few preliminary remarks by McEwen in which he described Chaney's new ear in the realm of dramatic make-up and reason for The Referee's interest in this contest, a stunt reel was shown showing the production activities of "The Hunchback of Notre Dame" at Universal City, Cal., building of the cathedral and then came close-up of Chaney as "Quasimodo." This was followed by the contest itself in which all the competing "Quasimodo's" were allowed three minutes each in which they could walk or emote to their hearts content while the judges and audience observed their efforts for better or for worse. Fifteen contestants assembled after the contest as every newspaper photographer in London took flashlights and sent the stills broadcast over Great Britain and the United Kingdom

A blazing drama of the white-hot days of peril on the Eastern Frontier

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Mystery Angle Stressed in "Red Lights" Lobby

The management prepared a simple but effective lobby display for "Red Lights" when that picture showed at the Rialto theatre, Des Moines.

The title of the picture in red letters, outlined in white, was run on a special banner clear across the theatre entrance. It was flanked on either side by special painted posters, one of them founded upon a still showing the mysterious figure of a man at a window, on the curtain of which was reflected the figure of a woman, the other being an elaboration of one of the posters.

The mystery element in the picture was played up in excellent shape. In large type above one of the posters was the following "The mystery story of a girl who fought the unseen." Above the other poster were the words: "The great thrill-a-minute mystery play."

In an oval at the bottom of the posters showing the mysterious figure at the window, was the following: "Hold Tight! You can never be sure what's going to happen next in this thrill-a-minute mystery sensation! It's breathless! It's mystifying! It's one of the most enjoyable pictures you ever gasped at!"

On either side of the box office were frames of stills.

Traffic Warning Tie-up is "Drivin' Fool" Stunt

An appropriate exploitation campaign was put across for "The Drivin' Fool" when the picture was recently shown at the Strand theatre, Erie, Pa.

"Half of the Road is Yours. Stick to It. Don't Be a Drivin' Fool" was painted on the main street at a point where cars continually pass, and stickers with the same inscription, as well as throw-aways giving a dozen rules for safe driving, were widely distributed. A clown in a battered Ford was used as a street ballyhoo.

MAROUEE FOR "THE FRENCH DOLL"
Excellent use of cut-outs was made in this "French Doll" (Metro) display at the Rialto theatre, Atlanta.

Forceful Campaign Used in Canada for "Rosita"

Manager W. P. Wilson of the Lyceum theatre, Winnipeg, put "Rosita" over in workmanlike manner with half page ads and plenty of space during the week. He showed good judgment by underlining the star as "Canada's Own Sweetheart," and made excellent use of the accessory material for his lobby and outdoor campaign. He used window cards, 24-sheets and special store displays.

In announcing his second week, Mr. Wilson made clever use of comments on the picture from his own patrons as a change from the usual press reviews. On the two Saturday dates special morning matinees for children were given at attractive prices.

Mothere-in-Law Contest is "Mothers-in-Law" Aid

Maurice Oppenheim, manager of the Hippodrome theatre, Seattle, worked out an excellent contest idea in connection with his engagement of "Mothers-in-Law."

Two weeks preceding the picture's run at his house, Mr. Oppenheim announced through the pages of his local newspaper that on the day the picture opened prizes would be awarded as follows: $100 to the most popular mother-in-law in Seattle, $25 to the oldest mother-in-law, $15 to the youngest mother-in law.

Much advance publicity was gained at the theatre and the stunt was so enthusiastically entered into by the public that it grabbed a lot of newspaper space. The local editors gave an average of half a column daily to the progress of the contest and in many cases printed pictures of the entries.

More than a hundred women were candidates for the prizes and the night the awards were made huge crowds were in attendance.

Hindu Temple on Marquee for "Green Goddess"

Willard C. Patterson, manager of the Metropolitan theatre in Atlanta, Ga., made an Oriental front on that theatre to exploit the showing of "The Green Goddess."

On the top of the marquee, against the front of the theatre, was created a beaverboard cut-out of a Hindu mosque with the figure of Buddah, sitting cross-legged, in the main entrance of the temple. At either end of the marquee were smaller towers, while on either side of the figure of Buddah were large incense burners with painted smoke ascending from them. Silhouetted in the background were the towers of an eastern city with the name of the star and the title of the picture painted in the background.

At night this display was lighted up by concealed flood-lights so that it struck the eye of anyone within vision. Under the marquee were special painted posters of scenes from the production.

BOOK WINDOW CO-OPERATION ON "LITTLE OLD NEW YORK" GIVEN BY WANAMAKER'S STORE
An entire window was devoted by Wanamaker's, New York, to a display of stills and copies of the photoplay edition of Little Old New York" (Cosmopolitan), when the picture played the Capitol theatre, New York city.

WHEN "GOING UP" CAME TO THE CAPITOL THEATRE, ST. PAUL

Manager C. C. Perry of the Capitol theatre, St. Paul, borrowed an airplane and put it in the lobby during the showing of "Going Up" (Associated Exhibitors), together with a miniature plane.

Ottawa "Rupert of Hentzau" Drive

Numerous Features Included in Strong Campaign Put Over at Canadian House

TAKING advantage of every angle offered by the picture, manager Oral D. Cloakey of the Regent theatre, Ottawa, Ont., put over a brilliant campaign on "Rupert of Hentzau," which he describes in synopsis form as follows:

Two hundred invitations mailed to prominent citizens. Sent from the office of The Royal Connaught Jockey Club to members along with special paddock ticket on race picture.

Press and prominent citizens attended private screening; 5,000 heralds distributed in residential section of city; tie-up with several merchants for window displays.

R. J. Devlin, exclusive fur store, donated window with beautiful ermine cape, similar to one used in picture. Cards and photographs used. Also used special newspaper advertising regarding fur fashion show in our weekly. Film supplied by Devlin cut from Pathe weekly of Chicago Edition of the fur exposition; Devlin's also mailing cards to customers calling their attention to Regent Fur Fashion Show on the screen, along with current attraction.

Fifty hand lettered cards placed in front locations of other stores; 100 presto cards taken along main streets; tied up with several music stores on appearance of local novelty orchestra, also hooking up with the picture; display of records and piano rolls of numbers used by Johnson's orchestra. Hand lettered announcement painted on window of Willis Piano Co., with display of instruments and cards; Rose room dance gardens featured announcement card week in advance regarding their orchestra appearing at the Regent in conjunction with "Rupert of Hentzau."

Press notice on advance screening; used extra newspaper display on Saturday on picture; four horses used on opening day with horseman dressed in costumes and carrying banners on poles (shaped like herald banners); horses and men loaned gratis from riding school on account of tie-up with school on race pictures.

Extra bill-boards used; small cards pinned on menus of Rose room, calling customers, attention to Johnson's orchestra at the Regent and "Rupert of Hentzau;" written endorsation secured from Authors Association on picture used for publicity purposes; display of swords with cards and photos in sporting goods store; week's advance advertising used on screen; special lobby display of herald banners and cards, etc.

Real Estate Signs Exploit "Going Up" Showing

The title of "Going Up" easily lends itself to numerous tie-ups, and while several good ones have been sent in by exhibitors, one of the best to be received is from Grauman's Metropolitan theatre, Los Angeles, California. This tie-up was arranged with the real estate firms of Los Angeles, and resulted in the Metropolitan getting some unusual advertising.

The tie-up consisted of the real estate firms placing on every piece of property they had for sale, a cloth sign 36 by 72 inches, which was furnished by the theatre. The wording on this sign being rather flashy, it instantly caught the eye and was read at a glance.

The signs were placed on buildings and vacant lots all over Los Angeles, several hundred being used. Many of these signs were placed in very advantageous positions, which could not have been secured except for the tie-up.

Merchant Tie-Ups Obtained on "Under the Red Robe"

For the showing of "Under the Red Robe" at the Imperial theatre, San Francisco, many exploitation tie-ups with merchants were arranged.

Among the most important were one with a big furniture store and one with the women's wear department of a big department store. The furniture store made a display of period furniture, old tapestries, etc., and used framed stills and an especially painted poster showing John Charles Thomas as Gil de Berault on his knees to Alma Rubens as Renee de Cocheforet, with silhouetted figures of two duelists below.

The department store display consisted of period costumes on mannikins placed in a Market street window, with an especially painted poster calling attention to the period costumes displayed and to the engagement of "Under the Red Robe."

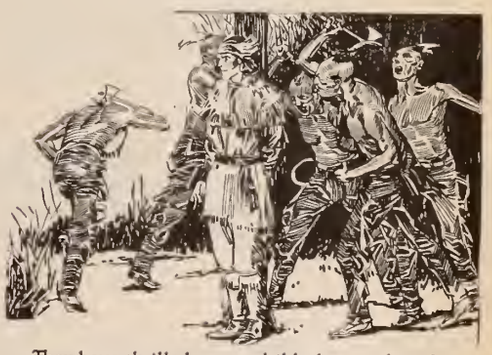
The lobby of the Imperial was made particularly attractive by the use of the smaller "Under the Red Robe" posters and by paintings made from stills of the production.

"Ashes of Vengeance" Ads Based on Novel Appeal

The personal endorsement angle was used by Dee Robinson of the Madison theatre, Peoria, Ill., when he played "Ashes of Vengeance," the endorsement being spread in 14 point type over an advertisement three columns wide and the full depth of the newspaper. Robinson made a frank appeal telling his patrons that, to come out even on the price he had paid for this unusual picture, he would have to have a larger attendance than ever.

At the same time a booket giving inside information on motion pictures gave confidential information on the costs of making the kind of pictures the public demanded. This four page folder was distributed by the theatre the week before the "Ashes of Vengeance" opening.

Manager Robinson stated that he would accept the results of this week's showing as evidence as to whether or not Peoria patrons wanted the best grade of pictures.



They have thrilled every child: they are loved by every boy: read and re-read by every adult

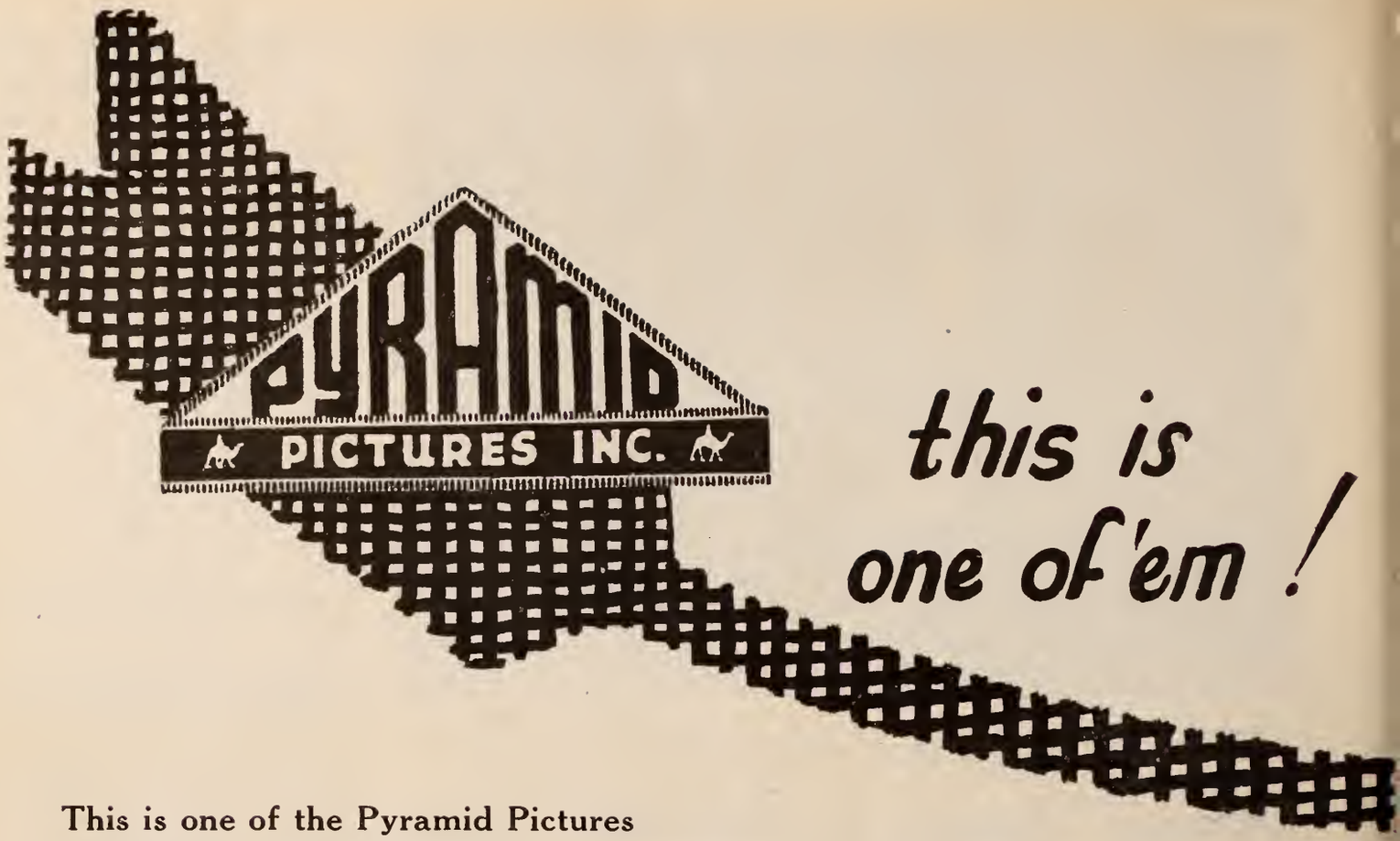
Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial



This is one of the Pyramid Pictures we told you about last week.

You'll more than please your patrons with this picture. It's the kind of story the majority likes—a story full of plot, full of incident, full of surprises.

It's—but hold! Let's let the critics do the talkin':

The Film Daily: The story is the kind that appeals to a good majority of picture patrons. It should be easy to put " When the Desert Calls " over to your satisfaction. Lots of colorful atmosphere and some new situations.

The Trade Review: A melodramatic story that will give satisfaction to audiences. It is exactly what its name implies, another Sheik picture that should please your patrons.

Motion Picture News: A well-known cast of stage and screen players, lots of atmosphere and a plot that has a new twist. The production highlights are the scenes laid in the desert showing caravans and some well-fought fights.

Sunday Telegraph: Ray C. Smallwood has injected a bit of good action into the telling of this story. Has all the atmosphere of a desert picture, excellent photography and even continuity.

All we want to add is that if you haven't played it yet, you've missed a bet, but—old dame opportunity's still a-knockin' at your door!

BOOK IT NOW—IT'S A MONEY PICTURE!

"WHEN THE DESERT CALLS"

A Ray C. Smallwood Production

WITH

VIOLET HEMING

ROBERT FRASER • SHELDON LEWIS • BARNEY SHERRY

Distributed by

SELZNICK DISTRIBUTING CORPORATION

Newspaper Opinions on New Pictures

"Eternal City"—First National—Strand, New York

World—"'Eternal City,' is a cinema of haunting beauty and rich design. It is vast in its scope, and still it tells a lovely and exciting story quite sanely. No other motion picture made in a foreign country approaches it in conception or treatment."

The Times—"Mr. Fitzmaurice and his company went to Rome for these remarkable outdoor scenes; the journey seems to us to have been worth all the trouble and cost. Only in 'The Man from Home' have we seen anything like the beauty of these exteriors."

Tribune—"If there is a flaw in 'The Eternal City', it was not apparent to us yesterday as we sat in the Strand (and mighty fortunate we were to sit) and watched little Roma and David grow up. Barbara La Marr is gorgeous as the young sculptress and Bert Lytell is corking as David Rossi."

American:—"A rarely beautiful picture and one everyone should see."

Evening World:—"Fitzmaurice has done a big job well and has given us another massive production that will stand comparison with some of the biggest pictures yet made."

Journal—"The settings are exquisite, and the photographic effects are remarkable. The picture is well acted; there are striking war scenes and revolutionary episodes; there is a sweeping story and a compelling climax—and, with the beautiful backgrounds of Rome to magnify all that, one can ask no more."

Telegram:—"Even the bourbons of motion picture appraisement took cognizance of the fact that Samuel Goldwyn, the producer, has scored a second time as one of the independents, and that George Fitzmaurice, the director, profited by his own genius and because of his ideas to do all the filming in the exact Roman locals."

Mail:—"The work of Mr. Fitzmaurice and his photographers is of the finest craftmanship of the screen. Many of the scenes are of a beauty that rarely graces the silver sheet."

"Scaramouche"—Merto—Howard, Atlanta

Constitution:—"In all calmness and certitude of judgment, let it here be put on record that never, since the earliest days of the motion picture, has the screen given us a picture with a greater punch, a more supreme thrill or a more lifelike production."

Georgian:—"Here is a 'feature picture' which not only is big and costly, but with a story which grips you and holds you. The book which attracted so much attention loses none of its interest in the film version, which is exceptionally true to the original."

"Fashion Row"—Metro—Loew's State, Los Angeles

News:—"'Fashion Row' is an entertainment worthy of the attention of all Mae Murray fans and principally those who are not. It is the best thing that Miss Murray has ever done."

Times:—"'Fashion Row' is highly seasoned. 'You may always depend on Miss Murray for pirouettes of amusement and whirls of excitement. 'Fashion Row' affords Miss Murray real opportunities for dramatic fireworks."

Examinier:—"Mae Murray has in 'Fashion Row' one of the best pictures in her career. In this dual role of Olga Farinova and Zita she has drawn two vivid characterizations and her dramatic success as well as her beauty are displayed with a scope, rarely before afforded her in a single picture."

Record:—"Miss Murray's best picture." "Very Good."

Express:—"'Fashion Row' affords Miss Murray an opportunity for a wider display of ability than many of her most ardent admirers ever believed she possessed. It is different. Miss Murray has always been one of our favorites."

Herald:—"'Fashion Row' has a gripping story. Miss Murray's acting speaks much for her ability and her versatility."

"Scaramouche"—Metro—Springer—Columbus, Georgia

Enquirer-Sun — "'Scaramouche' is a picture to inspire and conjure up the spirit of romance in even the mostly deadly dull of business men and worried women. 'Scaramouche' is a gem of a production. Rex Ingram had charge of it and with every little detail faithful to type and times, it is a compliment to any producer. There are tears, laughter, suspense, hate, love, surprises, all that go to make up a good show."

Ledger — "Lavish in setting, superbly acted, minute in detail, and realistic and inspiring in action. Rex Ingram's splendid photoplay production, 'Scaramouche' received its premier southern presentation at Springer Theatre, Columbus, where the best of motion pictures are seen, marveled at this great human story of the French revolution."

"The White Sister"—Metro—Alhambra, Milwaukee

Evening Sentinel — "With no stretch of the imagination this picture can at once be placed in the list of the best productions. Miss Gish has never done better work."

News—"Lillian Gish is better in 'The White Sister' than in anything she has ever done. From any standpoint it is splendid."

Ledger—"The White Sister,' unquestionably is an out of the ordinary contribution to the screen."

Journal—"When you see a certain actress in a certain role and you say to yourself 'there's no one else in the world could have played it as she does!', then you know it's a pretty splendid performance. And if you are that rare combination—a film fan and book reader, you can tell in advance what the fragile and lovely Lillian Gish would make of F. Marion Crawford's novel, 'The White Sister.'"

"The Unknown Purple"—Tiffany-Truart—Empire, Syracuse

Telegram—"A cinematic epic of Hate. That's 'The Unknown Purple' which threw its mysterious rays over the Empire Theatre for the first time yesterday and where, incidentally, it will remain to startle, shock and thrill Syracuse flicker-drama fans. That mysterious ray is there in all its purple radiance and it seemingly draws aside curtains, steals a diamond necklace, opens a safe and disarms Allison, the wonder sleuth, before your bewildered eyes. Walthall meets every demand and his characterization is painstakingly sketched."

"The Extra Girl"—Asso. Exihib.—Central Theatre, New York

New York American—"The sensitive censors who feel the mere presence of a Mabel Normand film will contaminate them are losing a mighty good comedy in 'The Extra Girl.' She contributes all her old bag of tricks, supplemented by some entirely new wrinkles. We advise everyone to visit the Central."

World—"Mabel Normand is the funniest girl in pictures. We enjoyed every minute of 'The Extra Girl.' She invents comic situations on the spur of the moment."

Tribune—"She is one of the most captivating comediennes on the screen and her humor is always subtle and refreshing."

Times—"All the time there is plenty to laugh at."

Evening World—"Mable Normand is far and away the premier comedienne of the screen. Countless thousands were turned away from the Central on the first day of 'The Extra Girl.' The story was written and directed by a master hand."

Sun and Globe—"There are many delightful comedy moments in the picture. We had a delightful Sennett evening."

Evening Telegram—"The piece moves along at a lively rate attended by equally lively laughter from the audience. Miss Normand gives an amusing burlesque of the motion picture actress."

"The Courtship of Myles Standish"—Asso. Exihibit.—Woods Theatre, Chicago

Chicago Tribune—"There is no question as to the historical value of this film. An honest attempt has been made to have it authentic."

Mr. Ray's work is sincere throughout. He has 'the spark' of genius in him. E. Alyn Warren is splendid as Myles Standish. The photography is good, and the snow scenes are especially realistic. A storm at sea is certainly one of the wettest, wildest storms you ever saw picturized."

: : Picture Paragraphs : :

THE Goldwyn Cosmopolitan exhibitors' campaign book on Cosmopolitan's "Through the Dark," has just been issued. It is in black and white and the front cover shows the very attractive 6-column newspaper ad which has been prepared for the production. The striking 24, 3- and 6-sheet posters with other billing ads are reproduced on the back cover.

Exploitation ideas on novel angles are suggested.

The newspaper advertisements have been prepared with unusual care to indicate the mystery element in the picture.

EXHIBITORS booking Goldwyn's King Vidor production of Joseph Hergesheimer's "Wild Oranges," will find much publicity and exploitation help in the service book for that production which has just been issued. The front cover, in orange and black, is a reproduction of the window card. The posters are reproduced on the inside cover in colors which closely approximate those used on the posters themselves.

There is much newspaper publicity material of a striking sort in this book, together with advertisements which emphasize the emotional drama of the film. Special attention is directed to the page of promotion ideas.

A STRIKING line of posters reminiscent of the virile artistic style of Frederic Remington are represented in the paper prepared by the Hodkinson Corporation for "The Night Hawk," the first of the Harry Carey pictures to be released by that company.

The 24-sheet is a particularly effective creation by Pierre Fortier embodying one of the big scenes from the production with a realistic central figure of elaborate size and a visionary element that ties up the combination of illustrations with a perfect story-telling connection.

THE exploitation campaign and accessories on "Discontented Husbands," the newest C. B. C.—Columbia production featuring James Kirkwood, have been completed by the C. B. C. Film Sales Corporation exploitation department. In accordance with the plan of C. B. C. service, everything is ready for exhibitors and franchise holders well in advance of the picture itself.

The color selected to distinguish the "Discontented Husbands" campaign throughout is a striking orange-red, against which the figure of the "discontented husband" of the story, stands out in bold relief.

AN unusually well executed line of posters combining fine pictorial treatment with strong commercial composition is shown in the array of paper for the Hodkinson release, "The Old Fool."

These posters, conceived and executed by Pierre Fortier, chief of the Hodkinson Art Department, reflect a keen comprehension of the business requirements of show paper. Here the artist has taken the business pulling elements and displayed them prominently in artist dressings, rather than give art the preference over the commercial phases.

TRIBUTE to the delicacy and good taste with which C. B. C. Film Sales Corporation produces features, is given by the passing this week of "Innocence," a C. B. C. feature starring Anna Q. Nilsson, without a single cut by the National Board of Review.

The story, which tells of the conviction of a wife, on circumstantial evidence, of being untrue to her husband, is one which, in parts, calls for deft handling and treatment to prevent any trace of vulgarity, and still keep the strength of the original theme intact so that the message the story contained would not be lost in any degree.

This was handled so well by producer Harry Cohn and director Edward J. LeSaint, that it won strong praise instead of any hint of condemnation, it is said.

WORD comes up from Florida where Thomas Meighan is making exterior scenes for his latest Paramount picture, "Write Your Own Ticket," that the popular screen star has outpointed Jack Dempsey for popularity honors.

When Mr. Meighan's train stopped in Jacksonville, on the way to Palatka, where the scenes are being taken for the picture, he was met by Mayor John T. Alsop, Jr., a reception committee of leading citizens and a crowd that numbered into the thousands. The Jacksonville Times Union commented as follows on the reception:

"A large and admiring crowd greeted Jack Dempsey, world's heavyweight champion, when he landed in Jacksonville but that gang was not one-two-three with the mob that met Thomas Meighan, famous moving picture actor, when he stepped from his train here on his first trip to Florida. If Mr. Meighan had not been accompanied by his wife and under a good sized escort it is hard to tell what would have happened to him."

Mr. Meighan made personal appearances before packed houses in the Arcade and Palace theatres and was the guest of honor at a supper given in the Seminole hotel by Mayor and Mrs. Alsop.

THE fact that the Rex Ingram-Metro production "Scaramouche" is going over as well in England as it is here in the United States is forcibly brought out in a leter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., from Vivian Van Damm, general manager of The Tivoli, London.

Mr. Van Damm's letter, in part, reads as follows:

"It is a very happy letter that I am able to send you on this occasion, as since last writing you, I have had the honor of presenting to the British public in this theatre, Rex Ingram's film of "Scaramouche," and I am sure it will interest you to know that up to the moment of writing, 123,000 odd people have already paid to see this film. It is now in its fourth week, and it is going as strong as ever, and we have another four weeks in which to run it, and I will let you know the results after such run."

SIGNOR TENISTODE BERNARDIA, Royal Consul General of Italy in this country, and a party of friends were guests of Metro at a performance of Rex Ingram's "Scaramouche" at the Forty-fourth Street theatre on Broadway last week.

Signor Bernardia is a friend of Rafael Sabatini, author of the famous novel from which Ingram made his colossal picture, and he was enthused with the manner in which the Metro director had transposed the story to the screen. He praised "Scaramouche" highly.

"A wonderful film version," was his comment after the performance.

THE press sheet on "Daddies," just issued by Warner Brothers, bristles with originality and contains many novel ideas and paper that will be valuable to the exhibitor showing this screen adaptation of the John L. Hobble play and David Belasco success.

Equally original are the exploitation suggestions, two of which deal with organizing mock trials and bachelor clubs. The Warner Brothers publicity department believe that exhibitors will find this an excellent method of awakening interest.

THROUGH the application of Carl Anderson to Commissioner D. B. Carson, Department of Commerce and Bureau of Navigation, for right to install and operate a radio broadcasting station it became known that Anderson Pictures is planning to use the latest twentieth century method of reaching the multitudes for the putting over of "After the Ball" and also for direct and frequent communication of members of Theatre Owners Organizations and the exchanges of F. B. O., which are handling Anderson Pictures.

It is not generally known that Carl Anderson was associated with Dr. Lee de Forest, who built the first broadcasting stations and invented the radio telephone. He did experimental work with Dr. de Forest back in 1900 and is, himself, one of the best known amateur radio operators in the country. He recently concluded arrangements with the Zora Realty Company, owners of the building where the Anderson offices are located, allowing him to erect two masts on the roof of 723 Seventh Avenue, New York, where the broadcasting will be done.

SOL LESSER, president of Principal Pictures Corporation, which produced Harold Bell Wright's famous story, "When a Man's a Man," a First National attraction, reports a big advance demand for the picture.

The National release date of "When a Man's a Man" is early in February. Up to date, according to Mr. Lesser, thousands of inquiries about booking the picture have been received from exhibitors in all parts of the United States. He reports this is an unusual situation and attributes it to the tremendous popularity of Harold Bell Wright, whom D. Appleton & Co., the publishers, call "the greatest living author."

R. J. INGRAM OF PROGRESS PICTURES, DALLAS, CAN TIP YOU OFF ON "GAMBLING WIVES". ASK HIM.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Opinions on Current Short Subjects

"Picking Peaches"
(Mack Sennett—Two Reels)

THIS first of a new series of Sennett Comedies reveals a new comedian in Harry Langdon and a new batch of bathing beauties, but apparently there is nothing else new in the Sennett repertoire.

Langdon, in the role of the disgruntled husband eventually discovers that beauty, like charity, begins at home. At the seaside with a fair companion he is a witness to a beauty contest, in which his wife, as a masked bather, is the winner. Not knowing her identity he becomes enamoured of her and the truth is ultimately revealed to him.

The story is somewhat lacking in humor, though Langdon makes the most of the various situations. However, in this picture at least, he is hardly up to the standard of some past Sennett comedians.

Sennett still retains his eye for beauty of face and figure and introduces some bathing girls who are good to look at either in ballroom gown, or as they pose in bathing costumes in the beauty contest.—*CHESTER J. SMITH.*

"Man Who Would Not Die"
(Pathe—Two Reels)

THIS is the first of a group of six two-reel melodramas known as the "Indian Frontier Series" and if the other five hold up as well as this one the audience will enjoy them.

Col. T. J. McCoy, a well known ranchman, and evidently an authority on Indian history and custom, appears in the picture and the opening shows him visiting a group of old Indian Chiefs. The idea that many western pictures and stories are overdrawn is intimated to the Indian Chiefs and the redman tries to prove that truth is stronger than fiction.

Hedda Nova, Ed Brady, David Dunbar and Al Halleck support the full blooded Indian actors and a wealth of splendid views and dramatic action is crammed in the two reels.

Each picture is announced as being an authentic happening in real life and this should prove a novelty to most audiences.—TOMHAM.

"The Mandarin"
(Universal-Century—Two Reels)

BABY PEGGY presents a pathetic little figure as a match girl in the London streets in chilly January. She sees a children's costume party going on in a swell house and decides to go in. She finds a convenient costume left by a little girl and dons it.

At the party she is having her fill of ice cream and cake when a fire breaks out. Baby Peggy rescues the little daughter of the hostess and is taken into the home as a companion for the little girl.

The story gives Baby Peggy a wide range in which to display her talents and she does some exceptionally good work. The picture is bound to appeal to any audience.—*CHESTER J. SMITH.*

Pathe Review No. 5

THE scientific section "Chemical Frost" will excite the most attention in this Review. It is very interesting and the chrystallization is beautiful. "The Dtlls Of Wisconsin" are scenically appealing and are embellished by a pictorial interpretation of the Hindman poem. "The Staff of Life", gives an intimate glimpse into a modern industrial marvel; and a Pathecolor number, "The Valley of White Ribbons", shows views of the Province of Dauphine, France. —TOMHAM

"The Broncho Express"
(Edueational—Two Reels)

CLYDE COOK, pictured as hopelessly brainless affords considerable humor in this two-reeler—because of his lack of brains he is sent out west by an irate step-father to accumulate some of that spirit that makes men of men. He arrives simultaneously with the arrival of the last of the Pony Express riders who is fatally wounded. Thirty miles of the journey of the valuable mail pouch have still to be covered. A volunteer is called for the dangerous mission. Cook is reluctantly impressed into the service. He accomplishes the mission after some wild experiences with Indians, bears and other obstacles. There's a wealth of good material in the picture and it should go well in neighborhood houses.—*CHESTER J. SMITH.*

"Miscarried Plans"
(Universal—Two Reels)

BOB REEVES as Tom Merrit, Sheriff of Yucca County is after the usual outlaw gang, headed by Butch Barlow, Tom discovers the body of a dead man in a clump of trees and goes to the home of Dr. Wills to have him officiate at the inquest. Tom is in love with the Doctor's daughter, Hilda, to whom he is talking when word comes of a bank robbery.

With Hilda at his side Tom gives chase in his auto. Poison gas is used by the fleeing bandits with the result that the auto of Tom and Hilda is wrecked, but neither badly injured. As they start to walk back they come upon the bandits' camp. Hilda rides to town for aid on one of the bandit's horses. She arrives back with the posse as Tom is about to be strung-up. There's plenty of action in the picture and the story is well told.—*CHESTER J. SMITH.*

"Aggravating Papa"
(Edueational-Christie—Two Reels)

THIS comedy revolves about the fact that Jimmie Adams, who is featured, as a drug clerk makes the mistake of mixing poison in powders to be taken by the man he would like to have as his father-in-law. The latter, however, does not welcome Jimmie's attentions to his daughter. Jimmie discovers his mistake as the powders are delivered. With the aid of his well trained dog he attempts to recover the powders before it is too late. Complications develop thick and fast with the ultimate result that Jimmie is accepted as son-in-law in the family. It's a pretty good comedy and should be popular where this class of picture pertains. —*CHESTER J. SMITH.*

"Such Is Life"
(Universal—One Reel)

NEELY EDWARDS and Bert Roach are presented in one of their usual hilarious comedies in which the action develops from the fact that they have not the wherewithal with which to meet the cost of an extensive repast. They escape from the restaurant in time to meet two store-keepers who are being arrested. The latter make a proposition to them to divide the profits of the store if they will run it during the enforced absence of the proprietors.

In Chinese garb Edwards and Roach encounter many experiences, some of which are funny and others not so funny. Children may like it in the neighborhood houses.—*CHESTER J. SMITH.*

"Girls Will Be Girls"
(Universal—Two Reels)

THE ring game as it isn't is presented in this fourth of the "Leather Pushers" series. Kid Robertson and Dynamite Jones are offered as the feature bout of a milk fund benefit show which is being arranged by Millicent Van Dusen and her "Ritzy" aunt.

Despite the fact that he is a "Pug," Millicent is attracted by the Kid. She overhears a plot to bribe him to make the fight a draw and goes to warn him that it must be on the level or serious consequences will result.

The bribe money together with a note explaining it is placed under the Kid's pillow unknown to him. It is stolen by a bell-hop as Millicent hides in the room. She suspects the Kid has accepted it.

The Kid wins the fight and the rival manager accuses him of double-crossing him. Millicent is brought as a witness by the rival manager. The bell hop confesses the theft as the argument is at its height. Millicent apologizes and the Kid snatches the money and gives it to her for the Milk Fund. It is one of the best of the Leather Pushers series shown to date, with the fight sequences more nearly approaching a genuine contest.—*CHESTER J. SMITH.*

"The Cowboy Sheik"
(Pathe—Two Reels)

LOVERS of a good old rough and tumble fight, which appears legitimately in the picture, will certainly be brought to their feet when Will Rogers takes on the ranch bully on the dance floor. It's a knockout.

The star appears as a bashful cowboy suitor for the pretty school teacher and the comedy reaches its high pitch when Rogers prepares to attend the dance and attires himself in "store" clothes and tight shoes.

He is known to his brother cowboys as "Two Straw Bill," from his habit of deciding everything of hand and heart by drawing straws which he holds himself.

It's the drawing of a straw that impels him to resent the villain's attention to the school teacher and brings on the thrilling fight. This one will surely entertain anywhere.—TOMHAM.

"Just A Minute"
(Pathe—One Reel)

CHARLEY CHASE'S third comedy shows him as an auto salesman who is compelled to leave his bride-to-be on the corner, while they are on the way to the church to be married, and demonstrate an automobile to a prospective buyer.

These comedies are wholesome and minus slapstick. There is no trick stuff, no rough so-called "low" comedy in the efforts for laughs. But there are a certain large class of people who will surely be suitably entertained by these Charley Chase comedies.

Blanche Mehaffey, Noah Young and Clyde Hopkins support the light comedian acceptably and while these single reelers will please generally they should enjoy their greatest vogue in the theatres catering to the elite or family audiences— TOMHAM

"The Homemaker"
(Edueational—One Reel

THIS Wilderness Tale is nothing more than a pleasing pictorial. It tells a pretty story of devotion on the part of a homeless old couple who gain access to a deserted cabin on a moored raft. The husband casts the raft adrift and it is carried down the river which abounds in gorgeous scenery.—*CHESTER J. SMITH.*

Short Subjects and Serials

Editor Likens Comedy Film to the Funny Page

"Just as important as is the 'funny page' of the daily newspaper, equally important is the comedy film in the picture house, is the statement contained in a letter from Mr. Harold Kessler, editor of Toledo Town Topics, to the Christie Film Company.

"In the newspaper business we pick those features for our readers which experience has tanght us hold the widest appeal. It seems that the motion picture houses might well follow this example in building their programs.

"I think it's pretty well established that people go outside and talk about the comedy, often with more enthusiasm than they discuss the 'super-feature,' which may or may not be good."

Ruth Hiatt "Lectures" to Fans by Radio

Ruth Hiatt, little leading lady with Lloyd Hamilton, in Educational-Hamilton Comedies, recently chosen as one of the "Baby Stars, series of 1924," by the Wampus, recently spoke "over the air" at radio station "KFI," at Los Angeles.

Using her own career as an example, Miss Hiatt told radio fans how to break into moving pictures.

"Help One Another," a two-reel Spat Family comedy, produced by Hal Roach for release by Pathe

Pal, the Dog-Star. Plays Many Ingenious Parts in His Latest Century Comedy—"The Rich Pup," Released by Universal.

Pathe Schedule Shows New Group

"Indian Frontier" Series and New Comedy Series Beginning Feb. 3rd

AVAILABLE to the exhibitors in the February 3rd list of Pathe releases are a new comedy series and a group of short-subject action dramas, titled "Indian Frontier Series." Both of the new short-subject series are in two reels.

"Picking Peaches," starring Harry Langdon and marking the return of the Mack Sennett bathing beauties to the screen, is the first of the new comedy series. Alberta Vaughn appears in the wife role, and Ethel Teare, Dot Farley, Kewpie Morgan, Vernon Dent, and Irene Lentz are included in the support.

"The Man Who Would Not Die" is the first of a group of six melodramas to be released under the general title of the "Indian Frontier Series." Each picture in this series is said to depict an actual experience and is authenticated by the signature of the Indian Chief about whom the action centers.

These productions were made with the assistance of Col. T. J. McCoy, a well-known ranchman and recognized authority on Indian history and customs. A cast of well-known screen talent, including Hedda Nova, Ed Brady, David Dunbar, and Al Halleck, support the full-blooded Indian actors in each picture. Paul Hurst directed and the photography was in charge of Frank Cotner.

A new two-reel comedy of the Will Rogers series is also made available on the February 3rd program under the title of "The Cowboy Sheik." In this subject Rogers gives a characterization of a bashful suitor, whose method of solving all problems by drawing straws earns for him the soubriquet of "Two Straw Bill."

"Just A Minute," is the title of the third of the single-reel comedies starring Charley Chase. In this number, Chase plays the role of a young auto salesman who must keep his bride-to-be waiting at the church while he demonstrates a new car for the mayor and his family.

"In the Toils of the Current," is the third episode of "The Way of a Man." The current Aesop Film Fable is titled "The Rat's Revenge." Pathe Review No. 5, Topics of the Day No. 3 and Pathe News issues Nos. 10 and 11 complete the February 3rd program.

"America" Series Shown to N. Y. School Heads

At a luncheon given at the Hotel Astor, New York, on Saturday, January 11, Pathe Exchange, Inc., and Yale University Press were joint hosts to Dr. William L. Ettinger, superintendent of the Board of Education, and to associate and district superintendents of the New York public school system.

Prof. Dixon Ryan Fox of the Columbia University, who presided at the luncheon, described the work of filming the "Chronicles of America" series and the precautions taken by the Yale University Press to insure accuracy of historical treatment and a maximum of entertainment values.

Cabinet Officials View Pathe Popular Science Reel

VIEWS from the Popular Science Series, a weekly feature of Pathe Review, were to be presented in a special showing in Washington on January 15th, before a distinguished gathering of govmental heads, including Cabinet officials.

The showing is being arranged by the United States Department of Education of the Department of the Interior.

Charles Herm, who produces the Popular Science Series for Pathe Review, has assembled about five thousand feet of these scientific pictures for the special showing at the request of officials of the Department of Education.

Many Short Subjects in Production

West Coast Studios Are Busy

THAT there will be no dearth of short subjects, comedies and novelties, generally considered so essential to every successful theatre presentation, is most strikingly evidenced by the renewed activities on the West Coast.

According to present prospects there will be even a greater number of short subjects produced this year than the last twelve months.

Exhibitors need feel no alarm as to any prospective shortage in the short length films that make it possible for them to make every program diversified enough to afford complete entertainment, according to present indications.

Short subject producers are almost unanimous in proclaiming that this year's product will exceed the 1923 output in quality as well as quantity.

Twenty-eight short subjects are now in work in the West Coast Studios.

Four are serials and three different companies are filming three distinct series of two-reel dramatic subjects.

Fifteen companies are busy this week on two-reel comedies while nine single reel comedies are being produced by as many active companies.

Roach Meets Schedule

Hal Roach's Studio at Culver City always presents a very busy scene as it is necessary to keep up with a very heavy regular schedule.

Six comedy companies are now working at the Roach plant.

At the Fine Arts Studio where Lloyd Hamilton and Jack White corporations are quartered, a high level of activity is maintained.

Lloyd Hamilton is to start on a two-reel comedy dealing with situations arising during Pullman car travel. Ruth Hiatt is his leading woman.

Lige Conley, with Mary O'Brien as leading woman, is working on a Mermaid two-reel football comedy in which the University of California football team is used.

Johnnie Fox, Jr., is starting the fifth Juvenile two-reel subject.

Cliff Bowes, Sid Smith and Virginia Vance are working on the Cameo single reel comedy, "Dusty Dollars."

The Christie Studio is busy with its annual program of twenty two-reelers with the four stars: Bobby Vernon, Neal Burns, Jimmie Adams and Dorothy Devore, each being featured in five pictures respectively.

Harry Langdon, Mack Sennett's new find, in two-reel comedies through Pathe.

Neal Burns is now filming "Busy Buddies" while Dorothy Devore is out on the lot in a two-reel comedy to be entitled, "Getting Gertie's Goat."

F. B. O. Speeding Up.

The plant of F. B. O. has speeded up production and the first to get under way was the Telephone Girl series, based on H. C. Witwer's stories in Cosmopolitan Magazine.

Alberta Vaughn is featured in each of the twelve two reelers, glorifying the telephone girl, supported by Kit Guard, Al Cooke and Gertrude Short, with a new leading man for each picture of the series.

An "Alex the Great" series will quickly be placed in work by F. B. O. executives at this same studio.

Fox Studios are busily producing on the regular schedule basis and in addition to the feature companies Seiler Carruth is directing one of the series of Chimpanzee Comedies.

Three additional comedy units are due to start regular production next week.

Mack Sennett's Studio is now humming with activity with three companies in work.

Charlie Murray and Little Jackie Lucas are featured in one of the two-reel comedies.

Harry Langdon, with Alice Day in support, is at work on his second production under the Sennett banner.

George Cooper, Madeleine Hurlock and Jack Cooper, with the Bathing Girls, are featured in the third of the three comedies now in work at the Sennett Studio.

Russell's Studio is housing three companies who are busy producing at present.

One company is filming "Fighting Through" while another is working on "Fools of Fate."

George Seitz has started production on his new serial in the Russell Studio.

Four Serials In Work

Serials under way at the various studios reach the number of four.

Allene Ray is featured in "The Fortieth Door," being produced by George Seitz.

William Duncan is just starting his new serial, "The Free Trader," under his own direction, and he co-stars with his wife, Edith Johnson.

Luciano Albertini and Margaret Morris are being directed in "The Iron Man" serial by Jay Marchant.

William Desmond, Eileen Sedgwick and Helen Holmes are busy on a new serial to be known as "The Riddle Rider."

Universal City, besides housing feature production is busy with short subjects.

"The Information Kid" is the title of a new two-reel series laid around the race tracks, and production on the first of these will be under way next week.

Neely Edwards and Bert Roach are always active maintaining their regular schedule of one reel comedies.

Slim Summerville and Bobby Dunn are at work on their series of comedy single reelers.

In the Chas. Ray Studio there are two companies at work on two distinct series of comedies.

Bull Montana is filming the first of a series of two-reel comedies for Hunt Stromberg.

Sherwood McDonald is making a series of Butterfly Comedies at the Ray Studio.

Officials of the Grand Studio state that Paul Gerson is starting a series of two-reel comedies featuring Dan Mason.

Many other production companies announce that they are about to devote a part of their future activities to place attractive short subjects on the market and the companies mentioned above who are now very active have ambitious programs and intensified schedules to maintain.

There is no question in the minds of the studio managers but what the so-called temporary slump, over which there is considerable worry, is a thing of the past and they are all optimistic, pointing to the present activities as a safe and sane criterion of the more intensified production now scheduled.

Exhibitors can feel sure from the present hum and hustle of the West Coast Studios that they will be able to choose their short subjects from a volume of product offered.

"Frogland" New One Reel Novelty by Fox

FOX Film Corporation will release the week of January 20th a one reel novelty feature entitled "Frogland" which will find a ready place on any theatre program. Those who have seen this new short subject which was produced by the Russian Art Society of Paris have praised the manner in which this unique divertisement is presented.

"Frogland" tells the story of the frogs who wanted a king and it is founded upon the fables of Jean La Fontaine the French poet. It is in the form of an animated cartoon made with dummy figures and is an amusing novelty.

"Shenandoah" Keeps News Weekly Men Busy

WHEN the seventy-two mile gale tore the giant navy dirigble, "Shenandoah" from its moorings the staffs of the various news weeklies were on the alert to locate it.

Emanuel Cohen, Editor of Pathe News, sent out a series of dispatches that brought every staff cameraman between Washington and Boston into instantaneous action. The news dispatch represented the fate of the dirigible as truly in the balance.

Nobody could predict in those first moments of uncertainty the whims or fancies of the gale at whose mercy the giant ship was being driven in helpless fashion. Every salient point was accordingly manned by a Pathe News cameraman.

Kinograms Makes Hook-Up With Radio Station

The current issue of Kinograms, Educational's news reel, which contains a comprehensive series of scenes showing the complete operation of radio broadcasting, has resulted in publicity which is calculated to be of immense value to the exhibitors throughout the country and particularly to the theatre owners in and about Chicago.

The pictures were taken at radio station WJAZ, situated in the Edgewater Beach hotel, Chicago, and so pleased were the operators of this station that they have been broadcasting nightly a description of the pictures, mentioning Kinograms.

The issue of Kinegrams reached screens in Chicago Sunday, January 20, and the station then announced the theatres where the interesting pictures could be seen.

WJAZ is one of the most powerful stations in the country, holding a record of transmission of 7,300 miles. They have several times been heard by the MacMillan expedition in the Arctic circles.

New York Representatives Write Two for Buddy

Knowing the needs of Buddy Messinger, boy star of Century Comedies, Florence Wallach and Dave Bader of the Century Film Corporation have written two stories for the juvenile star that are now in the hands of the Script Building department.

One of them, "All Hands on Deck," is scheduled to be turned over to Al. Herman some time next week. The other is entitled, "A Tin Type."

"Taking a Chance," a one-reel Grantland Rice Sportlight picture, released by Pathe.

Harry Sweet and Century Follies Girls appear in this Two-Reel Century, "Own A Lot," distributed by Universal.

"The Way of a Man" in Serial Form is Released

PATHE has just released the latest ten-chapter production, "The Way Of A Man," to the exhibitors. This is the Emerson Hough story directed in the films by George Seitz.

They declare that this inaugurates a new epoch in the history of Pathe serials. It is in ten chapters instead of fifteen. And then again they point to the name of the author who also wrote "The Covered Wagon," and its great news value from an exploitation standpoint.

Pathe also declares that its forthcoming serial productions, based on James Fenimore Cooper's "Leatherstocking Tales" and Mary Hasting Bradley's novel, "The Fortieth Door," are being made in pursuance of this policy of adapting Pathe serials from popular novels by well-known authors.

Century Comedies Secures Some New Material

Century Film Corporation reports that three new stories have been purchased for use by Jack Earle and Harry McCoy, Pal the dog, and Century Follies Girls.

The story that will be made into an Earle-McCoy comedy is the work of Allen Rich, New York and California columnist and humorist, entitled "The Stilts Man."

Pal comedy, "Pal's Clever," will be made from a short skeleton story by Frank Mortimer Finn, formerly on The Morning Filmograph in Hollywood.

The Century Follies Girls story was purchased from the faculty of a New England high school, with the title of "Girlies and Girlies."

HENRY Ginsberg, general sales manager for Preferred Pictures, leaves New York shortly to be present at a series of sales meetings which Harry Charnas will hold. Conferences will be held in Pittsburgh, Cincinnati, Detroit and Cleveland. Mr. Ginsberg will return to New York in about a week.

Cohn Returns to Coast with C. B. C. Plans

Having spent a month in New York conferring with Joe Brandt and Jack Cohn on future C. B. C. production plans, Harry Cohn, producer of features for that organization, returned to the Coast studios this week.

The greater part of Mr. Cohn's stay was devoted to lining up new stories and going over various ideas and continuities he had brought with him, with a view to outlining plans for the remainder of the present season and beginning of next.

He opened negotiations for securing the screen rights to four of this year's most successful and popular novels, and outlined with his associates tentative casts embodying the players who would be best suited to create the leading roles. The names of these novels will be announced shortly.

In addition to picturizing popular printed stories, the C. B. C. production plans will include the filming of several original stories written for the screen by well-known authors.

"Picking Peaches" Picked for Broadway Run

The first of the Harry Langdon comedy series for Pathe, "Picking Peaches," was the comedy number on the program during the indefinite engagement of Mabel Normand in "The Extra Girl," which opened at the Central theatre, New York, on Sunday, January 20.

This comedy also marks the return to the screen of the Mack Sennett bathing beauties.

KINOGRAMS
THE VISUAL
NEWS
ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

FOX NEWS, VOL. 5. No. 32: Panama—Great U. S. war game for defense of Canal begins; Detroit, Mich.—On beautiful Belle Isle, purchased from Canada; Tokio, Japan—Relief fund of $5,000,000 donated by Emperor and Empress; Atlantic City, N. J.—Milady is now wearing pantalettes; Lancaster, N. Y.—Beagle permits coyote to share kennel; New York City—Nowell wields brush 38 floors above Broadway; Rome, Ga.—Largest hog ranch in Georgia, operated by 3 Berry sisters; Vauray, France—Quiet beauty spot in the Seine boasts bridge with world's largest concrete arch; Tampa—Society girls stage Egyptian ballet; Oneida Lake, N. Y.—Blizzard and foot of ice do not daunt fishers; Boston, Mass.—Coast bombarded by U. S. Army fliers testing new hand grenades.

KINOGRAMS No. 2319: Egypt-Kinograms staff camera man pays a visit to land of Sphinx and sees camel race on desert; Philadelphia—Gen. S. D. Butler, head of police department promises to clean up city; San Francisco—Distance runners race through city! New York—Nation remembers Warren G. Harding; Boston—Prof. Robert H. Goddar exhibits rocket he says will shoot to the moon; Washington—Congressman Rainey gets letters from home; New York—Many notables arrive on ships from Europe; New York—Stage children prepare to dance before British king; New York—Startling warning to careless auto drivers; Washington—Coolidge lays wreath on Jackson statue; San Francisco—Swimmers of Olympic club take dip in surf; Point-O-Woods, N. Y.—Four mast schooner is wrecked on the beach.

KINOGRAMS No. 2320: Wood's Hole, Mass.—Big schooner sinks in shoal water after run before storm; Los Angeles—Yakima Canutt is given Roosevelt trophy as champion cowboy by William G. McAdoo; Boca, Cal.—Hundreds of men harvest ice in high Sierras; Washington—Members of Democrat Women's National Committee meet to help pick convention city; Kearney, N. J.—Smoke, famous fire department dog goes through drill; Philadelphia—Blizzard is Pennsylvania candidate for smartest fire dog; Washington—Army air board meets to pick route for flight round the world; New York—Benjamin Gigli, famous opera tenor, poses for bust; Constantinople—Turkish people hold feast to celebrate change in government; Ocean Park, Cal.—Four million dollar fire sweeps famous beach resort; Briarcliff Lodge, N. Y.—Import train load of snow to hold ski meet.

John Gilbert in scene from the Fox Picture, "Just Off Broadway."

INTERNATIONAL NEWS NO. 7.—Briarcliff Lodge, N Y.—Olympic ski jumpers hold tests on "imported" snow Chicago, Ill.—Champion "Chick" Evans. Paris, France.—Paris takes to rowboats as Seine keeps rising. Quadaiajara, Spain—Don Luis Alfonso, young nephew of Spain's king. Jersey City, N. J.—(Boston, Buffalo, Chicago, Philadelphia and N. Y. City only) Burton S. Tucker (16 or 18 years old) stands staunchly by his motherly bride. Ocean Park, Cal.—(Omiit Boston, Buffalo, Chicago, Los Angeles, Philadelphia and N. Y. City) Property worth $4,000,000 is destroyed in spectacular fire. Los Angeles, Cal.—(Los Angeles only) The largest locomotive in the world christened with grape-juice. Near Cairo, Egypt—Gobs on 20,000 mile tour explore Egypt's wonders. Martha's Vineyard, Mass.—Crew saved as picturesque six-masted schooner sinks. Baltimore, Md.—He is 108, she is 104—and both full of pep. Glendale, Cal., Yakima Carrutt, champion cowboy of the world. San Francisco, Cal.—(San Francisco only) The ever-daring steeplejack on a perch 320 feet high. Kearny, N. J.—"Smoke" champion fire dog of the world. Fort Sam Houston, Texas—(Dallas only) American Army nurses. Along The Alaskan Railroad—Alaska trains battle way through mountainous snows.

INTERNATIONAL NEWS, No. 8: Lakehurst, N. J.—Navy air giant Shenandoaoh, breaks from mooring mast after battling gale; Mexico—President Obregon leads Federal army to victory; Marion, Ohio—Old neighbors enroll for Harding Memorial; San Francisco, Cal.—Dough boys taught to lay their own smoke screens; Washington, D. C.—Democrats pick New York for 1924 Convention; Philadelphia, Pa.—Clinic opened in zoo for ailing animals; Scientists defy death in swirling rapids to explore hidden gorges of the Grand Canyon—(An International Special).

PATHE NEWS No. 4: Sciacca, Sicily—Pathe News presents first pictures of impressive tribute paid remains of Lt. Grenedan commander of Dixmude; Cairo, Egypt—U. S. gobs on sight-seeing expedition; in the Limelight, Friedrichshafen, Germany—Exclusive views of super-zeppelin in construction to be delivered to U. S. by direct flight from Germany; Mexico City, Mexico—Mexican veterans of war of 1865 with France offer services to Obregon; Edendale, Cal.—McAdoo dons Wild West togs and presents trophy to Yakima Canutt, champion cowboy; New York City, N. Y.—Emile Coué returns to U. S.; Vineyard Haven, Mass.—World's largest six-masted ship sinks with 4,000 ton coal cargo; Paris, France—Seine River overflow ravages French capital and suburbs; Minneapolis, Minn.—Sigurd Overby winner of 8-mile cross-country vie for place on Olympic team; Oakland, Cal.—Plans for North Pole Flight well under way—U. S. Cutter Bear being made ready to sail for the Artic where she will serve as base for the Shenandoah.

Action shown in "The Man Who Would Not Die," the first of the new two-reel Frontier Series distributed by Pathe.

PATHE NEWS, No. 5: Washington, D. C.—Democratic National Committee organized for Presidential campaign, choosing New York City for national convention; Taos, N. M.—Pueblo Indian priests face movie-camera for first time; Marion, Ohio—Harding Memorial Association closes campaign for funds; Oakland, Calif.—Another California prize crop; Culver City, Calif.—Katie the Kangaroo; Philadelphia, Pa.,(Philadelphia Only)—Honor 218th birthday anniversary of Benjamin Franklin; Pheonix, Arizona, (Los Angeles Only)—Hundreds of delegates to the Arizona Industrial Congress are dined; Fairfield, Ohio—United States sells airplanes to the Obregon government; San Francisco, Cal.—Hand-grenades, when 5 years old, become unsafe; Lakehurst, N. J.—Shenandoah wins all-night fight against disaster—Giant U. S. Naval dirigible, ripped from mooring mast, succeeds in weathering storm; Cambridge, Mass. (Boston Only)—Harvard track and hurdle men keep in trim during the winter months.

PATHE NEWS NO. 6: Moscow, Russia—Lenine, Premier of Soviet Russia, succumbs to paralytic stroke; Miami, Fla.—Jack Dempsey vacationing, continues to keep in form; Guadalajara, Mexico—Pathe News presents first and exclusive pictures of de la Huerta troops at front, being reviewed by Commander General Enrique Estrada—President Obregon pays visit to loyal troops; Manchester, N. H.—Ice marvels perform dazzling feats at winter carnival; Washington, D. C.—Mexican rebel blockade of Tampico "postponed" after protest of U. S.—U. S. warships stationed in affected area to protect American rights; Here and There, Paris, France—Boat race takes place of horse race on flooded track; Amsterdam, Holland—Build aerial fleet for Portugal to take part in international air races; Miami, Fla.—Fleet-footed greyhounds compete in hurde race; Cleveland, Ohio (That Territory Only)—30-year-old auto caught "speeding"; Atlanta, Ga.—Unveil huge carving head of General Lee on Stone Mt.; Manchester.

Praise for Pathe Special "Among the Missing"

That dramatic interest and entertainment values are not a matter of footage is illustrated in the new one-reel special, "Among the Missing," just acquired for distribution by Pathe.

This Will Nigh Miniature, in which Will Nigh, director and actor, and Lucille La Verne, star of the stage success. "Sun Up," play the leading roles, was enthusiastically received by the New York photoplay critics on the occasion of its recent showing at the Rialto.

Harriette Underhill, writing in the Tribune, described this dramatic gem as "well-nigh perfect." The Evening Telegram critic emphasized its remarkable condensation of dramatic interest as follows:

"'Among the Missing' at the Rialto shows startling treatment of drama in one reel which is usually shown in five."

The Evening Post's reviewer commented in the same vein:

"The first of Will Nigh's Miniature, 'Among the Missing,' strikes an unusual note and has a spellbinding effect on the audience at the Rialto this week."

Clyde Cook to Appear in "Screen Snapshots"

Clyde Cook, well known screen comedian, had decided to forsake the screen and appear only on the legitimate stage.

But after Mr. Cook had absolutely renounced the screen, Ray Foster, cinematographer-director of the single reel "fan magazine of the screen" met the comedian on the golf links, and persuaded him to do a special "stunt" for Screen Snapshots.

Mr. Cook did so, and so his final acting for the screen is to be seen in a shortly forthcoming issue of Screen Snapshots.

Ned Sparks, Harry Tighe and Doris Deane Caper Around in the Educational-Tuxedo Comedy, "One Night It Rained."

We have horses, pugilists and everything in this Two-Reel Educational-Mermaid Comedy, "Neck And Neck," with Lige Conley.

Joe Martin Says Good bye to Screen

Universal Mourns Loss of Comedian Who Deserts Films to Join Circus

JOE MARTIN, Universal famous orang-outang comedian, has deserted the screen.

He is now the leading Simian attraction of the Al G. Barnes circus. Joe Martin this week bade good-bye to the films at Universal City, in a last long, lingering farewell, in which noted human stars took part.

Laura LaPlante was present to bid the big man-monkey bon voyage, Reginald Denny shook hands with him and Hoot Gibson gave him a farewell bag of peanuts.

Famous for years in comedies—and on occasion for his dramatic acting, as in "Merry Go Round," where he worked retribution on the cowardly "Huber"—Joe Martin is known the world over, wherever films have been shown.

But this harks back to the good old days, when he was a well-behaved, docile Simian, before he developed temperament and temper.

"Merry Go Round" was the last big picture in which he appeared. He developed a sudden savage sullenness, which made it dangerous for any human actor to work with him, and even Charles B. Murphy, chief trainer, became afraid to handle him.

Joe was declared no longer available for picture work. "Jiggs," said to be a remarkable female chimpanzee, has taken his place before the camera.

Two years ago Joe worked with children in comedies and was as affectionate and well behaved as a dog. He is as strong as four men and so his sudden reversion to jungle savagry became a serious thing.

Joe's last two pictures are scheduled for release this month. They are "A White Wing Monkey," a one-reel comedy, which has just been booked into the Rialto Theatre, New York, and "Down in Jungle Town," another one-reel comedy.

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Jimmy Finlayson Back to the Hal Roach Lot

Jimmy Finlayson, prominent member of Hal Roach's company of comedians at Culver City, Cal., is back at the studios, after a brief trip East to attend a family reunion, which was held during the holiday season in New York.

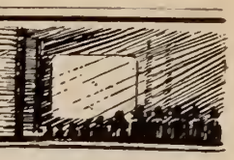
"Spotlights" Viewed by the Sport Writers

Over fifty sport writers and others prominently identified with athletic activities gathered on Tuesday of last week at the Pathe Home Office to review a number of Grantland Rice's screen "Sportlights," which are being distributed by Pathe.

The special showing was held under the auspices of Mr. Rice, whose "Sportlights" newspaper column is syndicated in over seventy leading dailies throughout the country.

The subjects shown included "Olympic Mermaids," "Taking a Chance," "The Call of the Game" and "The National Rash."

Pre-release Reviews of Features



George Washington, Jr.

(Warner Brothers—Six Reels)

(Reviewed by Frank Elliott)

THIS is a vast improvement on some of Wesley Barry's recent efforts, mainly because he has a good story a good supporting cast and a lot of real comedy which is sure to keep any audience in good humor. The picture is a most timely one coming as it does almost on the heels of the birthday of The Father of His Country and any exhibitor ought to be able to put over some great exploitation so that the gold will ring in the box office.

The picture opens with a water carnival in which we see Wesley and Edward Philips stage an exciting race in a large pool and where we are introduced to the leading lady, Gertrude Olmstead, who screens unusually well in this vehicle.

The cherry tree episode is introduced in amusing burlesque style and is sure to get many a laugh. Then follows some dramatic situations in which a bogus Count steals some important congressional documents and hies forth to the den of his brother anarchists. Wesley posing as one of the gang, gets into the sanctum sanctorum with a fake set of whiskers, but when these are burned off when lighting a cigar, he is captured and bound in a subterranean chamber. But George's friend, Hopkins, and the family servant, Eton Ham, rush to the rescue and when the trio face the gang, which includes some of the tougest mugs ever seen on the screen, there is some real mix-up ending when two of the trio send the bunch down a shute to the chambers below where each is tapped on the beezer. There is some fast comedy in these scenes.

Charlie Conklin of comedy fame appears in the role of the colored servant, Eton Ham, and injects a lot of humor into several situations. Otis Harlan and William Courtright are good as the senators.

"George Washington, Jr.," is a great picture for the children. They'll enoy it immensely and find their friend, Wesley Barry, quite grown up—but still with his famous freckles and suggestive of a Booth Tarkington character such as we saw in "Seventeen."

THEME. Comedy setting forth the adventures of a youth who took George Washington as his model in life, but told just one fib to save his dad from political death.

PRODUCTION HIGHLIGHTS. The water carnival. The scenes attending Barry's entrance into the secret meeting place of the anarchists and the subsequent rescue and battle. The comedy injected by Charlie Conklin. The cherry tree episode.

DIRECTION. Has succeeded in building up a fine series of amusing sequences many of which are filled with real comedy moments. Has made Barry really work hard which is good for the youth. If star is kept on the "go" instead of posing for closeups, he registers much better.

EXPLOITATION ANGLES. Borrow some paintings of George Washington and get them in high class downtown store windows with the notice of their origin and the coming of the picture. Play up the comedy situations and the cherry tree burlesque. Put on this cherry tree episode as a prologue.

DRAWING POWER. Will please average patrons.

SUMMARY. Having a fair story to start with Wesley Barry and a good company have put this George M. Cohan comedy into entertaining film form. The picture has been made in six reels, a sensible length, and therefore is devoid of padding.

THE CAST

George Washington, Jr. ..... Wesley Barry
Dolly Johnson ..... Gertrude Olmstead
Count Gorfa ..... Leon Barry
Eton Ham ..... Charles Conklin
Senator Wm. Hopkins ..... Otis Harlan
Senator Belgrave ..... William Courtright
Robert Lee Hopkins ..... Edward Philips

By George M. Cohan. Directed by Mal St. Clair. Scenario by Rex Taylor. Photographed by Ed. DuPar.

SYNOPSIS—Deals with the exploits of George Washington Belgrave who saves his father from political annihilation by recovering the secret report of the senate investigating committee from Count Gorfa, head of a band of anarachists, who is also attempting to wed the daughter of Senator Belgrave so that he will get a fortune. In saving his dad, George had to deviate slighty from the truth.

No More Women

(Assoc. Authors—Allied Producers—6181 Feet)

(Reviewed by Laurence Reid)

A VERY good job has been done by this story considering its frail and obvious idea. There is scarcely enough substance to it in extending it through five reels, but through adding some pleasing incident and making it sparkle with pleasant romantic touches — to say nothing of a capital expression of light comedy by Matt Moore and Madge Bellamy, the picture is thoroughly satisfying. The director deserves credit in making this three reels into a six-reeler without destroying the interest. He has had little to work with insofar as plot is concerned. Whenever it shows symtoms of sagging, along comes relief in the shape of romantic by-play and the picture is saved.

It might be guessed from the title that the idea revolves around a woman hater who capitulates to the charms of a designing young woman after she has laid siege to his heart. Very simple isn't it? And unduly familiar, too. But the director has treated it lightly and carried out the conventions with creditable spontaneity of action. What little melodrama is introduced does not rob it of its appeal.

We are introduced to a girl of wealth who is unable to hold her various jobs. She has taken them to come in contact with the outside world. Once she sets eyes upon the elusive geologist her final objective is matrimony. And in building the romance the author makes her pursue the youth to a woodland camp. In this natural setting she employs all the wiles of her sex, finally inspiring him to heroic conduct in foiling a pair of dog-catchers who would steal her purse as well as her mongrel. The shots of these babes in the woods carry exquisite backgrounds. The finish brings in the erstwhile sweetheart of the youth who registers jealousy — and the pursuit of the dog-catchers who have kidnaped the mongrel.

The clever acting and the captions give the picture considerable of its charm. Elmer Harris, the producer, makes a brief appearance in one of the episodes — playing a bit of atmosphere. It's an unpretentious picture and should interest patrons of light comedy.

THEME. Romantic comedy revolving around theme that the woman pursues the man, the central figures being a woman-hater and an irrepressible, dominant daughter of the rich.

PRODUCTION HIGHLIGHTS. The enchanting woodland scenes. The spontaneity of the comedy between the romancers. The clever acting. The comedy in which the dogs figure. The breezy titles.

DIRECTION. Ingraham has shown a talent for light comedy before — and he does not fail us here. Takes old idea, treats it skilfully, dressing it with humerous incidents. Overcomes obviousness with mock-serious touches.

EXPLOITATION ANGLES. Here's a title which can be exploited with a snappy, teaser campaign. Play up theme showing that an obstinate male cannot dodge the female of the species when her object is matrimony.

DRAWING POWER. Should please average audiences.

SUMMARY. A spontaneous little comedy-romance — which, while it is fashioned from an old and familiar theme, manages to scintillate with plenty of sparkle and humor. Is capitally acted — and staged with good atmosphere.

THE CAST

Peter Maddox ..... Matt Moore
Peggy Van Dyke ..... Madge Bellamy
Daisy Crenshaw ..... Kathleen Clifford
"Beef" Hogan ..... Clarence Burton
Tex ..... George Cooper
Howard Van Dyke ..... H. Reeves-Smith
Randolph Parker ..... Stanhope Wheatcroft

By Elmer Harris. Directed by Lloyd Ingraham.

SYNOPSIS—Young geologist discovers his fiancee is fickle and resolves to cast women from his life. He becomes a women-hater and disappears into the woods to study geology. But a wealthy girl who has failed at various odd jobs decides to try matrimony—and she selects the woman-hater. She succeeds in making him fall in love with her—and the youth changes his ideas about women.

Dramatic Life of Abraham Lincoln

(Al and Ray Rockett—About 12 Reels)

(Reviewed by Laurence Reid)

IT was a gigantic task the Rocketts set themselves in recording the dramatic life of Lincoln. That they have succeeded in visualizing a long biography of the Emancipator is eloquently testified in this inspiring picture. It is a work approached simply, naturally and without any attempt to make capital of false issues for the sake of accomplishing dramatic effects. Lincoln's span of life was touched with deep dramatic chords. What is revealed are the dramatic turning points of that life.

In assembling them all—recording them from his infancy to his assassination the effectiveness of his force of character is not well sustained. Several of the inconspicuous chapters of his life are glossed over—but as insignificant as they are—compared to the more vivid chapters attending his nomination, election, term of office during the Civil War—and the fateful night at Ford's Theatre, when he was struck down—they are illuminating in acquainting the uninformed with his humanity.

The picture is naturally sketchy. It had to be to contain the incidents in his life. The sponsors have aimed in pointing him an abolitionist—and have missed in establishing that he was a man of destiny—moved by but one spirit—the preservation of the Union. Which leads us to remark that the picture could have been more dramatic had they started with his nomination. Much more could have been made of the Civil War episodes. It has to include so much in his life that many of the scenes are no more than illustrations for his expressions.

It is a work created in all sincerity and conceived and executed with painstaking accuracy regarding the vital chapters of his life. His boyhood days, his early romance, touching a fine pathos when Ann Rutledge dies, his law practise, his debates with Douglas, his nomination, his home atmosphere, his election and the momentous days when he fought to preserve the Union—these are visualized, humanized in natural sequence. The picture releases real tugs at the heart-strings during the death of his favorite son and when he is assassinated. The director took no unnecessary liberties with the character. He might have established more of Lincoln's homely humor—and he might have achieved more realism in his battle scenes and atmosphere. The picture is played with quiet dignity by George A. Billings, who represents a good likeness of the great Emancipator. And the supporting players, with few exceptions, are in character. Careful research has been made to produce a truthful, moving biography of Lincoln. It is faithful and dignified. A screen memorial in reverence to a great man's memory.

THEME. An animated biography of the moving chapters of Lincoln's life — from his childhood to his assassination.

PRODUCTION HIGHLIGHTS. The accuracy of detail concerning little known facts of Lincoln's life. The good portrayal by George A. Billings. The nomination. The White House episodes. The death of the son. The scene with the soldier. The assassination.

DIRECTION. Is forced to sketch Lincoln's life — and scenes are jumpy. Is best with his intimate scenes. Battle episodes lack vigor. Brings out, however, the gentle but forceful character of Lincoln.

EXPLOITATION ANGLES. Use a dignified exploitation campaign. Link up with schools, colleges, etc. Print "Gettysburg Address", etc., for throwaways.

DRAWING POWER. For first run houses.

SUMMARY. An earnest attempt to record biography of Lincoln — which is naturally sketchy on account of the ground to be covered. Is accurate in all its salient episodes and intimate detail.

The principal players: George A. Billings, Nell Craig, Ruth Clifford, Otis Harlan, Pat Hartigan, Wm. Humphrey, Eddie Sutherland, Wm. Moran, John Steppling, Walter Rogers, James Welch, Earl Schenck, Albert Hart, Willis Marks, Mickey Moore and many others.

By Frances Marion. Directed by Phil Rosen.

SYNOPSIS—Records life of Lincoln from birth to death—introducing saving of his life as infant, through his boyhood years, down through his romance with Anne Rutledge, and including the years when he is lawyer and legislator. Is nominated and elected—and conclusion shows his assassination.

Sporting Youth

(Universal—Jewel—6712 Feet)

(Reviewed by Laurence Reid)

THERE is no question about this picture answering the popular demand for breezy action and crisp incident. Carrying an interesting yarn of a spirited youth who enters his employer's car in a road-race — and constructed on a double-quick tempo it compels the spectator to sit right up in his seat and pay strict attention. The picture is a reminder of the fascinating numbers in which Wally Reid appeared. It was written by Byron Morgan who fashioned the late star's racing car stories. We anticipated an enjoyable hour in viewing it — and we have not been disappointed.

The author has not introduced any crotchety manufacturer of automobiles, nor has he pointed a conflict between a father and daughter over a social inferior. From this angle he has made a departure. Rather does he emphasize a romantic conflict, though the humor which characterized Reid's pieces is not so important in the scheme of the plot. Dissecting it we find nothing substantial, but its whimsical romance, its speed of action and its exciting climax which furnishes an abundance of thrills will keep any spectator fascinated.

It is concerned with mistaken identity, introducing, as it does, a chauffeur driving his employer's car to California and winning a winsome society maid with his dashing manner. She and all the others with whom he comes in contact, mistake him for a celebrated English driver — whose surname he bears. And to spice up the story there is introduced a couple of detectives trailing the Englishman (in reality a crook) and awaiting word and evidence from Scotland Yard to arrest him. There is humor when he steals the girl away from a rival — a rival whose purpose is to incorporate some villainy in order to embarrass him. The hero does not tell the girl his real identity because of his social status. But she is not "up-stage" a bit when she discovers the facts.

The picture builds easily and surely to its climax which looks like the real thing in road races. It's a climax punctuated with dizzy turns and spills — and always considerable speed. He wins the race — and the girl and, naturally, is promoted. The acting is competently taken care by Reginald Denny, whose good fortune it is to be placed in several winners the past season or two, and Laura La Plante — who radiates a charming personality. It is well titled, and directed with authority. A picture calculated to please everywhere.

THEME. Comedy-drama of a chauffeur who is mistaken for celebrated English racing motorist. He enters his employer's car in road race and wins. He has luck with his romance, too.

PRODUCTION HIGHLIGHTS. The dash and spirit of the acting. The breezy incident. The romantic by-play. The fascinating climax, chock-full of action, thrills and suspense.

DIRECTION. Takes simple yarn and builds in into breezy, interesting picture. Never allows it to sag. Peps it up with crisp incident and adds a most exciting climax. Makes players in their work.

EXPLOITATION ANGLES. Play up author as responsible for many of Wallace Reid's fine racing car stories. Exploit two leading players. Tie up with auto dealers, garages, etc. Use a speed car for a ballyhoo.

DRAWING POWER. Should please everywhere.

SUMMARY. A highly entertaining picture, carrying fast action, good suspense, plenty of thrills and tempered with an interesting romance. Neatly staged and excellently acted.

THE CAST

Jimmy Wood	Reginald Denny
Betty Rockford	Laura La Plante
Walter Berg	Hallam Cooley
Mrs. Rockford	Lucille Ward
"Splinters" Wood	Malcolm Denny
"The Souse"	Leo White
John K. Walker	Fredrick Vroom
William Rockford	Henry Barrows
Valet	Rolfe Sedan
The Cop	L. J. O'Connor
The Detective	C. L. Sherwood
The Detective	William A. Carroll

By Byron Morgan. Scenario by Harvey Thew. Directed by Harry A. Pollard.

SYNOPSIS—Rich man is advised by auto manufacturer to go to California for winter. He sends his chauffeur ahead with the car—and the youth strikes up a romance with society girl who mistakes him for celebrated English driver. He is successful in his love affair—and also in winning a road race with his employer's car, though he is beset with many obstacles.

Loving Lies

(Assoc. Authors—Allied Producers—6526 Feet)

(Reviewed by Laurence Reid)

WITH followers of unadulterated melodrama — melodrama which stakes everything on elemental action and crashing climaxes, this picture adapted from Peter B. Kyne's novel, "The Harbor Bar," should prove sufficient. The note of humanity is but faintly suggested — with the result that characterization is subordinated to furnish vivid incident. The director, apparently, has worked for physical action — so much so — that when he shows the mental processes that guide the figures he fails to bring them into contact with reality.

It isn't a psychological study. Rather is it a tale of the conflict between the sea and the wives of sailor men — and its central characters are a young skipper who is forced to tell "white lies" to his wife who lives in fear that some day he will never return. The picture carries on with considerable complications, eventually developing into a sort of triangle inspired by a villainous ship-owner who would steal the skipper's wife. He has suggested that her husband is unduly romantic with a dead sailor's sweetheart.

The action is treated in a rushing fashion — and is often abrupt in its sequence of scenes, which give it a theatric touch. However, it holds the attention through its vigorous treatment. Like all sea stories it carries a note of pathos — but in developing this note it surges too melodramatically to tug at the heart strings. The scene of the skipper's wife rushing from a sick-bed in search of her husband is overstressed. She loses her baby. At this point the picture starts the triangle for among the rescued from the shipwreck are the dead sailor's sweetheart and child. The gossips and the villain get in their deadly chatter.

The subsequent episode picturizes a series of direful happenings, one of which is the tragic death of the dead man's fiancee and a storm at sea which does not furnish the thrill anticipated. The detail attendant upon this sequence is not convincing. The skipper rescues his wife via breeches buoy and with the adoption of the dead girl's baby a reconciliation is effected. It's a picture, the appeal of which is found in the rushing action and some highly creditable atmosphere — coupled with effective performance by Monte Blue and Evelyn Brent. Joan Lowell, a newcomer, overstresses her emotions as the tragic sweetheart.

THEME. Melodrama of sailor-folk, involving a triangle when youthful skipper is suspected by his wife of loving another woman. Story builds to a reconciliation.

PRODUCTION HIGHLIGHTS. The good atmosphere of the village and aboard the boat. The rushing action. The climax. The even performances by Monte Blue and Evelyn Brent.

DIRECTION. Keeps action moving but several of his scenes are too frantic to ring genuine. His atmosphere is good with exception of sailor's home. Several of the climaxes lack realism — and a few are suggested through captions.

EXPLOITATION ANGLES. Play up story from which picture is adapted. Play up author and mention that film is vivid melodrama of sailor-folk — a melodrama carrying action and suspense. Might feature Monte Blue. Use suggestive atmosphere for lobby.

DRAWING POWER. Good entertainment for everyday audiences.

SUMMARY. A rushing melodrama, this — one which is overstressed with incident and punch to ring genuine all the way. Climaxes a trifle theatric. Picture, however, is interesting because of its vigorous touches. Is competently acted by majority of cast.

THE CAST

Ellen Craig ..... Evelyn Brent
Captain Dan Stover ..... Monte Blue
Madge Barlow ..... Joan Lowell
Tom Hayden ..... Charles Gerrard
Jack Ellis ..... Ralph Faulkner
Penny Wise ..... Ethel Wales
Bill Keenan ..... Andrew Waldron
Captain Lindstrom ..... Tom Kennedy

By Peter B. Kyne. Scenario by Thompson Buchanan. Directed by W. S. Van Dyke.

SYNOPSIS—Young skipper of tug tells his wife little "white lies" to quell her fear that his life is in danger. His employer causes him to be sent on dangerous mission in order to steal the wife's affection. In a frantic search for him her baby dies. Meanwhile the skipper has saved the sweetheart and child of his dead pal. With the death of the other woman the baby is adopted by the captain and his wife, a reconciliation having been effected.

The Hill Billy

(Allied Producers and Distributors—Seven Reels)

(Reviewed by Frank Elliott)

THIS is Jack Pickford's best contribution to the screen. It is a vivid, moving story of the simple people of the southern mountains, a story such as "Tol'able David." It is real drama, coming like a ray of sunshine penetrating through a cloud of meaningless society pictures. Human touches are packed into the plot, in fact they are so abundant that they tread upon each other.

Interest is aroused right at the start by some amusing scenes in which a bear cub chases Jed across the mountain side, bent on eating some honey he has in a small barrel. Then comes the shooting of Jed's father from ambush as the latter tells the boys of the valuable coal lands heneath their property. Then comes more comedy relief in which we see "Groundhog" Spence attempting to imitate the hirsute adornment of some famous characters which ends with his shaving off his entire beard.

The wedding in the barn is a quaint scene and filled with thrills as well as humor. Here there is noticed meticulous attention to detail and some fine camera work and lighting effects. There are some tense moments as "Groundhog" gives his consent to Aaron, his moron son, to wed Emmy Lou, their heautiful little cousin, and Aaron's threat to shoot Jed from behind a door if she does not consent. The wedding ceremony itself is a knockout, especially for the presiding official who is just about able to navigaate following his over-consumption of mountain moonshine.

Then comes the arrival of the mountaineers to drive out the "furriners," who, taking advantage of the flow of moonshine at the wedding, have been trying to buy up valuable coal lands for a song. The capture of the hill billy, his trial, in which every member of the jury and finally the judge himself, claims credit for firing the shot, and the thrilling climax bring the picture to a very satisfactory close. Jack Pickford does the best work of his career as Jed. Lucille Ricksen proves again her ahility in the role of Emmy Lou. The rest of the cast is uniformly excellent. The settings are magnificent.

THEME. A melodramatic romance of the southern mountain region in which "a hill billy" saves the folks from robbery of their lands and wins a charming niece of the villain as his reward.

PRODUCTION HIGHLIGHTS. Jack Pickford's portrayal. The excellent cast. The natural settings, camera work and lighting effects. The wedding scene and driving away of the "furriners." The trail. The fight in the raging stream. The comedy touches.

DIRECTION. George Hill deserves unstinted praise for his efforts here. He has aroused the interest in the first scene and held it until the fadeout. Has built in real comedy situations. Has packed the picture with melodramatic moments.

EXPLOITATION ANGLES. Play this one up as another "Tol'able David." Tell the folks of the wonderful mountain settings, the third act plot and the final act.

DRAWING POWER. Should satisfy audiences in any house.

SUMMARY. One of the treats of the season. Packed thrills, comedy and romance. Acted against a background of ever-changing natural landscapes. Features a cast the members of which live their parts.

THE CAST

Jed McCoy ..... Jack Pickford
Emmy Lou Spence ..... Lucille Ricksen
Groundhog Spence ..... Frank Leigh
Aaron Spence ..... Ralph Yearsley
Mother McCoy ..... Jane Keckley
Sam Handley ..... Ashley Cooper
District Attorney ..... Herbert Pryor
Tabb Tafel ..... Snitz Edwards
"Big Boy" ..... Malcolm Waite
Sid Stebbins ..... Maine Geary

By Marian Jackson. Suggested by a John Fox, Jr. story. Scenario by Marian Jackson. Directed by George Hill. Photographed by David Kesson.

SYNOPSIS—Jed McCoy, known in the southern mountains as "a hill billy," is told by his father that their land covers valuable coal deposits. The father is shot from ambush. Jed's mother is wooed by "Groundhog" Spence, who wants her land. Against the entreaties of Jed, the two are married. A group of "furriners" attempt to buy up the lands of the mountain folk for a song, but Jed brings up a band of his friends and drives off the land robbers. Then ensues Jed's efforts to avenge his father's death. He is successful.

Regional News from Correspondents

Albany

A THUNDERBOLT struck Albany's Film Row last week, when Frank S. Hopkins, associated with the Universal company for the past fourteen years, and of late manager of the exchange here, suddenly resigned. Mr. Hopkins is well and favorably known throughout New York state, and is expected to connect shortly with another company in the city. Victor Bendell also resigned during the week as the local manager for Hodkinson, while Miss Marie Wheeler who managed the Merit exchange here for several years, resigned and left Friday night for New York city, where it is understood she will be associated with I. E. Chadwick. It is said that there is another change in prospect and one of the local managers will be transferred to Buffalo and his place here filled by a manager who has been located in Maine.

Few men have come to the Albany exchanges in the past year that have created a more favorable impression than T. J. O'Connor, who became assistant manager of the Fox exchange here last week. Mr. O'Connor hails from Worcester, Mass., but has been in New York city learning the business for some little time.

Charles Charles, who used to manage the Bond house here, stopped over on his way back from DesMoines, and told some lurid tales of mercury at 22 below.

E. E. Lowe, who was recently promoted to assistant manager of the Fox exchange in Buffalo, was given a rousing send off last Monday night, when all the office force here gathered with G. A. Woodward, manager, doing the speechmaking, handed Mr. Lowe a brief case as a token of their esteem.

Some of the young ladies in the First National exchange were unwilling passengers on a fast New York Central train between Albany and Schenectady the other afternoon. They had gathered at the railroad station to bid good-bye to Mary Rooney who was leaving for Pittsburgh. The young woman piled on the train for a last good-bye and were unaware that the train was under motion. The conductor refused to let them off until the train reached Schenectady seventeen miles away.

"Cuckoo" Arnold, a well known Pathe salesman, has just been made manager of the State theatre in Utica, owned by the Goldstein brothers who have a string of houses in Massachusetts.

Unless Frank Hopkins, now president of the Albany Film Board of Trade, associates himself with a local exchange, the chances are that Frank Bruner, manager of the Pathe exchange, will be called upon to preside over the destinies of the Film Board. Mr. Bruner is first vice-president.

Among the visitors in town this week was R. V. Erk, of the Big Ben, in Ilion; Samuel Goldstein, of Springfield, Mass., and Mrs. D. S. Regan, of the Star in Greenwich. Mrs. Regan is a prime favorite with the film boys who visit Greenwich, for she always has a plate of doughnuts and a pitcher of milk on hand, or if the salesman is showing evidences of a cold, there is always a box of aspirin handy.

Max Weintrant, of Valatie, has bought the Lincoln hotel property in Hudson, and will erect a 1,200 seat house in the spring.

Abe Stone and Morris Silverman, of Schenectady, are said to have been dickering for the Strand, in Troy, which has been on the market for some little time.

The American in Troy was forced to close for about a day last week owing to a direct line from the street to the theatre burning out.

Harry Lazarus, former owner of the Pine Hills theatre in Albany, appears to have made a good choice in locating in Kingston where his house is doing exceptionally well.

Jacob Rosenthal, owner of the Rose, in Troy, has a heating bill so far this winter of less than $65. Mr. Rosenthal is using cordwood in his boilers, letting the fires die out at night and starting them up the next forenoon. A canvass of the exhibitors around this part of the state shows that the mild weather prevailing has already saved them upwards of $5,000 in coal bills.

Al Bothner is certainly the handy man around the Strand, Capitol and Colonial theatres in Troy, of which he is the manager. Not only can Mr. Bothner do the sign painting, but he pounds a wicked key on the piano, can run a projection machine, and books the film.

Samuel Suckno, owner of the Albany, Regent, Arbor and Delaware theatres in Albany is ill from an attack of pleurisy.

Ollie Stacey, owner of the Majestic in Albany, is working a combination of vaudeville and pictures this winter to good crowds. Earl Cramer, of the Buffalo office of Universal, and a former Albany boy, was in town last week.

Jack Wolf is temporarily covering the territory for Hodkinson, following Vic Bendell's resignation.

Walter Roberts, manager of the Troy, was in New York the past week.

A dinner and get-together meeting of branch managers, assistants, bookers and salesmen of Albany, is slated for the night of January 25. It is the first affair of its kind to be held.

Oscar Perrin, of the Leland, is improving his house by putting in an up-to-date men's room.

W. P. Wooldridge, acting executive-secretary of the Committee on Public Relations, was in Albany last Saturday morning, for the purpose of better ascertaining the methods employed in handling the Junior Movies at the Mark Strand theatre. Mr. Wooldridge was a most interested spectator as over 1,500 children filed into the theatre and were entertained for nearly two hours.

Boys in Oswego became so rough in the Richardson theatre that the management has announced that the balcony will hereafter be open only to women.

Employes in the wall paper works in Glen Falls, were entertained one night last week with a four-reel picture showing the making of wall paper from the felling of the tree to the finished product. The Glens Falls Rotary club will see the picture on January 31.

A saxaphone week, at the Griswold in Troy, served to jam that house to capacity during the past seven days. The idea came from Jacob Golden, the new house manager, who started off the week with a soloist from the broadcasting station in Schenectady.

The Y. W. C. A. in Watertown gave a big theatre party at the Avon last Monday evening.

Central Penn.

Through an arrangement with the management of the Victoria theatre, a Wilmer & Vincent picture house in Harrisburg, Private Earl E. Aurand Post, No. 1086, Veterans of Foreign Wars, named for the first Harrisburg fighting man to be killed in the World War, showed the war film, "Powder River," in the Victoria during the entire week of January 21. The film, representing actual battle front scenes taken during the war, were lent to the veterans' organization by the War Department to aid the veterans' relief work. The post rented the theatre for the week. All the school children of the city were provided with coupons which admitted them to the show at half price when presented at the Victoria box office.

A film to depict local historical events in the city of Lebanon, where Carr & Schad, Inc., Reading exhibitors, operate two large theatres, the Capital and Colonial, is now being arranged for, the cast to include a large number of Lebanon people ranging in ages from 16 to 45 years. The film will be made under the direction of John Roberts, a veteran who directed "Broncho Billy" Anderson and other stars, in years gone by. Two cameraman will be employed and the completed picture will be featured in the Colonial, the larger of the two Carr & Schad theatres in Lebanon. The scenario has been especially written about local history and it was expected that the work of making the actual picture would be started before the close of January.

All school children of the grammar grade in the city of Gettysburg have been ordered bared temporarily from the motion picture theatres there because of an outbreak of scarlet fever in the Meade school building. The order was isued by the city health authorities on January 15. At that time there had been one death from the fever among the pupils and the homes of four others were quarantined. The school has been closed for the present.

During the entire week of January 14, in the New Regent theatre, Harrisburg, Signor Angelo de Bordi, an operatic basso who won high honors in an exposition in Paris, France, in 1916, sang popular melodies as an added attraction to the regular program.

Recognizing the value of pictures as a medium for making money, the senior class of the Mechanicsburg High School have leased the leading picture theatre of the town for the evenings of January 24 and 25 when they will put on a motion picture program. The receipts will be used to defray the expenses of the class graduation exercises next June.

Announcement has been made of the recent marriage of J. Fred Osterstock, Allentown and Easton representative of the Wilmer & Vincent theatrical interests, and Miss Beatrice Roberts, of Easton. The ceremony was performed in the Church of the Transfiguration, New York City, by the Rev. Randolph Ray, the rector. The couple will reside at 216 Ferry street, Easton.

The Four Square Club of Allentown has elected John D. O'Rear, manager of the Rialto theatre in that city, as member of the club's entertainment committee.

A gusher of water caused by digging for the foundation of the proposed new half-million dollar theatre and hotel building planned in Tamaqua by the Higgins Amusement Company, resulted in a brief delay in the work. It is believed the diggers uncovered a part of the old course of an old creek.

Washington

ROY LAING, solo violinist of the Metropolitan theatre's symphony orchestra, of Washington, was the Crandall artist broadcasting from W R C station of the Radio Corporation of America, last Wednesday evening. His offering was a cycle of violin solos including "Melodie," by General Dawes of the Reparation inquiry commission; "Seranada-Coquette," and "Traumerci,"," by Schumann. Although not generally known, General Dawes, who headed the S.O.S. in France, and was first Budget Bureau director here, and is now, as a Chicago banker investigating the reparations tangle between the Allies and Germany, has written many poems, and composed several songs, one of which is the selection "Melodie" rendereed over General Harbord's radio by Laing's violin.

The Washington Safety Council is to use the latest safety film, "Ash Daddy," from a scenario by David S. Beyer, engineer in charge of the safety department of the Liberty Mutual Insurance Company of Boston. Playing with guns, stealing rides on street cares and trucks, and playing on railroad tracks are pointed out to children as extremely hazardous. The film was made by the National Safety Council of Chicago and will be shown at local schools and near-by theatres.

Miss Gladys Enola Mills, secretary to Mrs. Locher, sustained a sprained ankle in the basketball game last Monday night, in which her team, the Metropolitan Athletic Club, won by a score of 40 to 6.

E. E. Shinn, former booking manager at Famous Players-Lasky, Washington, now connected with the New Orleans office, shipped a car-load of sugar-cane to his old confreres at the Washington office and a brief halt was called in mid-week routine, while an indoor picnic of the exchange help did their stuff on the sugar cane or cane sugar. Francis Boucher is to be married in June to Miss Ruth Carpenter of Washington. Poster Clerk Boucher has a brother who is well known in the booking department. Miss Margery Parks, secretary to Mr. Hunter, exchange manager is to leave Paramount here, after two years, and is to vacation in the sunny shore spots of California.

Two new shipping clerks in the Fox inspection room are: Miss Blanche Taylor, and Fredrick Weare.

Bessor's Excelsior theatre, North avenue and Pennsylvania avenue, Baltimore, offering direct competion to the Metropolitan theatre, has closed, temporarily.

Bernard Depkin, Baltimore exhibitor is reported the possessor of a new twin-6 Packard.

The Hull theatre has booked First Nationl solid for January-February, First National month. The Del Ray theatre, known as the Palm theatre, at Del Ray, Va., has been taken over by W. E. McCormick, who is using principally First National product.

Miss Olga Dolores Crandall entertained 125 guests at the new Crandall home in compliment to Miss Mildred Crandall.

John J. Payette, assistant general manager of the Crandall theatre enterprises, spent last Wednesday, Thursday, and Friday in New York City on business. Robert Smelzer, local exchange manager for First National; Edwan A. Sherwood, manging the Harry Crandall Exhibitors Film Exchange, and Guy Wonders, managing director of the Rivoli theatre, Baltimore, completed the party that looked the celluloid prospects over in the northern metropolis of film fame and fortune.

Samson Noble, one-time concert-meister of the Metropolitan Symphony orchestra here, now a member of the New York Symphony Orchestra, of which Walter Damrosch is conductor, was a visitor at the Crandall executive office. During his brief residence in Washington he won quick recognition as a concert violinist of the first rank.

Wednesday, January 23rd at four o'clock, Mrs. Locher in charge of Crandall public relation work, presented a special program for the teachers of the District Public Schools, her studio and the projection parlor in the Crandall Metropolitan building being used. Included in the program was a screening of films loaned by the New Netherlands legation, showing views and native costumes in Java, accompanied by a lecture by Mrs. Minnie Frost Rands on her interesting collection of real Javanese batique. A native Javanese dance was executed by her little daughter, Frances Eleanor Rands.

Harry Lohmeyer, manager at The Avenue Grand Theatre, gave an added number on January 24th, "Trooper Riley" (Edward Lyons) who related many interesting service anecdotes, poems etc. He has long been know in Washington for his dramatic ability and sense of humor.

The Mather Building, devoted to Washington film row from the fourth to ninth floors was sometime ago equipped with a barber shop, adjoining the Pathe News Reel shop. Now the ninth floor is embellished with a new growth, R. H. Floyd's Hawaiian Music Bureau.

The Fox exchange recently secured the services of Maurice Wolf, late of Manager Smith's Washington exchange of War Department Theatres of 7th and B streets, S.W. as poster and advertising "paper" clerk. His War Department duties were of a similar tenor. Assisting him is another new Fox employee, Mrs. B. C. Miller, poster clerk, also. As shipping clerk they announce the appointent of Miss Sarah S. Steinman.

J. W. Prevo who is building the New Lee theatre at Thomasville, N. C., has let Washington exchanges know that his theatre is nearly finished.

Manager R. Clinton Robin, boyish-looking veteran Pathé manager here, whistles in the Mather corridors and the elevator these days, figuratively speaking. Reason? Briefly — the retiring film board president is telling the world of the arrival of the latest Pathe sub-deb, Miss Rosemary Robin, aged a few days at this writing, and possessing an extremely girlish figure of only 8½ pounds at her arrival under the Robin roof.

George A. "Cotton" Crouch, Treasurer of Harry Crandall's corporate activities has been suffering likewise from an abnormal chest expansion. It is explained by the fact that Mrs. Crouch presented him with a baby daughter on Sunday morning, January 13.

Manager Harry Hunter of Famous Players-Lasky exchange left in midweek for New York to attend the gathering of Paramount managers at New York City.

Manager Jack Osserman of the Washington branch of Universal accompanied by Special Representative Ed Heiber of "The Hunchback", of Philadelphia, returned during the week from the Universal love feast at Chicago.

Abe Dreisner of the Washington Theatre Supply Company of 908 G-street, Washington, returned from his trip as regional delegate to the M. P. Equipment Dealers convention at Chicago, all pepped up for another year of service in that body. He left a few days later, for St. Louis, where he will visit the leading equipment factories there, including the Wagner Electric plant, the fiber screen plant, etc., etc.

Manager George Fuller of the Metro exchange spent the last week-end in New York City, having been called there by the home office for conference purposes.

Harry Green, Virginia salesman for Fox, of Washington, the past year, resigned and delivered his affections to the service of George Fuller, local Metro manager here.

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Buffalo

AFTER the ball! Well, it was one huge success. The first annual ball of the Film Board of Trade of Buffalo. It was held Saturday evening and Sunday morning last in the main ballroom of the new Hotel Statler. Music was furnished by the Lopez Hotel Statler orchestra which inspired some wonderful terpischorean exhibitions by such well-known knights of the leaping tintypes as Commodore Howard F. Brink of Educational, Fred M. Zimmerman of F. B. O., Harry Dixon of the same outfit, Leo Mullen of Renown. One of the features of the evening was the ballet put on by Jules H. Michael, manager of publicity purveyor of the Shea Amusement company. During the buffet luncheon period, several acts from local theatres were presented, but the whistling act offered by Harry Dixon, Film Row yodler was awarded the steam heated ear muffs. Ben Wallerstein of the Broadway theatre, ought to make a good director. He announced the acts from a megaphone in mighty voice.

Several out-of-town guests were present, including Allan S. Moritz, former Buffalo Film Row executive and now special representative for Preferred, who "came home" for the event from New York. Charlie Hayman, Herman Lorence and other exhibitors from Niagara Falls were there in soup and fish, while Albion, Medina, Lockport, Jamestown and Rochester had representatives. There were more than 500 persons tripping the light fantastic at the event, which was so successful that it is to be an annual event.

The following composed the committee of arrangements: Sydney Samson, Bond; Norman Speer, Independent; Howard F. Brink, Educational; Fred M. Zimmercan, F. B. O.; F. J. McCarthy, First National; C. P. Sheehan, Fox; Vincent J. McCabe, Goldwyn; Bob Wagner, Hodkinson; Henry Kahn, Metro; Basil Brady, Pathe; Joe Miller, Renown; Earl Kramer, Universal, and C. W. Anthony, Vitagraph. .

The abandoned theatre operations at East Avenue and Elm street, Lockport, N. Y., will soon be a busy spot again. A large financial institution has taken hold of the project and will go ahead with the erection of the building, making it an even more beautiful structure than originally was planned. The Girard Bond and Mortgage company of Philadelphia, New York and Chicago, is now behind the proposition and expect to have a new theatre ready by September 1. And right on top of this comes the announcement that plans are being completed for a new theatre on the site of Thurston's Auditorium to be built by the Schine Theatrical company, Inc., now operating the Temple theatre. Local builders and contractors are invited to bid on the work. Communications should be submitted to J. Raymond Thurston, manager of the Temple. So it looks like Lockport is about to be put on the theatre map.

Gerald K. Rudulph, former Buffalo newspaperman and for the past 18 months associated with Fox, has been appointed manager of the Buffalo exchange by General Manager W. R. Sheehan, also a former local newspaper scribe. Mr. Rudulph was managing editor of the Buffalo Enquirer for ten years. He also conducted The Portside Column in that paper and attracted considerable attention by raising money to provide Christmas dinners for the poor. He was president of the Press Club of Buffalo for two years and staged two big frolics at local theatres. He is an Elk, Shriner, was president of the Buffalo Golf club for two years and is one of the charter members of the new Buffalo Athletic club. Mr. Rudulph has been at the Buffalo office for some time "getting acquainted."

Eugene E. Lowe, formerly assistant manager of the Albany Fox office has been transferred to the local exchange, succeeding O. R. Rieffel, assistant manager, who has been appointed a sales representative. Miss Josephine Genco, formerly with Merit, is back at Fox as biller and stenog. She formerly was employed at the Fox office. Clayton P. Sheehan, district manager, will be in Europe for three months.

"Cuckoo" Arnold, formerly two-reel comedy salesman for the Buffalo Pathe exchange, has resigned to accept a position as manager of the State theatre in Utica.

Bill Bork, who resigned a few weeks ago as booker at the Universal office to accept a similar position with the J. Meyer Schine headquarters at Gloversville, N. Y., is back in town. Bill doesn't like the climate downstate.

Clayton Pfeiffer has resigned as booker at the Goldwyn-Cosmopolitan office. Miss Ryan, who has been with the local Goldwyn office six years is now filling the booker's shoes and friends are hoping she gets the permanent appointment.

"Joe" Miller, manager of the Buffalo office of Renown Pictures corporation, announces that his exchange will be moved January 28 o the second floor of the Beyer film building at Pearl and Tupper, occuping half of the floor. The entire second story was formerly utilized by Associated First National Pictures, Inc. Partitions are now being placed and changes made preparatory for the moving in of Renown, the office of which has been in part of the Educational Exchange on the third floor. As soon as the exchange is in order, Manager Miller plans to stage a house warming with music 'neverything. In putting over Renown product in this neck of the woods, Mr. Miller has had the valuable assistance of Leo Mullen, who acts as booker and city salesman. Renown has been doing so much business lately that larger quarters have become a necessity.

Basil Brady, manager of the Pathe exchange, has received word from Harry Thompson, former local Associated Exhibitors' representative, that he has left the A. E. outfit in New Haven, Conn., but does not mention his future connection.

Mrs. Mays of the Star theatre, Waterloo, N. Y. is building a new theatre in that town which will be ready for entertainment of the public on Washington's Birthday. The house will have a seating capacity of 500 and when opened the Star will be closed.

Sydney Samson, manager of the Bond Photoplays office, announces the appointment of Jess Kaufmann, formerly with Universal, as Bond salesman in the Utica territory. Jack Stevens has been assigned to the Rochester district. Nu-Art productions, formerly handled by Bond, are now being distributed by the Graphic exchanges in the Buffalo and Albany territories.

"Dick" MacManus has resigned as manager of the Paramount exchange and it is rumored that he may return to St. Louis to manage a theatre there. Arthur Fremel, formerly sales representative in the Syracuse territory, is acting as manager. George Weeks is expected in town soon to make a permanent appointment to the position. Eddie Canty, brother of George Canty of F.B.O. has succeeded Edwin Haggerty as assistant booker a Paramount.

A report has reached Buffalo that Morris Fitzer of the Empire, Syracuse, is about to take over the Savoy in that city.

Max Rowley is now a member of the Select sales staff. Manager Lester Wolfe has been in Rochesster and other cities of the territory screening "Woman to Woman," for leading exhibitors.

Manager Vincent R. McFaul of Shea's Hippodrome, has returned from a week's visit to New York and announces the bookings of several big productions at regular Hippodrome prices. He is playing up the fact that many of these pictures are now being shown in Gotham at $2 top.

Superintendent Dowling of the American Express company spoke before the Film Board of Trade this week and promised the various exchanges much improvement in film shipments. He said the company had installed a special system of checking picture shipments.

Because of a battle with stage hands and musicians, the owners of the Stone Opera House in Binghamton, N. Y., have decided to close the house on January 26 and may eventually turn it into a picture theatre. The Stone is owned by the Kodeco company. A similar situation is said to exist in Ithaca, N. Y., where the Lyceum may be turned into a picture house on account of wage troubles with theatre employes.

The Rev. Thomas J. Timmons, pastor of Saint Margaret's church, Hertel and Saranac, the trustees and some of the parishioners

Lucila Mendez, popular New York chorus girl who will appear in Metro's "The Uninvited Guest."

called on Mayor Schwab the other day to protest against the construction of a motion picture theatre opposite the church by Simon Wertheimer. The council some time ago granted a building permit on condition that the consent of the trustees be obtained. This consent has not been given. It is the contention of the trustees that the theatre opposite the church will not be in keeping with the surroundings. Commissioner Mcahl told the church folks that no building permit will be isued unless Mr. Wertheimer gets their consent.

Mrs. Eli T. Hosmer, Buffalo's woman representative on the state censorship board, is likely to represent upstate as a delegate-at-large to the Republican national convention. Her main rival is Mrs. Florence Knapp of Syracuse.

Mary Abbott, formerly manager of the Garden and Criterion theatres in Buffalo is now resident manager of the Corinthian theatre in Rochester, which house has been added to the Mutual Burlesque wheel.

The State Tax commission has notified George S. Taylor, chairman of the board of assessors in Rochester that the Eastman school of music and theatre should be put on the city assessment rolls, pending a conference between members of the commission and the board. These properties were exempted by the assessors, who acted under an opinion by Corporation Counsel Charles L. Pierce, who found the theatre and music school were not liable to taxation inasmuch as they are used for educational purposes.

A new theatre, seating 3,000 persons, will be erected in Rochester by the B. F. Keith interests as soon as a site can be found, it is announced by John J. Murdock, general manager of the company.

Seattle

CHARLES E. FELDMAN, manager of the First National exchange, last week resigned that position and has been replaced by Fred G. Slyter, formerly acting as field representative in this territory for the First National organization. Mr. Feldman has been head of the local office for a number of months, having come here from the Portland office. Although he has no definite plans for the future, it is believed that he will leave for California within a short period of time. Joseph Skirboll, Western district manager for First National, spent a number of days here during the week, installing Mr. Slyter as head of the office.

L. J. Schlaifer, manager of the Universal exchange, left recently to represent the local territory at a meeting of all Universal branch managers in Chicago. During his absence, the local office was under the direction of Al Bloom, assistant manager in this city.

H. A. Black, manager of the Vitagraph office, was expected back in the city within the next few days, after a trip to Spokane and other cities in the Eastern Washington territory, instituting a new sales drive.

E. C. "Red" Shafer, formerly associated with the C. E. Stillwell theatre enterprises in Spokane, previous to their sale to the Neill and Allender organization, was a visitor on Film Row this week.

G. M. West, general sales manager of the Famous Players-Lasky exchange, has been out of town for the last several days on a sales trip into the Eastern part of the state and the Grays Harbor territory.

Floyd G. Wesp, formerly associated with the Greater Features Company, and more recently connected with the Clemmer Theatre in Spokane, spent a number of days here last week, following his resignation from his Spokane association. From here Mr. Wesp went to Tacoma, where he expected to become associated with one of the theatrical enterprises in that city.

L. K. Brin, president of the Kwality Pictures Company, was expected to return to his office next week, after a three weeks' trip to New York where he conferred with Warner Brothers.

Announcement was received on Film Row to the effect that the Neill and Allender Enterprises, Inc., of Spokane, were about to begin construction on a $50,000 neighborhood theatre in that city. C. F. Stillwell, who sold out a number of his houses recently to that organization, has also made public the fact that he is soon to build a suburban house in that territory, to cost approximately $150,000.

After a number of weeks in Portland, Louis Rosenberg, salesman for the De Luxe Feature Film Company, has left that city and is now working in the Oregon territory, where he expects to stay for a short length of time before returning to this city.

Metro salesmen gathered in the office of Manager Carl Stearn last week for a two day sales conference, preparatory to the beginning of an intensive campaign in Washington and Oregon.

Guy F. Navarre, manager of the Fox exchange, spent a number of days in the territory recently, including most of the key cities in his intinerary. He returned to the local office about the middle of January.

Fire which broke out in the basement of the theatre at 6 p. m. last Sunday sent more than a hundred patrons of the Dream Theatre, a downtown second-run house, fleeing into the street. Timely arrival of the fire department prevented serious damage to the theatre or building, and the total loss was held down to about $500, according to reports of Manager Joseph Danz. The house has been closed for the last few days undergoing repairs. Fire department officials have been unable to decide whether the blaze was caused by an overheated furnace or a cigarette dropped carelessly in a pile of papers on the premises.

Doctor L. C. Lambach, who with Dr. H. S. Clemmer owns and operates the Clemmer Theatre in Spokane, passed through this city recently en route to Vancouver, B. C. Dr. Lambach is on a pleasure trip with his wife, and when here announced that they would make a trip through the Panama Canal to the Eastern coast before returning to Spokane in the spring.

The South Park Theatre, a small second-run suburban house in this city that has been closed for the last few months, was renovated recently and was reopened under the former second-run policy by Rocco Battista about the middle of January.

Tony Jensen, a musician well known in the Pacific Northwest, last week was engaged by Manager Charles W. McKee as leader and conductor of the Heilig Theatre orchestra, and is at the present time rounding the orchestra into shape preparatory to making the musical numbers of each week's bill one of the featured attractions on the program.

Reports made public this week indicated that Jensen-Von Herberg were planning the construction of a large first-class theatre in Aberdeen, the first house in the Gray's Harbor country to come under the direction of that organization.

Among the out of town exhibitors who visited Seattle were included B. B. Vivien of the Empire Theatre, Anacortes; E. A. Zabel of the Ray and Rex Theatres, Olympia; Chas. Greime of the Ivan L Theatre at Blaine; and Maurice Oppenheimer of the Hippodrome Theatre, Spo-

Sam K. Wineland, for the last several years leader of the Strand Theatre orchestra, late in January was scheduled to become conductor of Manager Frank Steffy's Coliseum Theatre symphony orchestra of 30 pieces. Mr. Wineland replaced Osborn Putnam Stearns, who has led the Coliseum musicians for the last several months. A number of the Strand Theatre musicians were expected to move to the Coliseum with Mr. Wineland, and the Strand orchestra was to be entirely reorganized.

Through the courtesy of Manager Robert W. Bender of the Columbia Theatre, motion pictures of the recent football game between the University of Washington and the U. S. Naval Academy at Pasadena were shown at a recent luncheon of the University of Washington Alumni Association in this city. The luncheon was held in honor of members of the Washington squad, and the pictures were part of the entertainment offered following the lunch, for the benefit of the many alumni who were unable to attend the game.

St. Louis

STEVE KAIMAN, owner of the O'Fallon Park Theatre, Florissant and Alice avenues, St. Louis, and the Baden Theatre, 8300 North Broadway, was held up and robbed of $177 at 10:30 p. m. January 13 by two armed bandits but a block from his home. Kaiman was taking the receipts of the Baden Theatre to his home at the time. He had just got off a street car and walked but a short distance when the two men drove up in an automobile and stopped him.

Burglars broke into the Ashland Motion Picture Theatre, 3520 North Newstead avenue, St. Louis, January 17, forced open the door to the operator's booth and stole a violin, saxophone, one electric flashlight and some tools for the projection machine. M. S. Schulten, manager estimated the loss at $200.

Thomas Skinner was indicted by the St. Louis Grand Jury on January 16 on a charge of burglary and larceny growing out of the robbery of the safe of the Famous Players-Lasky Corporation's St. Louis office on the night of November 13. The indictment was returned purely on alleged evidence that Skinner's finger prints were found on the safe door after the robbery.

When the robbery was reported to Patrolman Dalton of the Laclede Avenue district he issued orders that no one should be permitted to touch the safe until it had been photographed by finger print experts. After the photograph had been classified search was made of the Bertillon files for a similar print and Skinner's finger print records were said to conform absolutely with the marks found on the safe.

The penalty for burglary is two to ten years and for larceny two to five years. It is the first time in history of St. Louis that an indictment has been returned solely on finger prints as evidence.

The Belleville Bank and Trust Company, Belleville, Ill., has filed a foreclosure suit in the St. Clair County Circuit Court against Mary F. and Charles W. Gieselman, Noah and Frank Bloomer and Michael J. Dillenseger on a second mortgage for $1982.72 on the Rex Theatre owned by the defendants. The mortgage is dated October 28, 1922, and it is alleged that the interest is in default.

Safe blowers secured $400 from the Shaw Theatre, owned by the St. Louis Amusement Company, on the night of January 14. The loss was discovered the next morning by Frank A. Balazer manager of the theatre. Dave Johnson, a negro janitor who sleeps in the basement of the theatre told the police that he heard some pounding about 2 p. m. but was too tired to investigate.

Charles Jones has taken over Joe's Playhouse, Swifton, Ark. A recent visitor to the First National office was Jay A. Cove, contract sales manager for the home office of First National.

The backward conditions in the Southern Illinois coal fields continue to affect the picture houses operating in that section and many of them have closed temporarily. Houses that are said to have closed include Moonshine, Wayne City, Ill.; Landale and Grand, Carlinville, Ill.; Palace, Cypress, Ill.; Kozy, Dresden, Tenn.; American, Frankfort Heights, Ill.; Princess, Parkin, Ark.; Santens Hall, Robertsville, Mo.; Donnellson, Ill., of F. E. Edwards, Playhouse, Shelbyville, Ill.

Joe Wade has purchased the Star Theatre, Griggsville, Ill., from James E. Craft.

Harry Weiss, manager for First National in St. Louis, returned Saturday from a three days' trip out into the territory.

Kansas City

APPARENTLY a successful method of combating evil influence of picketing by unions has been conceived by Jack Roaraback of The World In Motion, a down town house of Kansas City. A permanent injunction recently was granted the Ashland Theater, a suburban house, against picketing by unions, but Mr. Roaraback as yet has not applied for an injunction. He formerly was a motion picture operator. His house now is being picketed by the operators' union of Kansas City.

To offset the "bawling" of the picket Mr. Roaraback had a large sign placed in front of his theatre, explaining to the public that he is a motion picture operator and, as such, has a perfect right to operate his own machine, the same right as a barber or a plumber has to work in his own shop. The scheme is working successfully. In fact, many exhibitors believe it is winning him new patrons.

The Royal and Liberty theatres, first run down town houses of Kansas City, came in for a liberal amount of praise this week. The Merchants' Association of Kansas City is staging a campaign to abandon all overhead signs in the down town district. Lee Balsley and Frank Balsley and Frank L. Newman, managers of the Liberty and Royal, respectively, immediately cooperated in the movement and were lauded by the press.

Joseph H. Jester of Wichita, Kans., was awarded $5,000 in a suit against Jack Roth, manager of the Apollo theatre, Kansas City, Thursday, Jester alleging negligence by Roth in a motor car accident in which the plaintiff's father, John T. Jester, was killed. An agreed judgment for the full amount was entered before Judge James H. Austin. The jury returned the verdict in five minutes.

The site upon which the Kansas City Coliseum, destroyed several days ago by fire, stood is being held by Werby Brothers as a possible site for a large suburban theatre. The entire tract, which is at Thirty-ninth and Main streets, is about 210 feet square and a space of more than 100 by 150 feet is available for a theatre inside the "L" formed by stores. Greenbaum, Hardy & Schumacher, architects, have made tentative suggestions for a theatre with a small segment on the main street frontage utilized for a lobby and an approach, in the manner of the Pantages and Twelfth Street theatres.

With the M. P. T. O. Kansas and the Kansas City Division of the M. P. T. O. A. headquarters now next door to each other at Eighteenth and Wyandotte streets, Kansas City, a merry rivalry is in progress. The Missouri organization, due to a year of inactivity, is depending greatly upon its consolidation with the Kansas City body as a step towards the formation of a strong state organization. Kansas, through strong financial backing, already is conceded to be one of the strongest state associations west of the Mississippi.

Jack Ball, co-manager of the Hawkins-Ball Stock Company, Kansas City, suffered a broken right leg Tuesday when he fell into an open manhole at Walnut and Fifth street. As a result of Ball's injury the opening of the company at the Grand theatre, scheduled for Sunday, has been postponed.

If negotiations now pending between the Josephson Amusement Company of Kansas City and an outside syndicate are completed the Victory theatre, Kansas City, will be razed and an 8-story office building, which will contain a theatre, will be erected. The new theatre would be operated by the Josephson interests and would have a balcony seating 550. The elevator service of the building also would be available for the theatre's balcony. The Victory will close in March or April if the deal is completed.

The Crescent Film Corporation, Kansas City, a state-right distributor, after seven years of successful operation, has decided to designate March as Crescent Month, according to Al and Mike Kahn, managers. Accessories will be supplied at half price during that month.

The Midwest Educational exchange, Kansas City, under its revised schedule of hours, will be open on Sundays and holidays from 10 to 12 o'clock and on week days from 8:30 to 5 o'clock, with the exception of Saturdays, when it will be closed at 1 o'clock.

J. J. Gietz, special representative of Tri-Stone Pictures, was in Kansas City last week conferring with officials of the Richards & Flynn exchange, which has obtained distribution rights to Tri-Stone products.

Phil Ryan and Jack Gross of Kansas City were in Carthage, Mo., last week overlooking the installation of a new $20,000 pipe organ in the Crane theatre, owned by the Capitol Enterprises of Kansas City. The house soon will be under new management, it is said. George W. Bays is the present manager.

E. C. Rhoden of the A. H. Blank Enterprises, Kansas City, lost his best stenographer the other day when Miss Ruoth Pool "flew the coop" and now is Mrs. H. Brewer. The First National office presented Mrs. Brewer a chest of silver.

Perry Rhine, Fort Scott, Kans., doesn't come to Kansas City very often, but when he does the majority of exchanges usually are aware of his presence. He spent two days booking "big stuff" last week.

Charles Winston, special representative for "The Hunchback of Notre Dame," is in Kansas City lining up his program of exploitation for the picture, which opens at the Liberty theatre next week.

S. L. Haldeman, former vice-president of the Kansas City Film Board of Trade, has been succeeded by A. H. McLaughlin, Metro branch manager, who was appointed last week.

Samuel Miller, Educational manager in Kansas City, has returned from the key centers where he enjoyed the best business in several months in booking his comedies, he said.

G. C. Craddock, First National salesman, who has been ill several days, is recovering rapidly and is expected to be able to resume work soon.

Des Moines

CLARENCE BLUBAUGH, formerly selling pictures for Metro in Iowa out of the Omaha office, has joined the sales force of First National in Des Moines.

The Princess theatre at Reinbeck burned to the ground. W. T. Waugh, who is the owner of this theatre as well as of Empress theatre at Grundy Center, has not been able to make any temporary arrangements for showing pictures at any other place in Reinbeck.

Guy Woods, official photographer for the Des Moines theatre, took motion pictures of the awarding of the Nobel prize, given by the Des Moines Register and Tribune each year to the man or woman who rendered the community greatest service.

Ivan Van Runkle, division manager of Universal, has been visiting the Des Moines exchange for the past week.

Harry Harsha, formerly assistant manager of the Universal exchange, has been taking a turn as salesman on the road.

Mrs. F. B. Watson of the Grand theatre at Knoxville stopped off in the equipment of the projection Knoxville from Michigan.

J. M. Anderson of the Princess theatre at Boone, and the West Brothers of the Colonial theatre at Grinnell and the Grand theatre at Perry visited the Universal offices last week.

First National has just completed the equipment of the projection rooms at the exchange. A special showing of "Eternal City" was given on Wednesday evening at 11 o'clock at the Rialto theatre for exhibitors attending the state meeting here.

Mr. and Mrs. A. W. Sage of Adel were in Des Moines to look after their picture interests last week.

Pfeffer of the Orpheum theatre at Webster City called at the F. B. O. offices.

Al Prosser who has been travelling out of Omaha for six weeks selling short subjects for Pathe, is now on his six weeks run out of Des Moines.

Mr. and Mrs. Hamilton left Monday to start for California. They will stop first in Nebraska to visit Hamilton's people.

E. J. Smith, who has joined F. B. O. in an executive capacity.

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Cleveland

THE Ohio Amusement Company of Cleveland has taken over the theatre at Clark Ave. and West 25th Street, which was started several years ago by Charles Miles and never completed. This is the tenth motion picture theatre listed under the management of the Ohio Amusement Company.

Expressions of sympathy are being extended to Julius and Abe Schwartz of the Homestead, Crown and Manhattan theatres, Cleveland, because of the death, last week, of their mother.

Charlie Barbian of the Waldorf theatre, Akron, tractioned up to town last week, and signed up for all the Fox specials, for immediate release.

Max Schagrin turned the Orpheum theatre, Youngstown, over to the tender mercies of the public, while he came up to Cleveland to look over the new pictures of the year.

John Kessler, who runs the Alhambra theatre in Canton, paid his Cleveland exchange friends a short visit last week.

Howard Stahler, manager of the McKinley theatre in Canton, was in town the other day.

I. Lipson of Cincinnati has added another link to his chain of theatres in Cincinnati, Dayton and Columbus. He has acquired the Majestic and Rialto theatres in Louisville, Ky.

Allen Sliwinski, manager of the Luna theatre, 71st Street and Harvard Avenue, will henceforth be open four days a week instead of one day a week as formerly.

Daniel Robbins, who owns and operates the Duchess and Robbins theatres in Warren was the guest of his many film friends here last week.

Oscar Stotter, who is part owner of the Carlvon theatre, Cleveland, has been laid up with grip for the past two weeks.

A. E. Ptak, who manages the Lyceum theatre, Cleveland, announces the opening of a new policy beginning February 1st. At that time Ptak will show three picture changes a week.

Sam Barck is now the sole owner of the Market Square Theatre, Broadway and East 76th Street, Cleveland. Barck has bought out the half interest in the house formerly owned by Frank Gross. Gross is now confining his interest to his other motion picture houses, the Superior and the Grand.

Milton Bryer, who manages the People's and Ideal theatres, Akron, was one of the week's visitors around the local Film Exchanges.

Ira West, manager of the Apollo theatre, Oberlin, was in town booking pictures last week.

C. F. Decker was in from the Liberty theatre, Vermillion, getting dates on current releases.

W. E. Ferguson, Goldwyn publicity expert, has booked passage for Cleveland to help put over "Name the Man" which is scheduled for the Allen theatre for the week of February third.

Herman N. Fink has joined the local Goldwyn selling force. Fink was formerly connected with the Cleveland Paramount sales force.

Harry Lotz, division manager for the central states, representing Associated Exhibitors, spent the best part of the week in Cleveland going over local conditions and inquiring about local picture tastes.

Fred E. Walters, who used to offer first aid to exhibitors playing Paramount pictures during his three year tenure of office as exploitation manager, is back with us again after an absence of two years. This time Walters is receiving his mail at the Metro office.

W. C. Bachmeyer, Metro division manager, and T. J. Conner, assistant general sales manager, popped into town for a brief visit last week.

Leo Levison, on the Cleveland Universal sales staff, has been appointed manager of Universal's exchange in Porto Rico.

Chicago

I. R. Leserman left for Florida, for a month's vacation visiting with members of his family, who are located in the south for the winter. His recently acquired theatre, the Circle, will be operated by a manager during his absence.

"The Courtship of Myles Standish," with Charles Ray appearing in person, packed the Woods theatre on its opening night. Jim Riley is in charge of the picture during its Chicago run, with Dan Roce looking after publicity and Arthur S. Kane, Jr., financial matters.

District Manager C. C. Wallace and Manager Neil Agnew, of Famous Players-Lasky attended the national conventionof their organization in New York.

The Park Ridge Amusement has broken ground for a new theatre in that suburb which already has motion pictures every night as Mrs, Ransley started to operate the Mary Wilson Parish House as a moving picture theatre on January 11th.

The Rose Theatre Building at 2860 Milyaukee Avenue has been purchased by Abe Fader and Sam Halper, who formerly owned the Irving theatre on South Halsted and the Pershing on 12th street.

The latest recruit to Paramount's city sale staff is Abe Oskin, who has been assigned ot south side territory.

Harry Grampp is now covering northern Illinois territory for Associated Exhibitors.

Celebrated Players Film Corporation report the following changes in its organization. Ralph Sifmons, formerly connected with Hodkinson and United Artists, is covering south side territory; Mort Henoch, formerly of Glodwyn, the west side; F. O. Nielson, formerly of Universal, the north side; and Paul Bush, in charge of country sales, is covering key centers, with George Gallos selling short subjects in the city.

The south-east corner of Fifty-First and State Streets, has been purchased by Attorney Samuel G. Gordson, from the Farrell Estate, and as soon as present leases expire, Mr. Grodson plans to improve this site with a modern building containing a 2500 seat motion picture theatre, stores and offices.

District Manager Seery, of First National, is planning a month's vacation at Beloxi, Mississippi, and while there will put in all his waking hours on the golf links. First National has the prospect of having another Al golfer in C. E. Bond, who is practising daily.

Frank Schessler has opened a new theatre, the Princess, at Rock Island, which he will operate as a repeat house. At the same time he closed his Best Theatre.

Phil Dunas, who was taken ill at LaSalleand compelled to remain there for several days, has recovered and is back on the job.

J. E. Schmidt, afteer being connected for several years with the Majestic Theatre at Kankakee, was made managing director of that house at the last meeting of the board of directors of the Majestic Theatre Company, that city.

Lawrence E. Shafer, operating the Opera House at Greenville and Athens, is planning to open theatres in New Holland and Middletown about the first of February.

With the reports of theatres being destroyed by fire coming in, its good news to know that Carl E. Pearson's Princess at Rushville, is one of the few buildings which were unscratched fy flames in the one million dollar fire which swept that city receently.

A. A. Cavins has purchased the Lyric Theatre at Stronghurst from M. E. Beardsley, who has operated the house for the past ten years.

John Russell, who operates the Opera House at Matherville, has purchased the Opera Houses at Sherard and Viola and will, hereafter, book for the three theatres.

It is rumored that the Paris Theatre at Decater will be reopened at an early date.

The Rex Theatre at Chenoa, has been closed temporarily. The house is owned by Mr. and Mrs. John Pittman.

Among the visitors seen along filmrow were Mr. and Mrs. P. E. Chin, of Antioch and C. E. Hartford of the Coliseum, Marseilles.

J. A. Grove, in charge of country sales for First National, attended the meeting called by Country Sales Manager Brumberg, at Bloomington, last week, at which all salesmen in the territory were present.

The Colonial Theatre at Delavan, has been sold by J. Laffey to L. E. Bennett, owner of the Liberty Theatre at Mason City. Mr. Bennett has sold his Liberty Theatre at Atlanta to H. B. Franks, formerly of Macomb.

M. A. Law is making extensive alternations in his Orpheum Theatre at Savanah and it is reported that he is planning to spend twenty thousand dollars on remodeling the house.

The Lincoln Theatre at Fulton has been sold by L. R. Snyder to Mr. Demune, who operates a theatre at DeWitt, Iowa.

MILWAUKEE

E. LOUTHAIN, formerly with Selznick, is traveling Wisconsin for Celebrated.

J. H. Hurschman is now with Paramount covering the territory in the vicinity of Madison. O. J. Wooden, local manager for Paramount, left Tuesday to attend the national convention of branch and district managers in New York.

R. J. Bassett, advertising manager of the local Paramount branch is leaving for Chicago, to occupy a similar position in the Chicago branch.

Ferd. Felzman, booker with Paramount, is to travel the Green Bay, Oshkosh and Sheboygan territory for F.P.-L.

Goldwyn is conducting a mid-winter sales drive from Jan. 6 to Feb. 9. Manager Sam Shurman is traveling the entire circuit, and the traveling sales force is out on the road working full time.

C. A. Stimson, formerly city man for Paramount, is covering northern Wisconsin for Goldwyn.

R. L. Leventhal, office manager for Goldwyn, is an engaged man. The other half of the contract is Miss Irene Cohen, Chicago, a niece of L. Brunhild, of Brunhild and Young, owners of the Douglas, Shakespeare, Rogers and New Era theatres.

E. J. Roemheld, formerly a member of the Strand theatre orchestra, is now operating the Garden theatre at Phillips, Wis.

Canada

THE proprietor of a moving picture theatre has been held liable for a prize in a special contest promoted by an outside person in an important decision which was handed down by the Manitoba Court of Appeals at Winnipeg on January 16. As a result of this judgment, V. C. Kobbold, manager of the Dominion theatre, Winnipeg, has been called upon to give an automobile to the plaintiff, W. J. Ross of Winnipeg, representing the winner of a popularity contest at the Dominion theatre, and to pay the costs of the case.

Various downtown theatres of Toronto, Ontario, combined to give a special benefit performance at Massey Hall, the large local auditorium, in aid of needy war veterans, and war widows, the show being presented January 24. The Famous Players Canadian Corp., through N. L. Nathanson, managing director, loaned a special film production, "The Toll of the Sea," a technicolor feature, and others who cooperated included Manager J. Bernstein of Loew's theatre, Manager Jerry Shea of Shea's theatre, and Manager N. K. Miller of the Pantages.

The Strand theatre, Winnipeg, Manitoba, has been closed permanently and Manager Ed Seamans has gone to Chicago for the winter.

The annual convention of the Manitoba Motion Picture Exhibitors Association was held in the Marlborough Hotel, Winnipeg, on Thursday, January 17, when Walter P. Wilson, manager of the Lyceum theatre, was elected president of the organization for 1924. George Law was elected vice-president as representing the exchanges. R. Kershaw, an officer of the association for a number of years, was elected secretary. The Manitoba association is the oldest exhibitor organization in the Dominion, having been in active existence for the past eight years.

Scenes from "When The Desert Calls," a Pyramid picture, released by Selznick.

"No More Reserved Seats" was th enotice which Manager Howard Conover of the Imperial theatre, Montreal, posted in the lobby on January 19, when he made the following announcement:

"We thought our patrons would like to be assured of their seats at the Imperial and with this thought in mind we inaugurated the reserved seat policy. However, we find they prefer the old policy and are therefore discontinuing reserving seats immediately."

Fred W. Crosbie of Winnipeg, Manitoba, formerly of Toronto, has been appointed Western Canadian manager for the W. W. Hodkinson Corp. (Canada, Limited, having charge of the territory from Port Arthur, Ontario, to the Pacific Coast.

The Saturday opening policy has been adopted by the Globe theatre, Vancouver, B. C., programmes being changed to start weekly each Saturday.

The Coleman Electric Company, 21 Dundas Street East, Toronto, has been appointed agent in Canada for the General Electric Compensarcs for converting electric current, by the General Electric Company, Schenectady, N. Y.

L. Ernest Ouimet of Montreal, recognized as the "father of the moving picture business in Canada," having started with pictures over 19 years ago, will have his first film production screened publicly in Montreal starting February 10 at Loew's theatre. This feature is "Why Get Married?" and Andree Lafayette is the star.

The Capitol theatre, Winnipeg, said good bye to vaudeville starting with the week of January 14, returning to a straight picture policy in the presentation of "Long Live the King."

Weyburn, Sask., is the latest city in the Province of Saskatchewan to take advantage of the Provincial statute which permits Municipalities of the Province to impose an amusement tax under a local by-law, thus duplicating the amusement tax which is imposed by the Saskatchewan Government itself.

Southwest

ATLANTA'S "Vaudette" theatre, which has been identified with the motion picture industry since its very earliest days, rang down its final curtain on January 12th, the theatre to be converted to commercial use. The theatre changed hands three times since it was built. The Evins brothers who built it, sold it to John Burckhart who in turn sold it to Jake Wells. When S. A. Lynch acquired the Wells holdings in Atlanta, the Vaudette went into the Enterprises properties.

N. C. Hines, who has recently opened his new State theatre in Raleigh, under the management of Ralph DeBruler, assisted by Ralph DeBruler, Jr., and who has also taken over the Superba, Raleigh, plans further extensions and announces that he will soon erect an elaborate motion picture and vaudeville theatre in Charlotte. R. D. Craver, first National franchise owner of this territory, has almost completed negotiations for the erection of a very large new theatre in Charlotte, for pictures exclusively.

F. A. Abbott, who has for several years operated the Exhibitors Supply Company, Charlotte, N. C., is now actively managing also, the Broadway theatre of that city.

Arnold B. Huff, who owns and operates the Broadway, Capital and Orpheum in High Point, North Carolina, is expanding and looking for new locations in several Carolina towns.

Vernon Stewart has moved his full equipment from the West Asheville theatre, West Asheville, N. C., to Taylorville, North Carolina and will resume operations there immediately.

Work has begun on excavations for Arthur C. Bromberg's new Film Exchange Building in Atlanta.

E. C. Leeves, who has been branch manager in Dallas for Al Lichtman Corporation has been made division manager with jurisdiction over Dallas, New Orleans and Atlanta offices.

The Belle theatre, Fort Payne, Ala., is about ready to open. Manager G. L. Brock has already arranged his opening program.

J. W. Bettes, of the Idle Hour theatre, Monroe, Ga., was an Atlanta visitor the past week.

Work is rapidly nearing completion on the Majestic theatre, Johnson City, Tenn.

W. F. Clark, manager of the beautiful new Charleston theatre, Charleston, S. C., was in Atlanta the past week. He reports business fine.

T. J. Grimes, of the Lyric, Gordon, Ga., was in Atlanta the past week.

C. C. Jordan, of Kissimee, Florida, also an orange grower, has gone into the exhibiting end again after being out for several years.

Charles Picquot, of the Carolina theatre, Southern Pines, is making many improvements for the winter tourist season just opening.

"Icebound" is a William de Mille picture for Paramount. These scenes are from the production.

GRATIFYING EVIDENCE
OF THE
POPULARITY AND PROGRESSIVENESS
OF
POWER'S PROJECTORS

A LIST OF NOTABLE AND NEW INSTALLATIONS OF POWER'S

Fox Theatre, Philadelphia, Pa.
National Theatre, Richmond, Va.
Stanley Company, Benn Theatre, Philadelphia, Pa.
Crandall's New Ambassador, Washington, D. C.
Cosmopolitan Theatre, New York, N. Y.
Moore's Rialto, Washington, D. C.
Grauman's Hollywood, Los Angeles, Calif.
William Brandt's Duffield Theatre, Brooklyn, N. Y.
Fabian's Montauk, Passaic, N. J.
Fox Theatre, Oakland, Calif.
Crandall's Tivoli Theatre, Washington, D. C.
Grauman's Metropolitan, Los Angeles, Calif.
Fox Theatre, Lynbrook, N. Y.
Finkelstein & Ruben Capitol Theatre, Minneapolis, Minn.

Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Proper Seating Arrangement and Selection

Chairs Serve Two Important Functions; Patrons' Comfort and Theatre Decoration

By Reilly and Hall, Theatre Architects

ONE of the very important items that comes before the owner for serious consideration in the development of a theatre project is the correct selection and arrangement of seats, keeping always in mind the comfort and convenience of the patrons of the theatre. Its importance is, in a measure, greater than the selection of a money-making picture, because mistakes in booking can be rectified in a day, or at the most a week, but the seats that are purchased must remain in the house and can be changed only at a very considerable expense to the owner.

Like all other parts of a building project and its equipment, the seating is of vital importance. It should be treated with the consideration that is given to the selection of the type of performance that is contemplated. For the lack of this consideration many theatres have a note of discord with the surrounding atmosphere. The owner must bear in mind that the chairs serve him for two purposes—as a means of attraction and as a furniture or decoration.

Fig. 1 —A type of theatre chair with a direct fastened back, panelled construction.

Service to Exhibitors

PROBLEMS on various technical phases of theatre construction and operation frequently confront the exhibitor. These problems usually are of such a nature that they demand the attention of an expert.

It has been the policy of this department of the NEWS to solve any such problems as may be submitted by the exhibitor.

This service was instigated by this Department for the purpose of promoting better theatre construction, projection, ventilating and heating, lighting, etc.

All inquiries are welcomed and will be given careful attention. This service is free.

If a list of reliable equipment manufacturers is desired we will be glad to furnish same upon request.— Editor.

In selecting chairs the owner should not rely too much on his own judgment; he should consult the architect of the building and any other associates he may have.

There are six points that may well be borne in mind before deciding on the arrangement of the seats and the purchase of same.

The first is the distance from the screen, which should be not less than fifteen feet. If the screen is nearer to the eye than that the picture becomes blurred.

Arrangement is the second item. Care should be taken to see that the aisles run continuously and that in no case should a line of aisles be broken at the cross-over and continued in front of another bank of seats. It can be readily seen that this would obstruct the view and would cause confusion to the ushers.

Third is the number of seats in a row. This is usually determined by the building code of the city or town in which the theatre is to be built. In most of the larger cities they limit the number of seats in a row to fourteen. It is desirable, if possible, to keep the number of seats in a row in even numbers, as most people attend a theatre in couples.

Fourth is the distance from back to back. It has been found by experience that two feet eight inches from back to back is the most desirable for comfort to the patrons, although in some cities two feet six inches is allowed by law. They should in no case be less than two feet and six inches from back to back.

Fifth is the size of the seats. The average comfortable seat is twenty inches from center of arm to center of arm. It will be found necessary to mix up some nineteens and twenty-ones. The average number of these seats in proportion will be small.

Sixth is the design. Roughly, seats are divided into two types—veneer and upholstered; these, in turn, are made in several styles—in the veneer type usually distinguished by the shape and thickness of the back and seat. Solid wood backs and seats should be avoided, as the veneer product now being sold by our best manufacturers is far superior in strength, design and durability to the solid wood or slat type back and seat for the ordinary picture house requiring around six hundred seats. The veneer type is preferable, both from a standpoint of first cost and upkeep, especially in sections where the seats receive hard usage. These chairs are made with backs of five-ply seven-sixteenths of an inch and one-half inch veneer and with seats of the same thickness. For a better and stronger chair a three-quarter inch

Fig. 2 —A wing back type, fully upholstered, which is exceedingly comfortable because occupant sits in the chair rather than on it.

Proper Seating Arrangement and Selection

(*Continued from preceding page*)

seven-ply veneer back is preferred, with a seat of five-ply one-half or three-quarter

Fig. 3 — A chair with a wing back like that shown in Fig. 2 with one-half wood end.

inch birch veneer. Upholstered chairs are subdivided into two classes. Those of the inserted panel back type and the full covered back used in theatres that require comfort and style without limitation on cost. For general use the panel back type is preferred, because of its low first cost and its superior durability over the full covered back type. Artificial leather is used in most theatres and the panels in the back are removable for repair, a feature that has great appeal, although the leather substitute is very durable in the panels and needs little attention. Panel backs should be fastened to the standards, which may be either iron or steel, by the use of bolts going entirely through the backs. This makes a much stronger fastening than if the back is fastened from the back of the back by the use of screws. The best type is fastened direct to the standards.

Full upholstered backs are sometimes furnished with spring cushions, but as a general rule only padding is used. The outline and trim of the back may be left to the architect, as it is well to have harmony here with the decorations of the house. These backs may be either direct fastened or fastened to wings, which, in turn, are fastened to the standards.

Construction. Standards of steel, with end standards of cast metal, are giving great satisfaction in many of our up-to-date houses. The end or aisle standard is of cast metal to take a design or monogram and the middle standards are of steel, because of the hard wear and tear these parts are subjected to.

Footboards are almost obsolete and are and always have been a doubtful convenience. More comfort is gained by their total elimination.

Hinges are a vital feature on all chairs, as on the hinge comes the entire weight and wear and tear given the chairs. A careful selection of a type of hinge containing the fewest parts is desirable. Those containing rollers or bearings are not as noiseless or as durable as a stamped steel hinge fastened to a stamped steel bracket by the use of a strong steel clamp. This type is noiseless and practically offers a lifetime of use, having no parts to wear out. Above all, avoid the hinge with a bolt or pin acting as an axis, for the hinge of this type is both obsolete and undesirable, as all the weight and wear is on the bolt, which rapidly wears out. The steel hinge also eliminates the cracking and breaking of the seat arm, which may happen if cast iron seat arms are used.

The reputable manufacturers now engaged in the manufacture of seating should be patronized, as by doing this the theatre owner will be assured of a supply of chair parts to repair seating which may need replacment from time to time.

Full upholstered backs are sometimes covered on the back of the back, as well as the front. This method is used in the finer houses and usually a fabric covering is used giving the seat an appearance of real furniture. However, it is an expense that can be avoided.

Fig. 4 — A very desirable type of theatre chair with a wing back as in Fig. 2, incorporating a three-quarter wood end.

Because the patron of a theatre sits in a seat the seat is important. The cushion or squab type is the favorite because of its economincal durability. The spring seat has been found more suitable for legitimate theatres where the seating receives little wear as compared with the picture house of today. However, spring seats, especially the nine spring type, are more comfortable and are favored by many although the cushion seat will outwear them by far.

The shape of the chair selected should be so designed as to fit most people best. You can only hope to fit the average person. In the selection of chairs it is well to have some friends or associates give their opinion as to comfort.

Some of the type of seating now being used are illustrated herewith.

1. Direct fastened back cheaper than wing type and preferred by many for that reason and because it is stronger and practically fool-proof.

Fig. 5 —A direct fastened type for use in moderate-priced houses, or in the balcony of the more expensive theatre.

2. Wing back—Permits of a greater latitude in design of outline and is used by those who prefer individual backs.

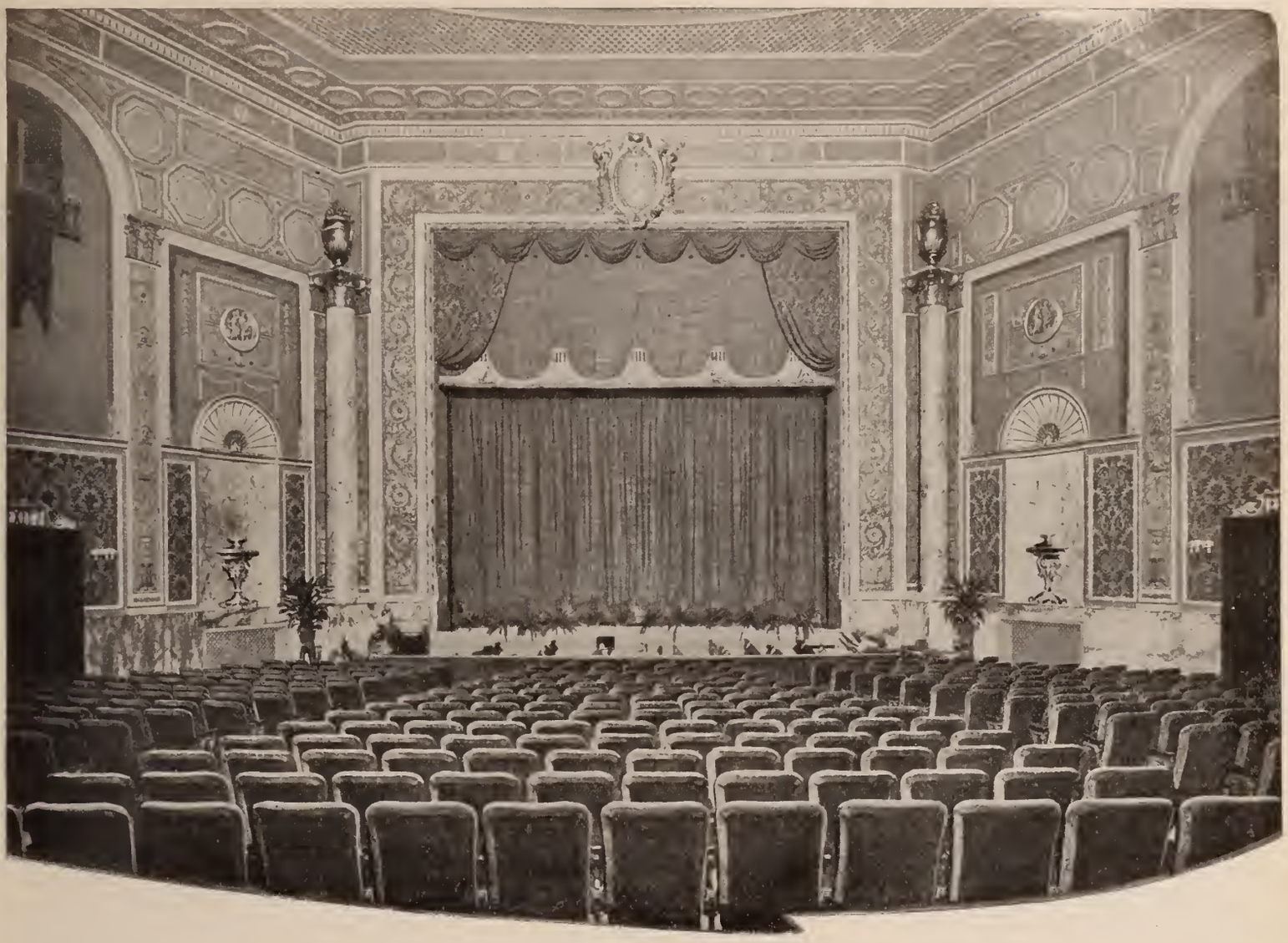
3. Continuous back — Ideal for balcony gallery use. The back carries a hardwood rail along the top which protects it from the wear and tear given it by careless patrons.

4. Wing back with welted edge—A refinement of the full upholstered back type. May be covered with fabric or imitation leather. Contrary to usual belief, imitation leather is used on ninety-nine out of one hundred jobs. Real leather is rarely used, the imitation wearing better than any grade of the real article except the best, the cost of which is almost prohibitive.

5 and 6. Direct fastened types in popular styles—These chairs may be found in

(*Continued on page* 540)

Fig. 6 — Another style of the same type theatre chair as shown in Fig. 5 for use in moderate-priced theatres.



The New Ambassador at Washington

A new envoy for the General Electric Company at the nation's capital is the

G-E High Intensity Projection Arc

in the new Ambassador theatre. This equipment mounted on the latest type 6B Powers projection machines is a fitting representative of G-E development work in the field of screen illumination. G-E Compensarcs, also, insure for the Ambassador the best projection light obtainable.

The G-E high intensity arc furnishes twice the screen illumination of the older styles of low intensity lamps with no increase in current consumption. Its light, almost of daylight quality, lessens eye strain and gives full chromatic values to colored films. There are also many operating advantages to this G-E equipment which G-E specialists will be glad to explain to any theatre manager or projectionist.

Address the G-E office in any large city.

In cooperation with the best manufacturers of projection apparatus the General Electric Company is conducting exhaustive research with the purpose of improving the electrical equipment of motion picture theatres. As in other fields, G-E motion picture equipment is offered to the industry only after it has proved its worth in exhaustive service over ample trial periods.

General Electric Company
Schenectady, N. Y.

35C-123

GENERAL ELECTRIC

National Anti-Misframe League Forum

Cleaning Machine Heads and Information on Renovating Projection Screens

A FEW WORDS in explanation of the articles on this page this week are needed. In our last issue we outlined a complete series of articles on practical optics which were to begin in this issue. These will start in our next issue instead, as practical questions submitted to us are treated this week. The questions are of such an important nature as to be worthy of complete answers.

Gasoline or Kerosene?

In extending his best wishes for the New Year, Guy Jacques, Jr., Herrin, Ill., takes advantage of the opportunity to give us his views on cleaning the projector head and asks our opinion thereof. He writes as follows:

Dear Sir:

Being a member of the N. A. M. L., I wish to take advantage of the fact by asking for some information.

To wash a motion picture machine head in gasoline is, I believe, a great help. However, if I take ½ pint of light machine oil — adding ½ table spoon of gasoline to this and wash the head with this, will it cause any wear to the parts? I have tried this once and finds that it works very well.

With best wishes for the New Year, I remain

Yours truly,
GUY JACQUES, JR.
Herrin, Ill.

We do not exactly concur with Friend Jacques in his belief that gasoline is a good cleaning agent for the gears and other revolving parts of the projector head. In our opinion, gasoline SHOULD NOT be used for the following reason. It is very volatile. That is, it changes from liquid to gas very

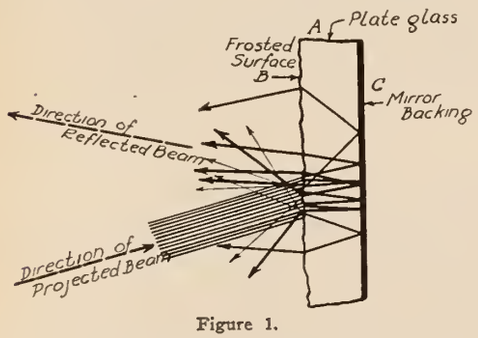


Figure 1.

quickly upon exposure to air or it evaporates very quickly, if you please.

This being so, much of the dirt and grit on the bearings and gears will be left behind while the gasoline dissolves into thin air, so to speak.

The best advice which we can give on this subject is the method recommended by a large projector manufacturer. This is as follows: Remove the head bodily and place it in a large can filled with kerosene. Rotate the gears slowly for some time then remove the head from the kerosene bath and again rotate the gears slowly until most of the excess kerosene has dripped off. Then wipe thoroughly with a clean cloth.

It seems to us, though, that somewhere we heard the statement that kerosene has a tendency to score the bearings and that for cleaning purposes, where oil deposits are concerned, at least, a light flushing oil should be used. Kerosene it is true cuts the grease deposits and removes them but if its activities are not confined to these deposits alone, then it would seem that flushing the revolving parts with a light oil (such as machine oil) would possess advantages. If this is true then Friend Jacques' method, cutting out the ½ table spoon of gasoline, would have merit.

We would welcome hearing from other projectionists on this matter.

Screen Troubles

An apology is due A. S. Fowler, Chief Projectionist of the Ohio Theatre, Alliance, Ohio, for a delayed answer to his letter of last November 27th, in which he writes as follows:

Dear Sir:

I read your article in the MOTION PICTURE NEWS of December 1st under the heading "Correct Screen Necessary for Good Picture." You stated in one paragraph that screens only last from one to five years depending on the care which they receive.

In this theatre we have a Mirror Screen which has been in use for eight years. I have taken good care of it but now it seems to be DEAD. I will describe the screen so you will understand me more thoroughly.

The Mirror Screen, as it is called, is a sheet of plate glass, the size of this particular one being 11x14 ft. The front surface is ground rough (just like the ground glass of a camera plate) and is set into a frame like a window glass. The back is boarded up so I cannot tell just what is between the boards and glass.

From the front it looks like it was coated with aluminum paint. When the screen was first installed it showed up clear and sharp but now it is dull. I wrote to the manufacturer and they answered that they do not make the screen any more and told me to wash it with soap and water. This I did without result.

There is another screen near here in another theatre which has been in use fifteen years. It is as clear as a crystal and they wash it the same as I do. I think a beaded screen wou'd give a fine picture in my theatre as it is long and narrow. The throw is 95 feet. Any suggestions you might offer will surely be appreciated.

Very truly yours,
A. S. FOWLER.

Friend Fowler goes on at great length to describe in detail how his screen is made so as to give us a clear understanding of his problem and then winds up by telling us that he does not know what the reflecting surface of his screen is because it is "boarded up." Since he does not himself understand its construction, it may be well

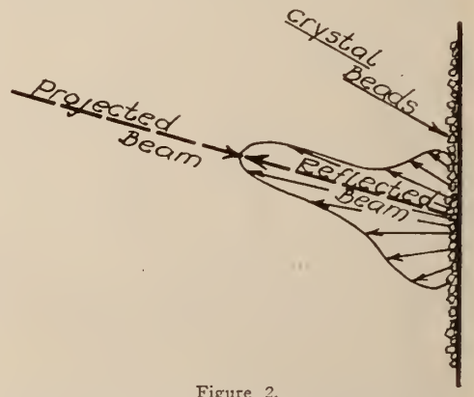


Figure 2.

to spend a little time describing the MIRROROID SCREEN, as it is called.

In Fig. 1, A represents a heavy piece of plate glass. One side of this glass, C, is coated with either mercury or silver to form a mirror. The other side B, is sand blasted to either a rough or fine finish whichever is desired. The rough finish gives somewhat of a diffusing type screen, while the fine or satin finish, gives a highly reflecting type screen. A bundle of light rays, D, striking the frosted surface, B, would be separated into two parts. The first part would immediately be *diffusely reflected* back from the frosted surface as shown by the light arrows while the second part would be *diffusely transmitted* thru the glass to the mirrored surface where they would all be *regularly reflected* back again to frosted surface where they would be diffused out to the audience like the first part.

Keeping this in mind, it can be easily seen that if Friend Fowler washed the frosted surface without improving the screen thereby the only other conclusion to draw is that the mirror backing itself has gone dead, as he expresses it, and has depreciated to such an extent that a new screen is necessary. Such things have been known to happen. This also explains why his neighbor's screen, which is fifteen years old, comes back to its original condition after a thorough washing. Such a screen, with a *properly applied* mirrored surface will last indefinitely barring accidental breakage. On the other hand, when once this mirrored surface depreciates, due to poor silvering, the screen is worthless and should be replaced.

There is one serious disadvantage in using a Mirroroid Screen, since double images are reflected from the two glass surfaces at high angles. That is, when the light beam strikes

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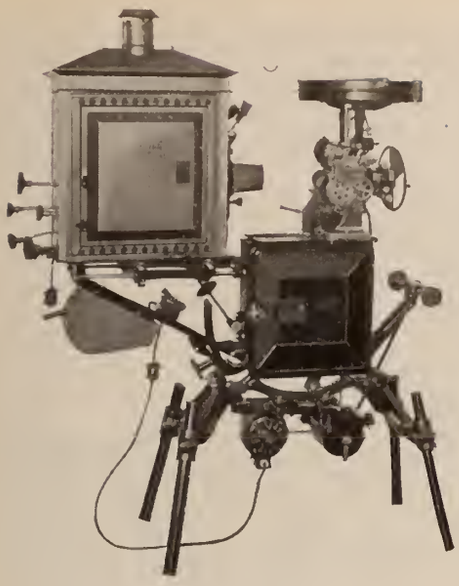
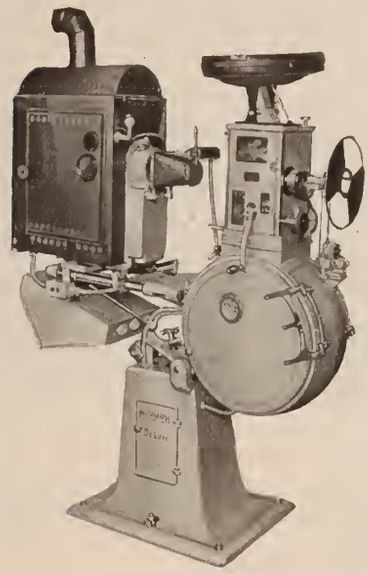
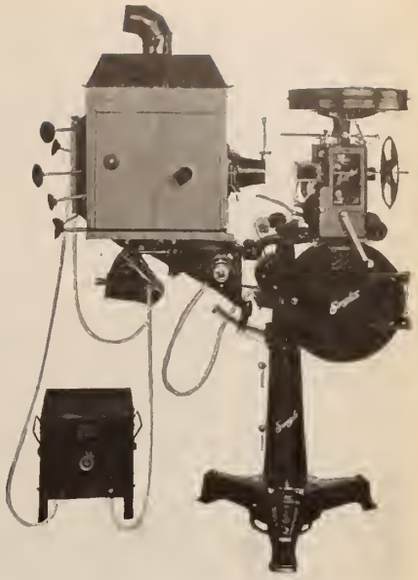


Powers Projector equipped with Feaster Machines

Motiograph Projector equipped with Feaster Machines





Simplex Projector equipped with Feaster Machines

Feaster Machines Improve Projection

FEASTER Machines improve the actual projection of the picture on the screen. This because of two outstanding features of Feaster Machines:

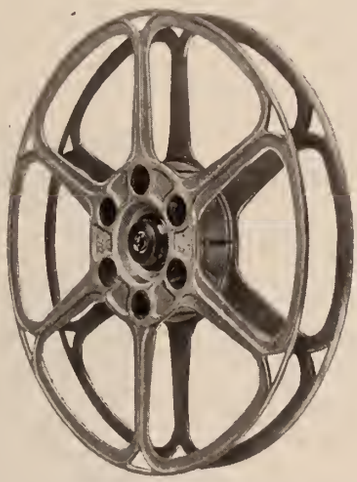
Projectionists are freed from the annoyance and disturbance of rewinding the film after each reel is shown, thus gaining additional time to attend to the duties of presenting the picture in perfect form.

The great majority of breaks of the film that ordinarily occur during a show are materially reduced in number, which helps to eliminate aggravating delays during the performance.

This last mentioned feature, that of preventing film breakage, is due to a special design incorporated in Feaster Machines, which eliminates practically all tension on the film as it is fed to the projector.

When Feaster Machines are installed in the Projection Room, it is the equivalent of an additional man. With the aid of these machines, a projectionist is enabled, with the greatest degree of efficiency, to operate his projectors, keep his film rewound and attend to the exacting duties required in securing high-grade projection.

In many instances projectionists find rewind boys a necessity. This requirement is entirely done away with.



Special light weight durable and practical designed reel used exclusively with Feaster Machines

Another all important factor should not be overlooked, that of the wear and tear on film from constant rewinding. This feature makes Feaster machines a benefit to the entire industry.

The hundreds of Feaster installations in this country are proving the entire practicability and dependability of Feaster Machines. Progressive exhibitors and projectionists everywhere are giving their strongest endorsement.

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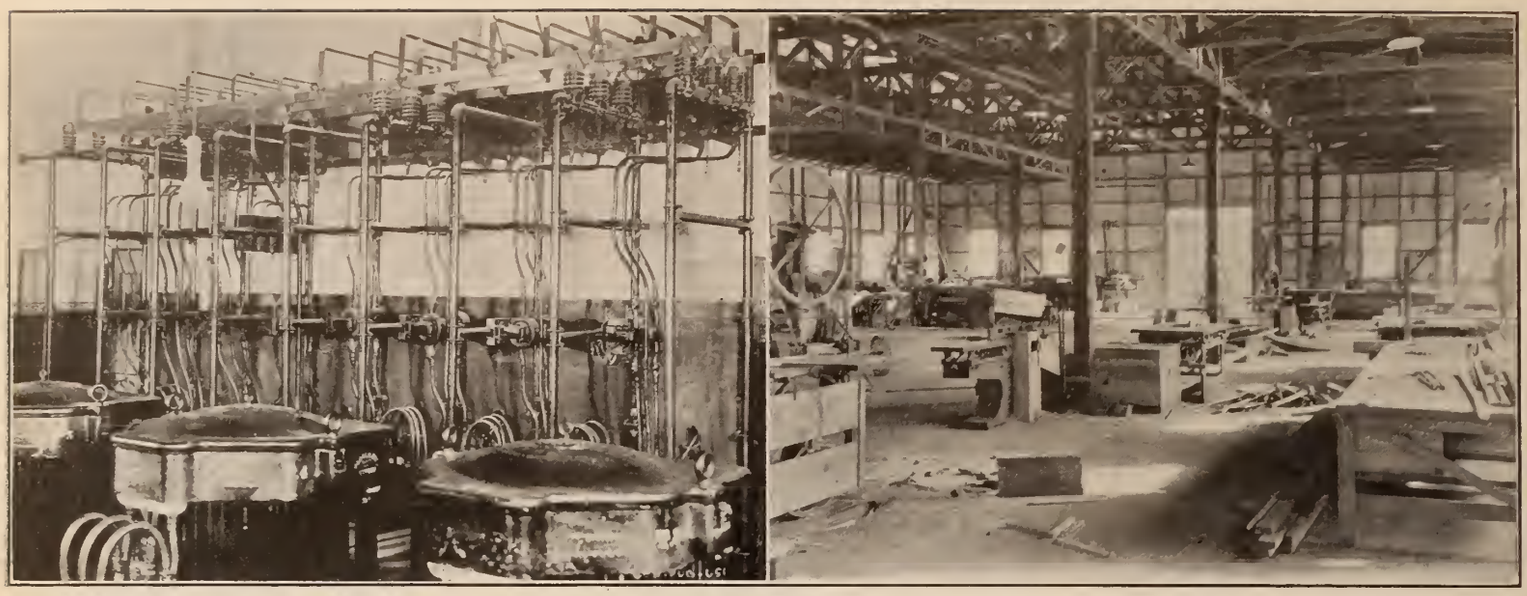

Two views of the Warner Bros'. studio. Left—The huge transformer used in lighting the stage. Right—Part of the carpenter shop where all the construction work is carried out for the coming pictures.

Scientist Invents Camera Taking 1500 Images Per Second

THE slow-motion or analysis camera of the movies takes 160 pictures a second as against the normal speed of 32 shots a second. Now comes Dr. H. L. Curtis of the United States Bureau of Standards with his newly invented and perfected camera which using six lenses takes 1,500 photographs a second, nearly ten times the speed of the slow-motion camera. The Curtis camera is now at the Naval Proving Grounds at Dahlgren, Va., where it is being used by the U. S. Navy to film the flight of bullets. The speed of the new camera is thus approximately fifty times that of the 32 image cameras. A photo furnished to William Pickett Helm, technical staff writer of the Washington Times shows the camera making a picture of the flight of a bullet from a fourteen-inch shell, the camera being fifty feet from the gun, and taking 250 snaps a second. The bottom slide is the first view, while the top of the photo shows the last picture. An interval of only one-fiftieth of a second elapsed between the top and bottom views. In that time the shell traveled over fifty feet, while the puff of smoke from the mouth of the cannon is easily discernible. Indicative of the sucess of the Curtis invention is the fact that the film speed is synchronized with the shot from the gun, the bullet appearing distinct as though still while the smoke and the other objects are blurred. A study as to the effect of the blast on the projectile, the effect when the force of the blast is spent, etc. Later the camera will be used in the study of projectiles as they penetrate armor-plate and other resistant materials. Helm's statement that the speed of the new camera is one-hundred times greater than the average movie seems poorly supported in view of the fact that a thirty-two photographs per second motion camera has at least one-fiftieth the speed of the Curtis six-lens camera which can make 250 views a second with but one lens utilized.—Knappen.

Canadian Theatre Building Lacking in 1923

Government statistics for 1923 show that there was comparatively little in the way of theatre construction in Canada during the past year which fact is in marked contrast to the theatre-building boom which was experienced in the Dominion only a couple of years ago when Famous Players Canadian Corp. and Allen Theatres, Limited, were engaged in a race to see who could erect the most houses. The Allen company has fallen by the wayside and Famous Players have taken over many of the former Allen structures.

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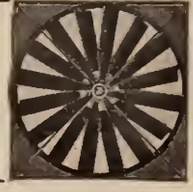

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Some Pertinent Questions on Theatre Seating

IF representative sample chairs from all the various theatres in your neighborhood or city were assembled together in a sort of local Theatre Chair Exhibit, and representative theatre patrons were asked to come in to select naturally the one most attractive and inviting to them, would yours be the first selected?

Isn't this unconscious selection of comfortable, inviting, seating what actually goes on in the minds of your theatre patrons?

Isn't it a fact that the most successful and largest theatres in the country demand the best in seating that they can command and will have no other? If their seating is becoming antiquated, is uncomfortable, is poorly arranged, out it must go to give place to new.

Wouldn't it be worth while on your part to look your seating equipment "full in the face" and carefully, without prejudice, weigh its merits with those of your competitors, and judge where it would stand? Put yourself in your patrons' place and see if your own choice would fall on your own chair.

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The new Warner Bros. west coast studio where work will soon be started on their new pictures.

News Items of Interest from the Southwest

Enid, Okla.—The Empress Theatre will change its policy from pictures to vaudeville and first run pictures.

The New Holland Theatre, Holland, Mich., was opened to capacity business a few weeks ago. First run pictures is the present policy.

A large number of local citizens are planning to erect a new motion picture theatre at Watervilet, Mich., to cost about $20,000. Work will be started at an early date.

The Trouco Theatre Supply, Enid, Okla., has recently installed a large motion picture machine repair department. All repair work will be done under the personal supervision of W. Trout, projection engineer.

The new Liberty Theatre, Liberty, Mo., just recently erected to take the place of the theatre recently burned down, was opened to capacity business a few weeks ago.

J. A. Harrison has been appointed to manage the Royal Theatre at Nowata, Okla. B. Morgan has purchased the Cozy Theatre at Henryetta, Okla., and will present pictures as the policy. The American Theatre, Enid, Okla., reports that business has been very pleasing with them. The Trouco Theatre Supply Co., Enid, Okla., reports that there are several new motion picture theatres under construction in Oklahoma and Kansas and they are purchasing the very finest in theatre equipment to install in them.

The Royal Theatre at Wauchula, Fla., will be opened soon, with G. Stanarus as manager.

The New Circle Theatre at Dallas, Texas, opened to very pleasing business.

Biloxi, Miss., Sees Opening of Strand Theatre

Biloxi's handsome new photoplay theatre, the Strand, opened its doors recently under the management of E. L. Middleton, former manager of the Saenger Theatres of this city.

The new enterprise is owned by a local syndicate and is located at the corner of Reynoir street and West Howard Avenue. The house has a seating capacity of 650 persons.

Neist Buys Dream Theatre, Forest City, Iowa

J. P. Neist, formerly connected with the Forest Theatre, at Forest City, Iowa, has purchased from Stutz & Goldberg the Dream theatre, at 755 Fifth Street, San Diego, Cal. Louis Stutz, one of the former owners, who managed the Dream, will continue his connection with the Princess and La Jolla theatres in the same city.

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Proper Seating Arrangement and Selection

(Continued form Page 532)

most of the smaller popular priced picture theatres.

We can think of nothing so important as an adjunct to satisfactory seating as the proper mixture in a concrete floor. Architects and builders should remember that a top coating of cement 1½" thick is needed for proper fastening by expansion bolts and plenty of time should be allowed before drilling for the floor to acquire proper seasoning. The holes drilled should be no larger than the expansion shield used.

Cleaning Machine Heads and Renovating Screens

(Continued from Page 534)

the screen at too sharp an angle or when the screen is viewed at too heavy a side angle, the picture details seem blurred and cannot be brought to a sharp clean focus. This as said before, is due to double reflections from the frosted and mirrored surfaces being seen simultaneously.

As for using a crystal beaded screen in a "long, narrow theatre," it may be well to state that this type of screen is half-diffusing and half-reflecting and therefore should be used in theatres of medium width. That is, in theatres where the length is roughly 2½ times the width.

These screens are peculiar in that if the light beam strikes them at an angle the beam will be reflected back on the same path as shown in Fig. 12. For this reason these screens should never be used in theatres having a balcony since the balcony seats would be favored to the exclusion of the first floor seats. The subject of screens will be fully treated in a series of articles on Optics, which is about ready for publication.

Fig. 7 — A specially designed seat which has been used in some of the finest theatres in the country.

Logan Theatre, Logan, Pa., Soon to Open

The new Logan Theatre, on Broad St., Logan, Pa. is being speedily finished and will be opened within a few weeks by the Stanley Company of America. The stage setting is said to be the most expensive and beautiful in the entire country. A miniature stage on the main stage will permit the display of tableax and the lighting system will surpass anything of its kind. There will also be a superior screen of new type which will give clearer and finer projection than ever before attained.

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Read the special feature articles presented in the "Equipment Dept." each week

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distriuted by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Blueheard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramonnt	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Ruhens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramonnt	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distriuted hy	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilhert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilhert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tohin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cohb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Rnssell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Living Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Sonth Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramonnt	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaaer, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thnndering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
To the Ladies	Special Cast	Paramonnt	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
W ld Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O	7 reels	
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
Just Off Broadway	John Gilbert	Fox		
Lullaby, The	Jane Novak	F. B. O	7 reels	Jan. 12
Not A Drum Was Heard	Charles Jones	Fox		
Painted People	Colleen Moore	First National		
Phantom Justice	Special Cast	F. B. O	6 reels	Jan. 26
Plunderer, The	Special Cast	Fox		
Shadows of the East	Special Cast	Fox		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O	8 reels	
Breathless Moment, The	Wm. Desmond	Universal	6 reels	
By Divine Right	Dexter-Harris	F. B. O	7 rells	Jan. 26
George Washington, Jr.	Wesley Barry	Warner Bros		
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Secrets	Norma Talmadge	First National		
Sporting Youth	Reginald Denny	Universal	7 reels	
Torment	Owen Moore-Bessie Love	First National		
Unguarded Gates	Madge Bellamy	F. B. O		
Uninvited Guest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beware The Woman		F. B. O		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Damaged Hearts		F. B. O		
Enchanted Cottage, The	Richard Barthelmess	First National		
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish, The	Special Cast	First National		
Lillies of the Field	Griffith-Tearle	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs		
Sundown	Special Cast	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Why Get Married	Andree Lafayette	Asso. Exhib		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational		
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal		
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fasbion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fffteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Halfback, The	Harry Gribbon	Pathe		
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 29
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	
High Fliers	AesopsFables	Pathe	2/3 reel	
High Life	Lige Conley	Edncational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Homemaker, The		Educational	1 reel	
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Keep Going	Earle-McCoy	Universal	2 reels	
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Auhrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man Ahout Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal		
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Lias)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24

Feature	Star	Distributed by	Length	Reviewed
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Pinhead, The	Clyde Cook	Fox	2 reels	
Pony Express, The	Clyde Cook	Educational	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Quit Kidding	Buddy Messinger	Universal	2 reels	
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Rohinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox		
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Such is Life	Baby Peggy	Universal	2 reels	Jan. 30
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Amost Good Man, The	Universal	2 reels	Jan. 26
Among the Missing (Nigh-La Verne)	Pathe		
Ant, The (Secrets of Life)	Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	
The Bee (Secrets of Life)	Educational	1 reel	Jan. 5
Big Boy (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Edcuational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 6
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Hats Off, Pete Morrison	Universal	2 reels	
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Lone Larry — Kingsley Benedict	Universal	2 reels	
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plans (Bob Reeves)	Universal	2 reels	
Morning After, The (Aesop Fahle)	Pathe		
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Riddle Man, The	Universal	15 episodes	
Rock Bound Brittany (Educational)	Fox		
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	Educational	1 reel	
The Spider (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R		
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alihi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
Apache, The	John Gilhert	Fox		
Bahbitt	Special Cast	Warner Bros.		
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres—Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist		

Feature	Star	Distributed by	Length	Reviewed
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Special Cast	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict		
Broadway After Dark	Special Cast	Warner Bros		
Broken Barriers		Metro		
Captain January	Bahy Peggy	Principal Pict		
Claim No. 1	Special Cast	Universal		
Code of the Sea	Rod La Roeque	Paramount		
Conductor 1492	Johnnie Hines	Warner Bros.	7 reels	Dec. 29
Crash, The	Special Cast	Vitagraph		
Daddies	Special Cast	Warner Bros.		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discontented Hushands	Special Cast	C. B. C.-(S. R.)		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Flattary	Special Cast	Mission Film		
Floodgates	John Lowell	Blazed Trail Prod.		
Fool, The	Special Cast	Fox		
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl Expert, The	Harold Lloyd	Pathe		
Girl in the Limousine	Larry Semon	Truart		
Goldfish, The	Constance Talmadge	First National		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 29
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Her Man	Special Cast	Warner Bros.		
Hook and Ladder	Hoot Gibson	Universal	6 reels	Jan. 12
How to Edncate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
In the First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Cluhs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Lone Wolf, The	Dalton-Holt	Asso. Exhih		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lucretia Lombard	Special Cast	Warner Bros.	7 reels	Dec. 8
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Magnolia	Spec. Cast	Paramount		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Man From Wyoming, The	Jack Hoxie	Universal		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Marriage Circle, The	Special Cast	Warner Bros.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		

Feature	Star	Distributed by	Length	Reviewed
Mark of Lopez, The	Fred Thomson	Monogram Pict.	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Mixed Manners	Tom Mix	Fox		
Montmartre	Pola Negri	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Perfect Flapper, The	Colleen Moore	First National		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barhara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Society Scandal, A	Gloria Swanson	Paramount		
Son of Sahara	Special Cast	First National		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Snperstitition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares		F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Behe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Spec. Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three Miles Ont	Special Cast	Paramount	6 reels	Jan. 12
Three O'Clock in the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Triumph	Special Cast	Paramount		
Thy Name is Woman	Special Cast	Metro		
Tiger Rose	Lenore Ulric	Warner Bros.	8 reels	Dec. 8
Under the Red Rohe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Virtuous Crooks	Herhert Rawlinson	Universal		
Wanderer of the Waste-land		Paramount		
Warrens of Viginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Welcome Stranger	Special Cast			
White Moth, The		First National		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
olanda	Marion Davies	Goldwyn-Cosmo		

PUTTING A FLYING FIELD IN THE LOBBY IS MANAGER'S NOVEL IDEA IN "GOING UP" LOBBY DRESS

This picture of the front of the Strand theatre, Altoona, Pa., shows the attractive idea carried out by Manager F. K. O'Kelley on "Going Up" (Associated Exhibitors).

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in
"Painted People"

Associated First National Pictures, Inc. presents its Own production ***"Painted People"*** — With Colleen Moore and a Remarkable ensemble of Stars including June Elvidge, Anna Q. Nilsson, Charles Murray, Ben Lyon, Charlotte Merriam, Mary Alden, Russell Simpson, Mary Carr, Joseph Striker and Sam De Grasse. Art director, Milton Menasco. The editorial Direction by Marion Fairfax. Photography by R. J. Bergquist. George McGuire, Film Editor. ***All*** directed by Clarence Badger. *A First National Picture.* ***Rothacker Prints and Service.***

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FEBRUARY 9, 1924

Motion Picture News

Reg U. S. Patent Office

"Name the Man!"

"Name the Man" is a throbbing human heart, its beating responsive to the touch of masterful fingers.

"Name the Man" is poignant drama, presented with the art and the genius that make of drama the breath of real life.

You can't rave about "Name the Man"—at least we don't feel that we can. Because the white heat of enthusiasm seemed never to fall so far short of expressing the full truth.

"Name the Man" is big, not in massive sets nor whirling mobs, but big in its deep-piercing shafts of human appeal. It is worthy of the Victor Seastrom whose work abroad was a prophecy of genius; it is worthy of the Victor Seastrom whom we expected America's wider facilities to mature; and Victor Seastrom proved worthy of it.

Seldom have we seen such assured mastery of tempo; such deft evidences of pictorial sense; such inspired playing with the last dregs of emotion in handling big scenes.

"Name the Man" is a woman's picture, a man's picture—a picture for all who have hearts and tear ducts. It left us with moistened eyes and an abashed feeling of inability to do justice to so vibrant a work of art.

A GOLDWYN PICTURE

Distributed by
Goldwyn-Cosmopolitan

Robert E. Welsh

M. P. WORLD JAN. 26, 1924

VOL. XXIX No. 6

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There was every reason why New York should have stayed home and hugged the radiator last Sunday. The thermometer was at 5 above. A 60-mile gale lashed Broadway. Every reason to stay home EXCEPT the fact that THOMAS MEIGHAN'S new picture, "PIED PIPER MALONE" was opening at the Rivoli. AND SO New York braved the cold and piled into the Rivoli until it was jammed solid. Those inside applauded the picture, and the couple of hundred waiting outside for tickets clapped hands too, to keep from being frozen. Monday the critics all said the picture was great. All week it has been cleaning up. And—well, why not horn in on some easy dough and book

THOMAS MEIGHAN

IN

"Pied Piper Malone"

By Booth Tarkington

A Paramount Picture

Presented
Adolph Zukor and
Jesse L. Lasky

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adapted by
Tom Geraghty
Directed by
Alfred E. Green

The biggest money

All Paramount –

Here they are !

1 "THE HUMMING BIRD"
2 "PIED PIPER MALONE"
3 "THE HERITAGE OF THE DESERT"
4 "SHADOWS OF PARIS"
5 "THE STRANGER"

Never since pictures have been made, have five such sure knockout box-office wallops been issued by any company, any time, anywhere!

One right after another you'll get 'em.

All Paramount Pictures

makers of them all!

To be followed by such surefire hits as:

THOMAS MEIGHAN *in his greatest part*
"The Confidence Man"

GLORIA SWANSON *in a glittering gown picture*
"A Society Scandal"

CECIL B. DE MILLE'S *triumph,* "Triumph"

WILLIAM de MILLE'S *Pulitzer Prize Play*
"Icebound"

JAMES CRUZE'S *Tarkington story of the gambler and the lady,* "Magnolia"

and 12 others ~ one a week.

All Paramount!

GLORIA SWANSON in "THE HUMMING BIRD." A Sidney Olcott Production. From the play by Maude Fulton. Adapted by Forrest Halsey.	THOMAS MEIGHAN in "PIED PIPER MALONE." By Booth Tarkington. Adapted by Tom Geraghty. Directed by Alfred E. Green.	Zane Grey's "THE HERITAGE OF THE DESERT." An Irvin Willat Production. With Bebe Daniels, Ernest Torrence. Adapted by A. S. LeVino.	POLA NEGRI in "SHADOWS OF PARIS." Herbert Brenon Production. From "Mon Homme," by Picard and Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.	"THE STRANGER." A Joseph Henabery Production. With Betty Compson, Richard Dix. From "The First and the Last," by John Galsworthy. Adapted by Edfrid Bingham.
THOMAS MEIGHAN in "THE CONFIDENCE MAN." By Laurie Y. Erskine. Adapted by Paul Sloane. Directed by Victor Heerman.	GLORIA SWANSON in "A SOCIETY SCANDAL." Allan Dwan Production. From "The Laughing Lady," by Alfred Sutro. Adapted by Forrest Halsey.	CECIL B. DE MILLE'S "TRIUMPH." With Leatrice Joy and a real all-star cast. Screen play by Jeanie Macpherson. From the story by May Edginton.	WILLIAM DE MILLE'S "ICEBOUND." With Richard Dix, Lois Wilson. From Owen Davis's play. Screen play by Clara Beranger.	"MAGNOLIA" (working title). James Cruze Production. With Ernest Torrence, Patsy Ruth Miller, and others. By Booth Tarkington. Adapted by Walter Woods.

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

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Carl Laemmle Drives Home a Fact!

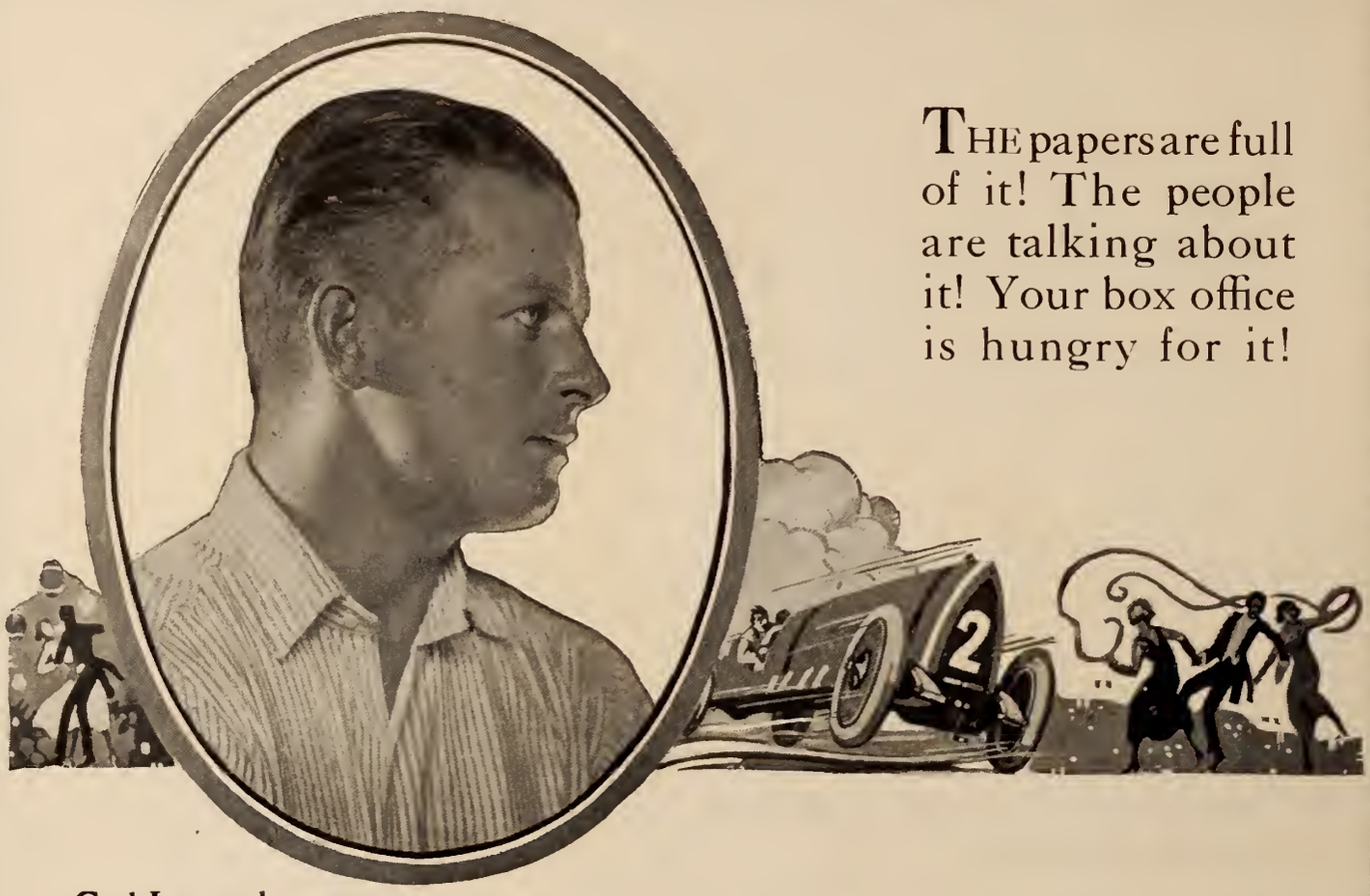
ALONG with others in the industry, Universal made a lot of promises about its great array of productions for this year. But, unlike many others, Universal CAME THROUGH.

Beginning with "Merry Go Round" Universal swept the field with one great box-office smash after another—and simultaneously swept profits into the hands of every exhibitor who played these great successes.

AND NOW in the great pictures described on the following pages Carl Laemmle gives the industry the final, overwhelming proof of his great slogan—UNIVERSAL HAS THE PICTURES.

For the sake of your box-office study every one of the pictures listed. Note the unexcelled combinations of stars, stories, casts, directors,—they are superb! Every one is destined to be a bigger success than any of its predecessors—they cannot fail! Nothing could state more clearly, or emphasize more strongly the fact that

UNIVERSAL Has The Pictures!



THE papers are full of it! The people are talking about it! Your box office is hungry for it!

Carl Laemmle presents

SPORTING YOUTH

The great American speed picture—young blood, young love, young ideas running wild without a speedometer, and a roaring, smashing auto race that will give young and old the thrill of their lives.

Starring

Reginald Denny

A real box office star if ever there was one, with a good looking, snappy supporting cast headed by Laura La Plante. Here is the greatest, sure-fire audience picture ever made!

FEBRUARY 15 Carl Laemmle ANNIVERSARY MONTH 1884 1924

Byron Morgan's Dazzling Story of the Younger Set

Directed by Harry Pollard

UNIVERSAL JEWEL

AT last! The Beautiful "Merry Go Round" Girl in her second great box office triumph.

Carl Laemmle presents

FOOLS HIGHWAY

Along this path worn smooth by many feet is unfolded the gripping action, the love and the pathos of Mary Philbin's second great starring vehicle. Her part in this vivid story of New York life is by far her greatest role, and the rare talent and artistry with which it is enacted will prove the box office sensation of the year.

Starring

Mary Philbin

Ever since the release of "Merry Go Round" you and your public have waited for another great Mary Philbin picture. Here it is! You can book it with all the assurance in the world that it is going to sweep your audiences to the very heights of picture entertainment.

The great supporting cast includes Pat O' Malley, Max Davidson, William Collier, Jr., Kate Price, Charles Murray, Lincoln Plummer, E. J. Brady and others.

From Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"
Directed by Irving Cummings

UNIVERSAL JEWEL

FEBRUARY 19
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

A GREAT box office title, 100% audience appeal, and a tremendous cast! Some combination!

Carl Laemmle presents

The LAW FORBIDS

The dramatist has searched the heart of a modern American family for his story—and has found one! This daring human-interest drama contains rare humor and eye-opening surprise developments forming a combination that will wring applause from young and old.

With a great all star cast including

Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William E. Lawrence, Eva Thatcher and others.

FEBRUARY 15 Carl Laemmle ANNIVERSARY MONTH 1884 1924

When a picture has an appeal that gets every member of every family, it is going to talk money at your box office. This one has it!

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE

PRISCILLA DEAN—a specially written story—and Dean audiences waiting everywhere. Get the significance of it!

Carl Laemmle presents

THE STORM DAUGHTER

The steady howl of the gale, the shuddering death blows that the huge sea rollers dealt, the creak of strained rigging—together with the hoarse, intermittent cries of the crew struggling heroically to hold the little schooner to its course, rolling and surging onward . . . . such is the background of this splendid new photo drama.

Starring

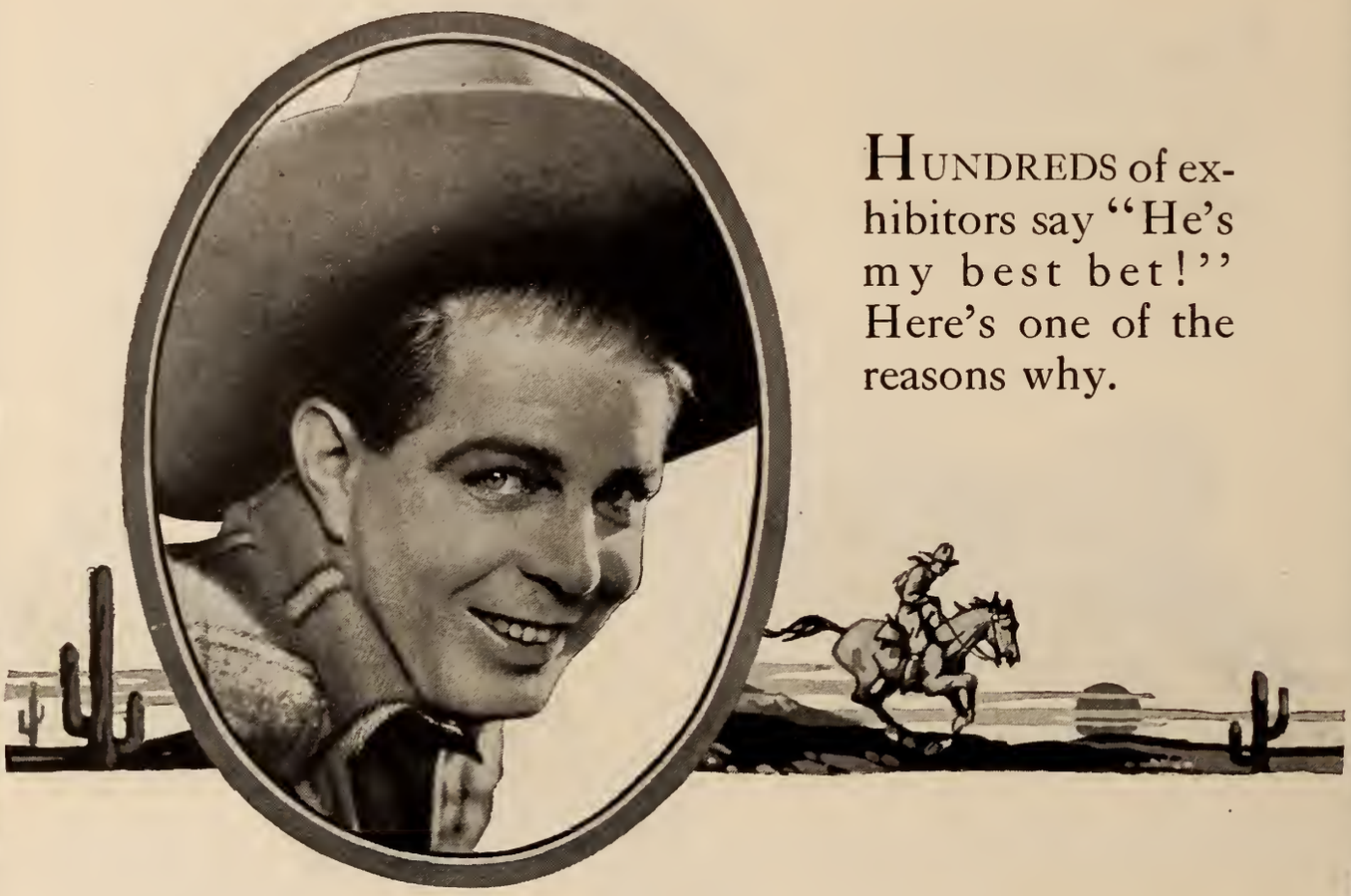
PRISCILLA DEAN

Just the kind of a picture that has made Dean famous! You can see her now on that little schooner, and you will feel the tang of the salt sea breeze as the scenes of this turbulent, dramatic romance unfold on your screen. It certainly is a picture to put pep in lazy box offices!

Tom Santschi, Wm. B. Davidson, J. F. McDonald, Cyril Chadwick and Bert Roach head the powerful supporting cast. From the story by Leet Renick Brown.

Directed by George Archainbaud

UNIVERSAL JEWEL



HUNDREDS of exhibitors say "He's my best bet!" Here's one of the reasons why.

Carl Laemmle presents

HOOT GIBSON

Good old Hoot! How the audience roars as he rips across the screen in his whirlwind action romances of the great outdoors! And here is his latest—full of the stuff that made him famous. Think of the best picture he ever made—multiply it by two and you have it. That's straight goods!

Ride For Your Life

FEBRUARY 15 Carl Laemmle ANNIVERSARY MONTH 1884 1924

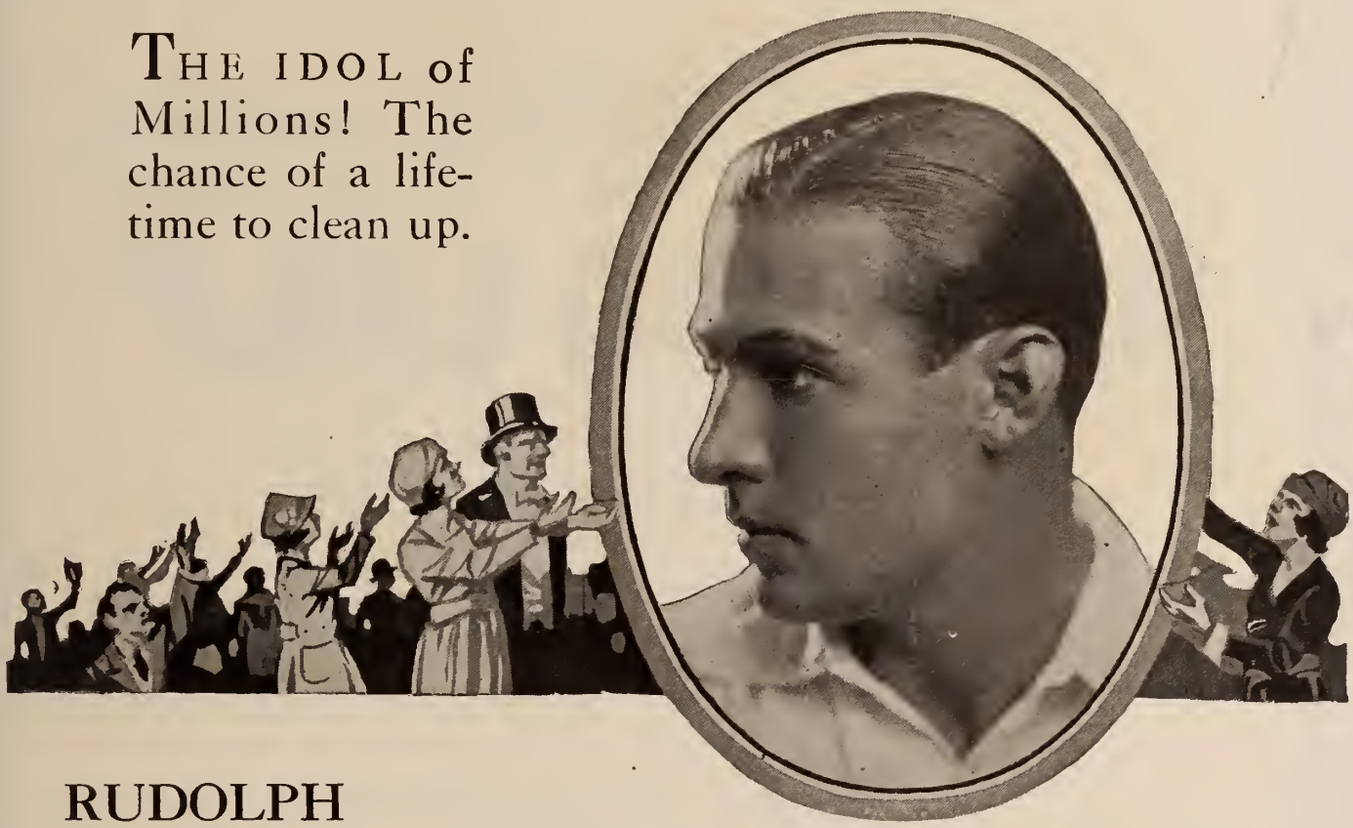
Will bring a crowd from far and near. Every Gibson fan and all his friends will want to see this one! No house record is safe while Hoot is making pictures!

From the story by Johnston McCulley

Directed by Edward Sedgwick

UNIVERSAL GIBSON PRODUCTION

THE IDOL of Millions! The chance of a lifetime to clean up.



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VALENTINO
AND
CARMEL MYERS

In a two-reel re-issue of
the popular feature success

A Society Sensation

You don't need to be told the power of Valentino's name at your box office! The public was never so eager to see him as it is today! This picture is a real gold mine for you—a bonanza—a box office triumph! Seldom do you get a chance like this to make a clean-up. Don't let your competition get this one. New prints, beautifully re-edited and titled; new accessories. Get it quick.

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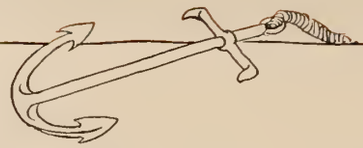

Associated Authors, Inc.,
Frank Woods
Thompson Buchanan AA Elmer Harris
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present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring

EVELYN BRENT & MONTE BLUE

Joan Lowell, Charles Gerrard and Ralph Faulkner

A THOMPSON BUCHANAN PRODUCTION

Directed by W. S. Van Dyke

"Excellent Drawing Card For Any Theatre"

"'Loving Lies' tells a great, interesting story of the sea.

"Director Van Dyke has built up his story incident upon incident until it fairly sweeps you off your feet.

"The picture is filled with dramatic situations, and with proper exploitation, should prove an excellent drawing card for any theatre."--Exhibitors Herald.

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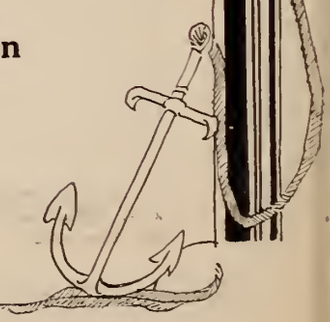


Raises the Moral Tone And Also Entertains!

"The White Rose" Wins Pastor's Praise

"I want to express the very great pleasure afforded the people of our city in having such a picture as D. W. Griffith's

"The White Rose"

presented at a time when we are making every effort to raise the moral tone of our whole community," wrote the Rev. George D. Clarke, of Bridgeton, N. J., to Louis Linker, proprietor of the Criterior theatre, that city.

"'The White Rose' commends itself to the most exacting critics of the country * * * the lesson that no man is immune from the allurements of the world."

A Picture that Helps Everybody in Every Way!

D. W. Griffith's

"THE WHITE ROSE"

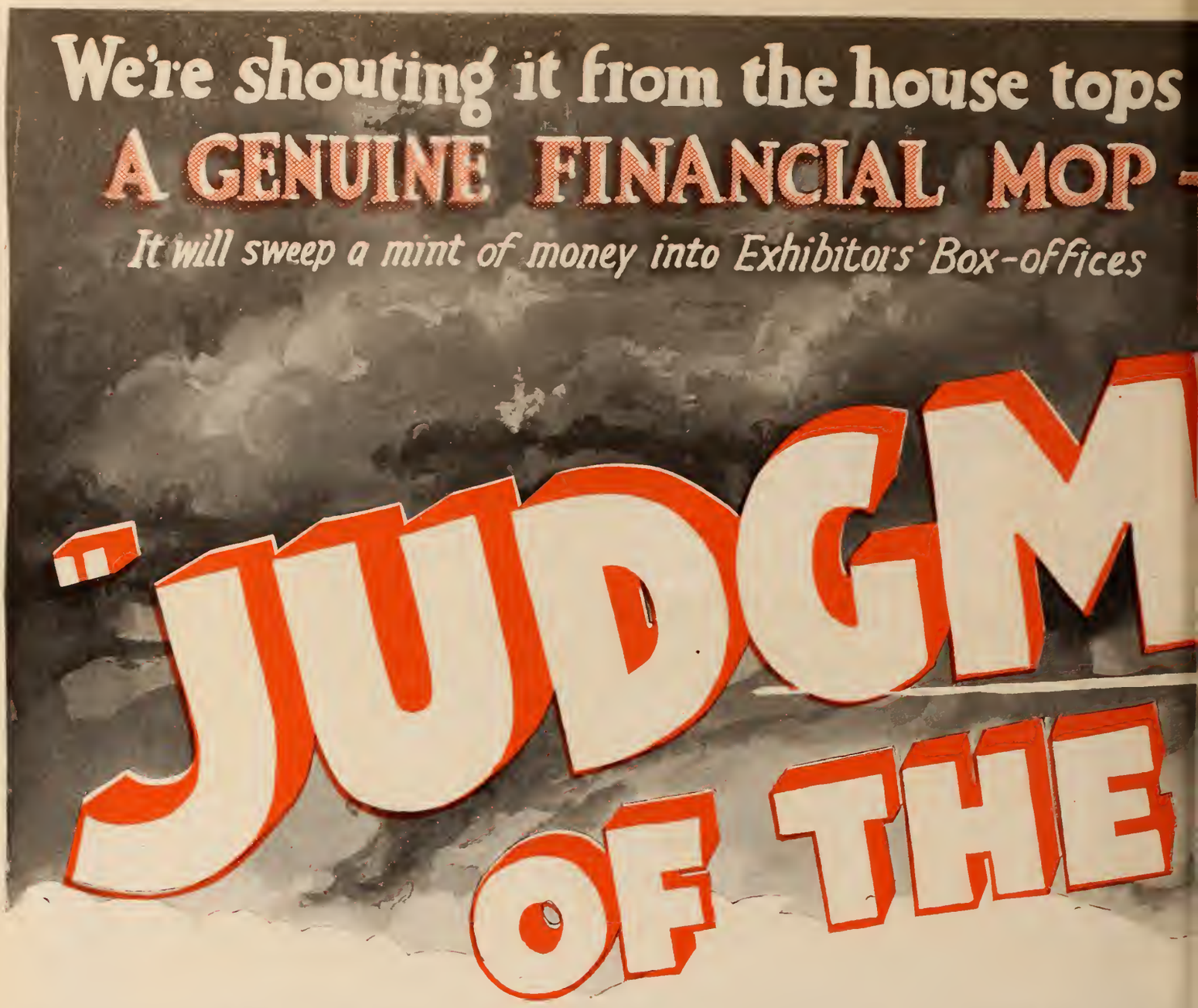
NOW BOOKING

United Artists Corporation

Mary Pickford — Douglas Fairbanks

Charlie Chaplin — D. W. Griffith

Hiram Abrams, President


We're shouting it from the house tops
A GENUINE FINANCIAL MOP -
It will sweep a mint of money into Exhibitors' Box-offices
"JUDGM
OF THE

It would Require 20 pages of trade able reviews this wonderful Palmer

Backed by the largest national campaign of display ad a picture—25 magazines, reaching 40,000,000 readers now printing thousands of copies

1924 belongs to F.B.O.

From coast to coast, the entire industry is talking about this wonderful PALMER Photoplay. Hundreds of exhibitors have already booked it and will exploit it to the limit. We've got a picture here, Gentlemen, that's going to make a fortune for the exhibitors of the world. Special advertising, extraordinary exploitation—with a READY MADE AUDIENCE of millions waiting to pay well to see it.

Distributed by

FILM BOOKING OFFICES

We're notifying the whole world

UP FOR ALL EXHIBITORS!

Praised to the skies by every critic and reviewer —

paper space to reprint all the remark-
Photoplay has already received.

vertising, surpassing anything ever attempted to publicize
for 5 solid straight months. Doubleday, Page & Co.
of books for national distribution.

There's a tremendous kick in the newspaper advertising prepared for this picture. Nothing like it ever seen before. So many amazing points about "JUDGMENT OF THE STORM" we can't begin to enumerate them. SEE THE PICTURE WITH YOUR OWN EYES, then pass your opinion on its exhibition value. SPECIAL PRESS BOOK. SPECIAL POSTERS. SPECIAL LOBBIES. Everything all set for a giant financial mop up. It's easily one of the BIG TEN super specials of the year. Write, wire or long distance your nearest F. B. O. exchange for play dates. You can't go wrong. Don't wait. Don't delay. ACT TODAY.

OF AMERICA, Inc.

Sales Offices United Kingdom, R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.
London, W. I, England

Which wins?

Adolph Zukor Valentino or J.D. Williams

THE WORLD: SUNDAY, JANUARY 20, 1924.

The Magic Lantern

by Quinn Martin

A DARK faced, handsome young Italian who has been rather mistreated, by himself as well as by others, is back in New York preparing to resume a career in motion pictures. Rudolph Valentino had climbed the golden stairs to the throne room when something slipped, and he went sliding down into retirement. That was a year or more ago. But folks are not quick to forget an idol with such a profile

Rudolph Valentino came dancing into fame one night, and the country responded in a frenzy to his grand bow. This was as it should be. Perhaps no single figure in the history of the drama, and certainly none in the history of the picture play, ever has made so spectacular and so magnetic a first flourish as Rudolph Valentino made in the Spanish dance scene of "The Four Horsemen." It was natural that he should find a world of amusement lovers bestowing upon him the crown of master.

The King stubbed his toe and became angry. This was his big mistake. But he was young and unaccustomed to the business in which he suddenly had found himself. He floundered for a spell, and then it was all over. Since that time, Rudolph Valentino has been earning his livelihood in various ways. But just the same he has not sat about playing tiddle-de-winks. He has been busy He told us once that he would drive a taxicab rather than be idle.

The most interesting incident, so far as Mr. Valentino's character is concerned, in the long-drawn-out legal entanglement which followed between himself and the Famous Players-Lasky Corporation, seems to us to be the fact that Mr. Valentino has to an extent changed his mind. He has had the courage to go back into the harness for the company which he once refused, on pain of banishment from the entire picture business, to work for.

But the thing which we want to say has nothing to do with the past. In our judgment, Rudolph Valentino has done a remarkable thing in his absence from the screen. He is fully as great to-day as he was when he stepped out of the studio and told them all to go to pot. He has retained over a period of more than a year the title of the screen's most popular leading man, and in this time he has not once stood before a cinema camera. Modestly we recall that we predicted he would do this.

When his first picture play is completed, which we understand is to be "Monsieur Beaucaire," and which will be made in the Astoria, L. I., studio of the Famous Players, you are going to see a fury around a box office such as no one ever has seen before. This young man is coming back to pictures much the wiser. And he is just as attractive as he was when he swung into step in "The Four Horsemen." He is almost sure to duplicate the rage of two years ago. We shall not be at all surprised to see him surpass, dramatically, anything he has ever done. He has never been tested as to his real worth as an actor. There is not a player on the American screen who approaches his sweep in romantic pantomime of the type for which he is so richly equipped.

And so we say, "Hail, Rudolph; welcome home!" May he never let a dirty dressing room irk him any more, any more.

• • •

Figure it out your self

Q.M. is right—
Valentino just won the N.Y. American
Popularity Contest without spending a dollar.

She steals the hearts of the public and steals into the purses of your patrons!

Metro presents

VIOLA DANA

in

The Heart Bandit

With

Milton Sills

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury, - Managing Director.

A Metro Picture

REG U.S. PAT OFF

Burglars and bootleggers in this crook comedy of

"Everybody Likes Dana"

That is what Manager Gray of Union Hall Theatre, Searsport, Me., and what every other big and small town exhibitor says of "THE HEART BANDIT" star.

It's the Same Story Everywhere

"*VIOLA* is O. K. every time."
—Lyric Theatre, Harvard, Neb.

"*VIOLA* is putting my weak night across in great shape."
—H. G. Selk, Selk Theatre, Scotia, Neb

"Dana good box office star."
—George Rea, Colonial Theatre, Washington, O.

"*VIOLA* popular with my people."
—G. M. Yeston, Ioka Theatre, Exeter, N.H.

"My patrons—all classes, old and young—like her, and so do I."
—W. H. Brenner, Cozy Theatre, Winchester, Ind.

DANA is the exhibitor's best card, because she is an all-the-year-round star who *repeats every time* — and "THE HEART BANDIT" has a box office kick that backs every other repeator off the map.

VIOLA DANA *in* ?

With a Notable

MILTON WALLACE MACDONALD

Directed

OSCAR

Adaptation and Continuity by

TOM J. HOPKINS

A Metro Picture

a girl Raffles who beat the buccaneers of Wall Stree

"Come Across"— Your Patrons Will!

When "THE HEART BANDIT" holds up traffic in front of your theatre, it won't say "Hands up" but "Stand up!" to your patrons—and man, *they'll stand!*

Because *VIOLA DANA* never made a picture like this one — that's got every other crook picture of the season skinned a mile. Fast, exciting zippy melodrama—and a new, different role for the star.

VIOLA as a darling of the underworld, a crook with the face of an angel, but when she has a gat in her hand—oh, boy, you never saw such thrills! From the first moment when there is a hold-up of rum runners on the Albany road, until *VIOLA* has cracked safes and cracked hearts and beat the Wall Street wolves at their own game, "THE HEART BANDIT" is one punch after another. Comedy, you bet! — the typical *DANA* kind. Everything that will register a count of ten with your audiences.

Milton Sills, who heads the supporting cast, has a box office "draw" of his own. You've got every selling point you could wish for with "THE HEART BANDIT."

he HEART BANDIT

Cast Including
SILLS
BERTRAM GRASSBY
by
APFEL

From the story
"ANGEL FACE MOLLY"
by F.K.MYTON

Jury Imperial Pictures Ltd., Exclusive Distributors thru-out Great Britain... Sir Wm Jury, Managing Director.

A **Metro** Picture

REG U.S. PAT OFF.

Every Exhibitor Says It!
"Best I have ever shown"—
Says Manager Thatcher, Gem Theatre, Somerset, Kentucky of

VIOLA DANA

in

From the story
"To Whom It May Concern"
by RITA WEIMAN
Scenario by REX TAYLOR
Directed by
OSCAR APFEL

The Social Code

"Ranks high in box office value. Easy to exploit"—
Exhibitor's Trade Review

In Search of a Thrill

From the story "The Spirit of the Road"
by KATE JORDAN

Adaptation and Continuity
by BASIL DICKEY

Directed by OSCAR APFEL

"Should do well anywhere. Wide audience appeal"— Motion Picture News

Rouged Lips

From the story
"UPSTAGE" by
Rita Weiman

with Tom Moore

Adaptation and
Continuity by
Thomas J. Hopkins

Directed by Harold Shaw

You ain't seen nothin' yet—

From August to January we have released to you a product of consistent successes including "Enemies of Women"—"Little Old New York"—"The Spoilers"—"Six Days," Etc.

But now we announce the greatest series of box-office triumphs you've ever had a chance to sign up

Seven Surefire Screen Sensations Spelling Success

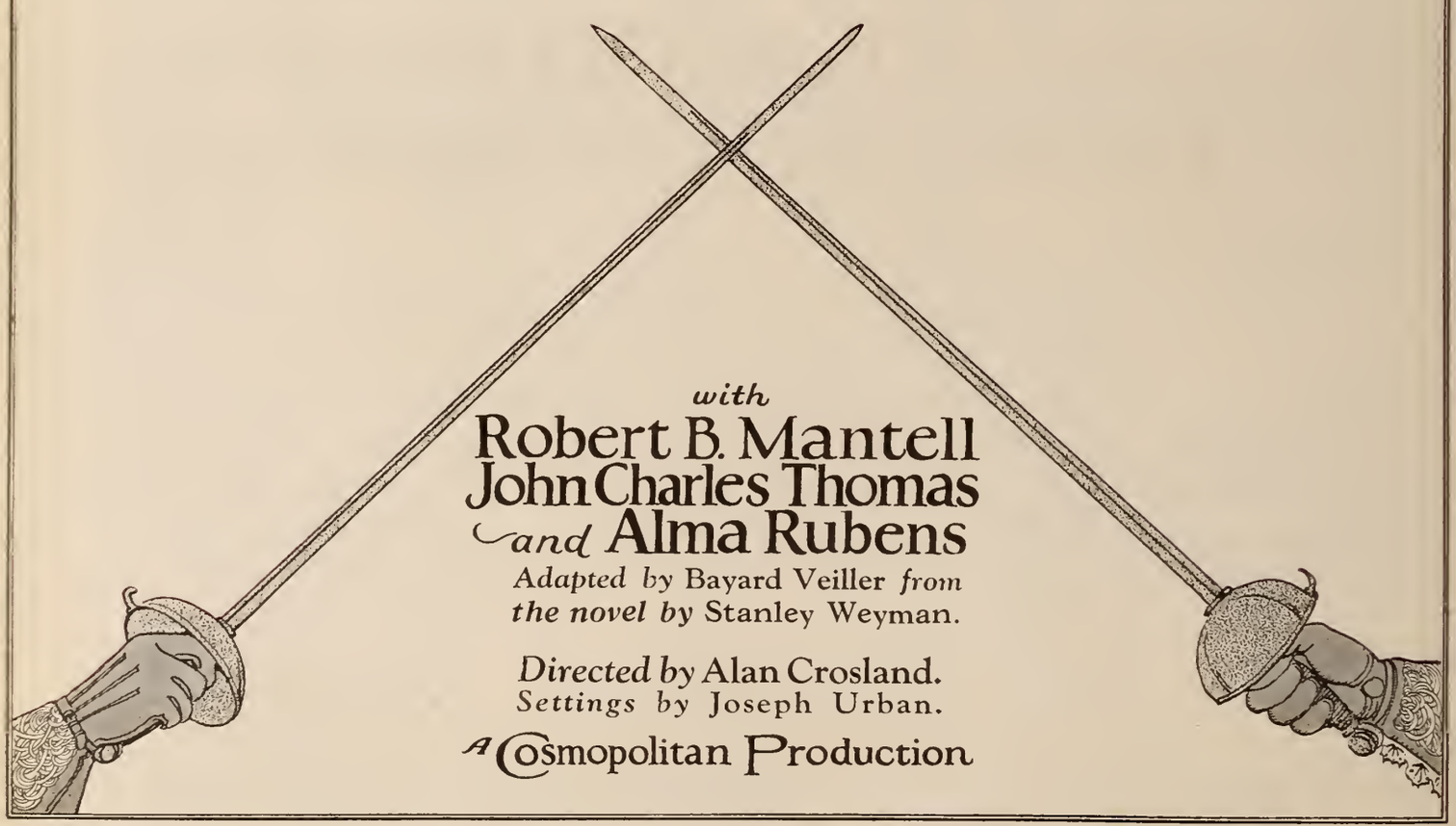
for Distribution by

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation

presents

Under the Red Robe



with

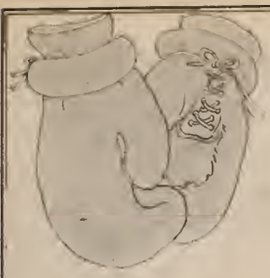
Robert B. Mantell
John Charles Thomas
and Alma Rubens

Adapted by Bayard Veiller *from the novel by* Stanley Weyman.

Directed by Alan Crosland.
Settings by Joseph Urban.

A Cosmopolitan Production

The $1,500,000 Picture. Two months on Broadway. A picture that is gorgeous, lavish and above all dramatic. A clean-up everywhere!



The Cosmopolitan Corporation *presents*

THE GREAT WHITE WAY

"It's the life!"

The wonder picture of New York's Main Street

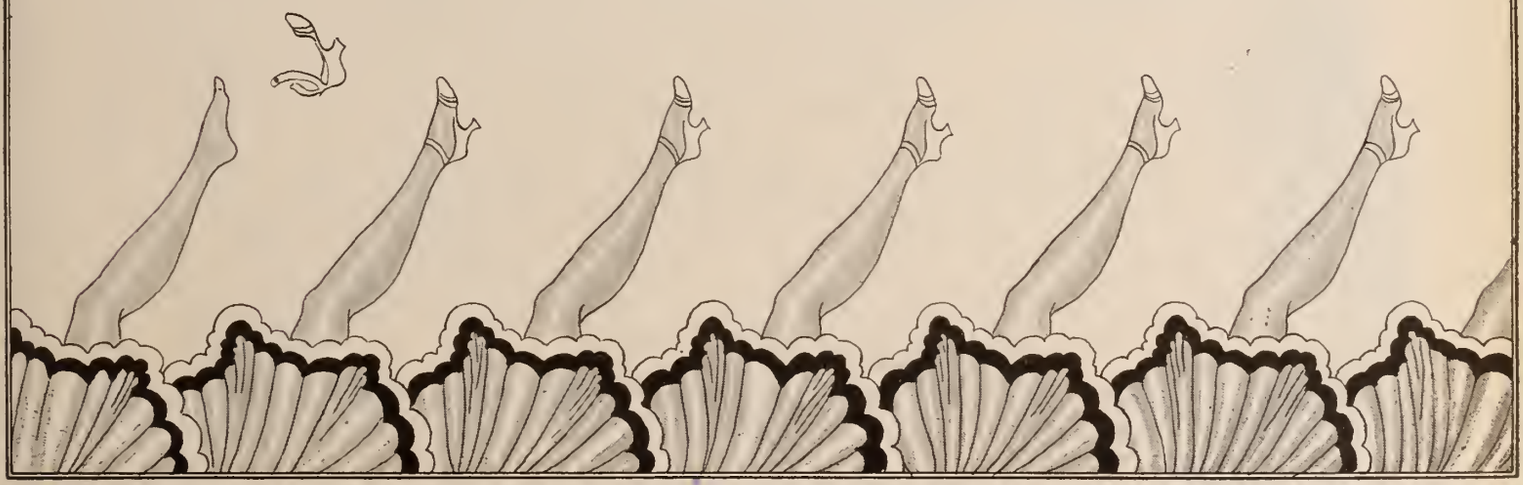
Adapted by LUTHER REED
From the story by H. C. WITWER

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

with—

ANITA STEWART
T. ROY BARNES
OSCAR SHAW
TOM LEWIS
DORE DAVIDSON
HARRY WATSON
OLIN HOWLAND
HAL FORDE
STANLEY FORDE
"BUGS" BAER
TEX RICKARD
NED WAYBURN
IRVIN S. COBB
H. C. WITWER
"McGURK"
WINSOR McCAY
HAL COFFMAN
ARTHUR BRISBANE
HARRY HERSHFIELD
DAMON RUNYON
EARLE SANDE
"KID" BROAD
JOHNNY GALLAGHER
PETE HARTLEY
JOE HUMPHRIES

AND THE ENTIRE "ZIEGFELD CHORUS"



"Makes the Dempsey-Firpo battle look like a chess match in slow-motion."
—DON ALLEN *in the Eve. World*

Goldwyn-Cosmopolitan

Goldwyn *presents*

NAME The MAN!

Victor Seastrom's

Production from "The Master of Man" by

Sir Hall Caine

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale

Screen Adaptation by Paul Bern
JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

see it ~ *that's all!*

The Talk of the Trade. This is a real film classic and no one will dispute it. A towering, powerful production that packs the money punch. You'll be proud to present this one.

Goldwyn *presents*

Elinor Glyn's THREE WEEKS

Production of HER FAMOUS NOVEL

A picture of flaming passion *from the most famous love story of our day*

With Conrad Nagel *and* Aileen Pringle

Directed by Alan Crosland

Scenario by Elinor Glyn
Continuity by Carey Wilson
JUNE MATHIS, *Editorial Director*

"Three Weeks" is three "Sheiks" rolled into one. It's great!

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation *presents*

THROUGH THE DARK

with

Colleen Moore

Directed by

George Hill

Adapted by
Frances Marion

from the story by
Jack Boyle

A Fast-moving Picture Play with an absorbing Plot and a great love story. Now running on Broadway at legit prices

Goldwyn *presents*

King Vidor's *production of*

Wild Oranges

By Joseph Hergesheimer

with Frank Mayo, Virginia Valli, Ford Sterling.

June Mathis,
Editorial Director.

The Saturday Evening Post Story

Joseph Hergesheimer writes: "I am speechless with delight. It is perfection. There is not an inch of bunk in it. It is fine and stirring. Setting and camera superb."

"'Wild Oranges' is one of the real novelties of the season and one of the best of recent melodramas. Quite a few superlatives will be needed to describe it."

Edwin Schallert in the Los Angeles Times.

Goldwyn-Cosmopolitan

Goldwyn *presents*

EMMETT FLYNN'S *production*

Nellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis. Scenario by Carey Wilson. Directed by Emmett Flynn.

Featuring Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Adapted by
H. H. Van Loan.

JUNE MATHIS
Editorial Director

1,000 THRILLS!

Pictures Talk—We've got 'em

and backing them with real advertising and publicity

Goldwyn-Cosmopolitan

Hello

yes - - yes - - - - they're coming from

F.B.O.

—to pack thousands of theatres—
—to delight millions of movie fans—
—to mop-up for all Exhibitors—

Man—

Oh Man—

Beautiful Alberta Vaughn
New "Queen of The Movies"

12

TWO REEL KNOCKOUTS

The marv
H.C.
Cos

THE TELE

Watch
Your
Step
Kid

Tie up
To
F.B.O.
Now

Directed by
Mal St Clair

elous Witwer—
mopolitan Magazine Stories

"PHONE GIRL"

The Public Will "EAT 'EM ALIVE"

1924 belongs to F.B.O.

Gee Whizz — What a Series!!!

Twelve two-reel KNOCKOUTS. Bigger, better and far superior to the "FIGHTING BLOOD" series, and you know how the public ate THEM alive. The public will crash your doors every time you announce each new chapter of these absolute gems of photodramatic entertainment.

Previewed at Hollywood, they rocked the theatre with laughter — a forecast of what they'll do in every house in the land. Wire your application for booking NOW!!!

If you don't land them for your house, blame yourself.

If they liked and talked about the "FIGHTING BLOOD" series, they'll rave about these new TELEPHONE GIRL stories.

SERIES

12 2 REEL KNOCKOUTS

12 CAPACITY WEEKS AS SURE AS YOU'RE ALIVE

H. C. WITWER COSMOPOLITAN MAGAZINE

"THE TELEPHONE GIRL" Stories

Directed by MAL St. CLAIR

With Bewitching ALBERTA VAUGHN, the latest "Find" among Motion Picture Stars and practically the entire cast of the original "FIGHTING BLOOD" Series

GET all set for 12 solid weeks of capacity business, as sure as you're alive. These "TELEPHONE GIRL" stories will make your dullest night look like a circus riot.

Nothing can keep 'em away from this series, once they see the first episode. Gentlemen, these "TELEPHONE GIRL" stories are a four base smash over the fence. Wait till you see them yourself. Write your own ticket on 'em after YOU see 'em with your own eyes.

PRACTICALLY the entire wonderful cast of the "FIGHTING BLOOD" series. YOU KNOW WHAT THAT MEANS. The same director, MAL ST. CLAIR, the wizard of the screen, who promises exhibitors the biggest success ever filmed in these 12 stories.

Special exploitation, easy to put across, ready for you in your own town. Boy, how they will "eat up" this series.

Like gettin' money from home. Don't delay. Don't wait.

GRAB 'EM NOW!

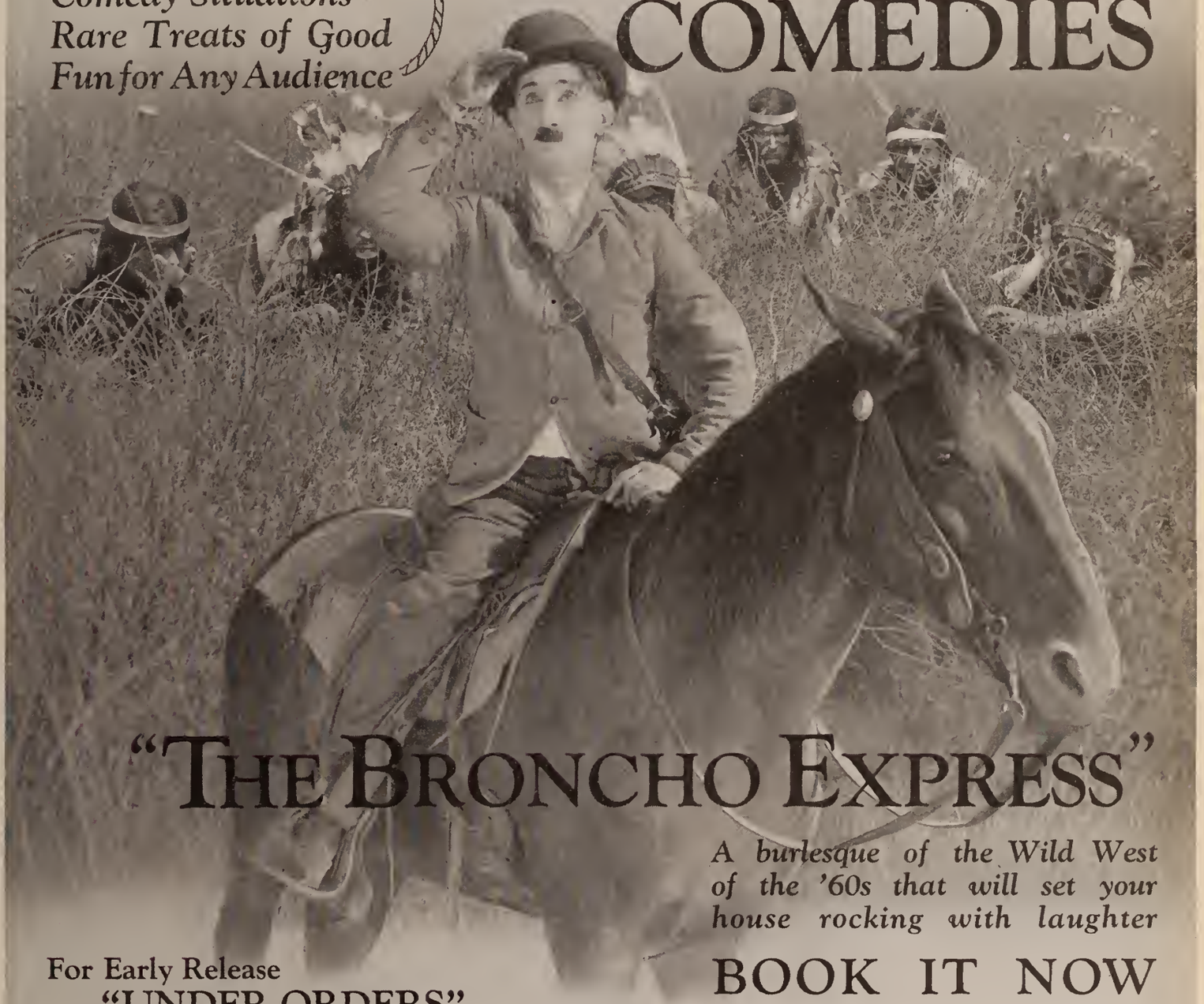
From Your Nearest F. B. O. Exchange—Don't Wait—Don't Delay!

FILM BOOKING OFFICES of America, Inc. 723 Seventh Avenue, New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom: R-C Picture Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Clyde Cook, Genius of Pantomime, in His Best Work; Funny Stories; Fast Action; Original, Clever Comedy Situations— Rare Treats of Good Fun for Any Audience

Two New CLYDE COOK COMEDIES



"THE BRONCHO EXPRESS"

A burlesque of the Wild West of the '60s that will set your house rocking with laughter

BOOK IT NOW

For Early Release
"UNDER ORDERS"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Take your audience back to boyhood and girlhood days; give them another half hour of childhood— with

Juvenile COMEDIES

Rip-roaring comedies of real kids that will appeal to the elders as much as to the youngsters—and with a real inspiration to the best in a boy's make-up

"OVER THE FENCE"

The M. P. NEWS says:

"This Juvenile Comedy will carry your audience back to boyhood days and is good for continuous laughter from any variety of audience. There are no slack moments and the 'gang' is on its tip toes every minute under the able direction of Earl Montgomery. These are truly clever kids."

Educational Pictures

"THE SPICE OF THE PROGRAM"

"YANKEE SPIRIT" "The prize award for the best juvenile comedy of the season goes to 'Yankee Spirit' x x x If all comedies were as clean, wholesome and entertaining as 'Yankee Spirit', parents would have cause for rejoicing."—*Detroit Daily News.*

"THREE CHEERS" "You can't go wrong by booking this two-reeler of wholesome fun."
—*Exhibitors Trade Review.*

"Should find a place on any program, in any house, and satisfy."—*Film Daily.*

Ready for Booking Soon "ABOUT FACE"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

By F. J. REMBUSCH
Manager of Big Indiana Theatre Circuit

The long features are destroying the business.

There is not a speaker, no matter how brilliant, who can hold your attention for more than forty-five minutes or an hour; then why would you expect to hold the attention of a motion picture audience for two hours, especially when so much of it is just a matter of dragging the story out?

It is an awful strain for people to look at a picture for an hour and a half, and I do not know of anything that takes greater concentration. Five reels, and some short subjects between, would relieve it.

MERMAID COMEDIES

NEVER MISS FIRE as Laugh-Makers

"NECK AND NECK"

A JACK WHITE PRODUCTION

with LIGE CONLEY

Your audience will cheer like the freshman class when you show this comedy of a hick as the college champion

Supervised by JACK WHITE

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

FOUND
A NEW IDEA!

Hysterical History Comedies

Clean and clever travesties on Famous Characters of the World's History

ONE REEL EACH

Short, Snappy, Sure-fire laugh-getters

Ready for you soon the first Series of 26 including the following:

Pocahontas and John Smith
Benjamin Franklin
Anthony and Cleopatra
Robert Fulton
Nero
Sir Walter Raleigh
Davey Crocket
Omar Khayam
Horatius at the Bridge
King Tut
Marco Polo
Columbus and Isabella
Ponce de Leon
Paul Revere
Napoleon and Josephine
Daniel Boone
William Tell
The Boston Tea Party
Dick Turpin
Alexander the Great
Robinson Crusoe
Julius Caesar
First Olympic Games

Each one fast as lightning and a riot of fun

[HYSTERICAL HISTORY COMEDIES]
HOLLYWOOD STUDIOS
HOLLYWOOD CALIFORNIA

The Master Producer whose keen dramatic knowledge brings human drama to its greatest heights

Ernst Lubitsch

If it's a Warner Picture

WARNER BROS.

"Classics of the Screen"

it's a Classic

Florence Vidor

An Oft Told Story: His Best Friend and His Wife. And—

Marie Prevost

Monte Blue

WARNER BROS.

PRESENT

A Daring Drama of Domestic Dissention

"The MARRIAGE CIRCLE"

From the Play by LOTHAIR SCHMIDT

Adapted for the Screen by Paul Bern

AN ERNST LUBITSCH PRODUCTION

Adolphe Menjou

—Just Around the Corner: His Wife's Best Friend and Himself.

Harry Myers

Directed by Ernst Lubitsch

Creighton Hale

At the MARK STRAND THEATRE, New York

Week Beginning February, 3rd

Playing an Extended Engagement at Grauman's Rialto, Los Angeles

Opening Soon at the Orpheum Theatre, Chicago.

WHAT KIND OF A PICTURE IS MAYTIME?

Let the Syracuse Telegram tell you

By E. C. VANDEBONCOEUR

* * *

The writer trudged through a swirling, frigid wind, laden with icy flakes, to reach the Empire, cold, wet and tired. He came out thrilling, happy, and hummed all the way home through the same wind and same snow, without experiencing the slightest depression from the bleak, wintry outlook.

That's the kind of a picture "Maytime" is. It's seldom that those who guide the destinies of the moving picture industry give us so clean and sweet a love story as this, with its colonial settings and dignified treatment, and to them we hereby give thanks.

Preferred Pictures
Corporation
B.P.Schulberg. Pres. J.G.Bachmann. Treas.
1650 Broadway. New York

B. P. Schulberg presents a GASNIER production

MAYTIME

with Harrison Ford Ethel Shannon Clara Bow Wm. Norris
and Hollywood's Twelve Most Beautiful Girls
Scenario by Olga Printzlau – from the play by Rida Johnson Young

Nation's Notables Laud

The HOOSIER SCHOOLMASTER

A Whitman Bennett Production
from
EDWARD EGGLESTON'S
Great Mid- Western Classic
featuring

Henry Hull and Jane Thomas

Acclaimed an epic of the screen at pre-release showing, New Willard Hotel, Washington, where, with a symphony orchestra of 30 pieces, it was presented to 500 of the nation's notables.

The Unanimous Verdict

"WANT TO SEE IT AGAIN"—M. D. Crowley, Div. Supt., U. S. Shipping Board.

"ENJOYED THESE SCENES OF STIRRING ACTION"—J. Gordon, Argentine Embassy.

"IT BROUGHT MANY CHARACTERS OF THE BOOK BACK IN VIVID MEMORY"—Mary Garrett Hay, Vice Pres. Indiana Club, N. Y.

"YOU HAVE AN UNUSUAL PHOTOPLAY"—Herbert B. Howe, Director of Earl Hall, Columbia University.

"IT CONTAINS THE BEST FIST FIGHT I EVER SAW. THE PICTURE KEEPS ONE ON THE FRONT OF HIS CHAIR FROM THE BEGINNING TO THE END."—Judge Oscar E. Bland, United States Court of Customs Appeals.

Scenario by Eve Stuyvesant. Directed by Oliver Sellers.

U. S. Senators Samuel Ralston and James E. Watson on the steps of the White House, praise Jane Thomas for her performance in "The Hoosier Schoolmaster." "I like the screen version of Eggleston's Hoosier Schoolmaster," said Senator Watson. "It is a story admirably adapted to the screen."

Now Booking

Distributed by
HODKINSON

~destined to set new records for your box office

Regal Pictures, Inc.
presents

LOVE'S WHIRLPOOL

with

James Kirkwood, Lila Lee and Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON

Selznick Has It!

ALL RECORDS BROKEN

Mr. C. R. Seelye,
1650 Broadway, N. Y. C.
Dear Mr. Seelye:

We control three leading theatres in Schenectady, The State, Strand and Albany. We therefore have choice of most of best pictures made. Your picture, "Daughters of Today," which we are running this week, is one of the best pictures ever produced. The following box office receipts for first four days of "Daughters of Today" as compared with other big pictures proves this.

	Daughters of Today	Flaming Youth	Little Old N. Y.	White Rose	Common Law	Ashes of Vengeance	Main Street	Woman Proof
Sat.	$1,800.05	$1,259.70	$1,044.63	$834.39	$913.62	$928.55	$892.40	$868.01
Sun.	1,905.40	1,487.10	1,269.42	917.55	805.74	882.75	1,002.60	848.20
Mon.	480.20	308.15	453.15	320.69	353.22	399.03	281.21	192.88
Tues	460.55	370.75	516.58	219.59	685.15	495.73	309.84	137.25
	$4,646.20	$3,425.70	$3,283.78	$2,292.22	$2,757.73	$2,706.66	$2,486.05	$2,046.34
Daughters of Today grossed more by		$1,220.50	$1,362.42	$2,353.98	$1,888.47	$1,940.14	$2,160.15	$2,599.86

Flaming Youth, which stands next to your picture in the above table, in seven days grossed $4,337.15 which is $309.05 less than "Daughters of Today" has grossed in four days. Little Old New York had Thanksgiving week and Ashes of Vengeance had New Year's week. You will also note that with but one exception each of the above pictures are released by different companies, First National, Goldwyn, United Artists, Selznick, Warners and Famous Players.

Based on the figures for the first four days and considering the fact that matinees have been far in excess of matinees on other pictures I feel certain that all Schenectady records will be broken by your picture and this does not bar the records in Schenectady of Robin Hood, Knighthood or Harold Lloyd.

Our advertising appropriation, spent in newspapers, on most of the above pictures varied from $250 to $500. On your picture we will expend less than $100. More advertising was not needed because in the newspapers, magazines, pulpits and schools as well as in nearly every home there is daily discussion of the theme of your picture, the conduct and habits of the young women of today. All classes of patrons have congratulated us for running such an interesting and pleasing picture and one which drives home such an excellent moral lesson regarding life today.

Yours very truly,

WILLIAM M. SHIRLEY,
Vice President and Managing Director.

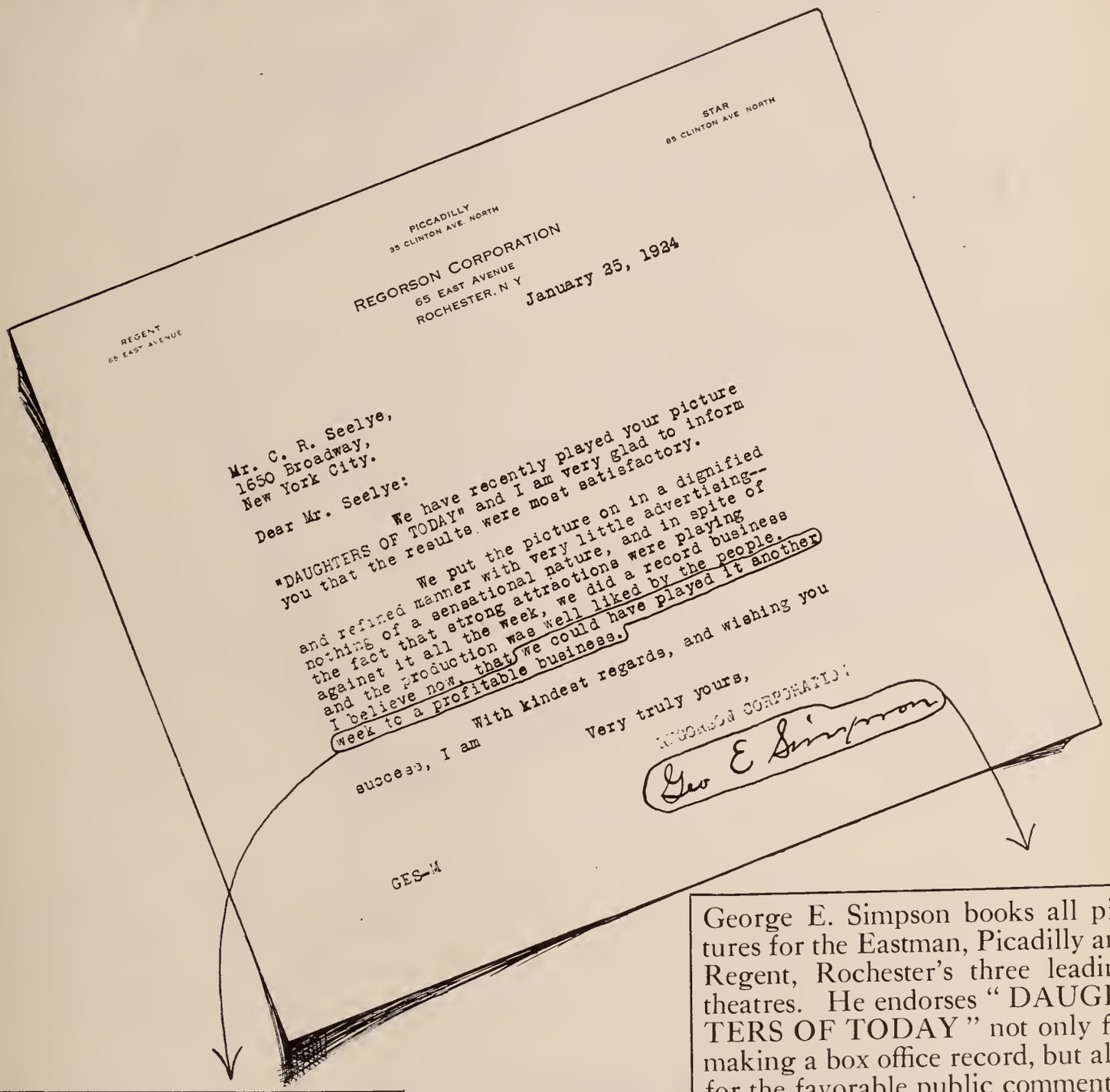
State of New York,
County of New York.
Sworn to and subscribed to before me
this 16th day of January, 1924.
Sadie Burg.

Notary Public.
County Clerk's No. 370.
New York County Register's No. 4007.
Commission expires March 30, 1924.

Ask **Al Elliot, Playhouse Theatre, Hudson, N. Y.—William Calihan, Regent Theatre, Rochester, N. Y.—Walter McDowell, Strand Theatre, Syracuse, N. Y. DAUGHTERS OF TODAY broke records in their theatres, too.**

What One of America's Ablest and Most Respected Showmen says about

"DAUGHTERS OF TODAY"



REGENT
65 EAST AVENUE

PICCADILLY
35 CLINTON AVE. NORTH

STAR
85 CLINTON AVE NORTH

REGORSON CORPORATION
65 EAST AVENUE
ROCHESTER, N Y

January 25, 1924

Mr. C. R. Seelye,
1650 Broadway,
New York City.

Dear Mr. Seelye:

"DAUGHTERS OF TODAY" and I am very glad to inform you that the results were most satisfactory.

We have recently played your picture

We put the picture on in a dignified and refined manner with very little advertising-- nothing of a sensational nature, and in spite of the fact that strong attractions were playing against it all the week, we did a record business and the production was well liked by the people. I believe now, that we could have played it another week to a profitable business.

With kindest regards, and wishing you success, I am

Very truly yours,

REGORSON CORPORATION

Geo E Simpson

GES-M

George E. Simpson books all pictures for the Eastman, Picadilly and Regent, Rochester's three leading theatres. He endorses "DAUGHTERS OF TODAY" not only for making a box office record, but also for the favorable public comment it aroused.

That the Picadilly could have played "DAUGHTERS OF TODAY" a second week is proven by the fact that almost immediately following the Picadilly engagement the Rialto played it five days, the Strand two days—all three theatres within a block of each other. FOURTEEN DAYS DOWNTOWN RUN IN A FOUR DAY TOWN.

BETTER GRAB IT QUICK MR. FIRST RUN EXHIBITOR!!!

SELZNICK DISTRIBUTING CORPORATION

WE HAVE IT

THE BIGGEST BOX OFFICE PICTURE OF THEM ALL

"DAUGHTERS OF TO-DAY"

TRIED OUT IN ROCHESTER, SYRACUSE, HUDSON, AND SCHENECTADY IT BROKE ALL RECORDS BOTH FOR FAVORABLE PUBLIC INTEREST AND BOX OFFICE RECEIPTS. THE RECORDS OF "KNIGHTHOOD," "ROBIN HOOD," "SAFETY LAST," "FLAMING YOUTH," "THE COMMON LAW," "BLACK OXEN," "LITTLE OLD NEW YORK" AND OTHER OUTSTANDING SUCCESSES—ALL WERE BROKEN.

IT'S ONE OF THE PHENOMENAL SUCCESSES OF ALL TIMES

CONTRACTS WERE SIGNED BY PRESIDENT DOOLITTLE FOR SELZNICK AND WM. M. VOGEL AND C. R. SEELYE, FOR THE OWNERS OF "DAUGHTERS OF TO-DAY," ON WEDNESDAY AFTERNOON, AND BEFORE ANY ANNOUNCEMENT OF ANY KIND WAS GIVEN OUT OVER FIFTY THEATRES HAD REQUESTED CONTRACTS.

GOOD NEWS TRAVELS FAST

WE WERE NOT THE ONLY FILM COMPANY THAT WANTED "DAUGHTERS OF TO-DAY." IT'S THE MOST TALKED OF PICTURE AMONG NEW YORK FILM EXECUTIVES AT THIS MOMENT—YOUR COMPETITOR, MR. FIRST RUN EXHIBITOR, WILL WANT "DAUGHTERS OF TO-DAY." WIRE OR 'PHONE FOR DATES BEFORE IT'S TOO LATE.

SELZNICK DISTRIBUTING CORPORATION

Jack Partington Says

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

DELIVERY NO.

RECEIVED AT
218 SEVENTH AVENUE
NEW YORK, N. Y.
TELEPHONE BRYANT 4044

1604—36789

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N. L." (Night Letter) or "Nite" (Night Telegram)

STANDARD TIME INDICATED ON THIS MESSAGE

60B WSU 818A 89 6EX NL
WN SANFRAN CALIF JAN28-39
DAVID R BLYTH
729-7TH AVE NY SELZNICK DISTG CORPN.

WOMAN TO WOMAN OPENED AT OUR CALIFORNIA THEATRE SATURDAY TO BUSINESS WHICH EXCEEDED ALL OUR EXPECTATIONS STOP OUR TWENTY FIVE HUNDRED SEATS WERE CAPACITY CONTINUOUSLY FROM ONE THIRTY UNTIL CLOSING TIME AND THIS SAME CONDITION PREVAILED ON SUNDAY WHICH PRESAGES A REMARKABLE WEEK ESPECIALLY AS THE PICTURE IS APPARENTLY RECEIVING THE UNANIMOUS APPROVAL OF BOTH MEN AND WOMEN STOP FIFTY TWO WEEKS OF PICTURES AND BUSINESS LIKE THIS WOULD MAKE THE SHOW BUSINESS A THING OF BEAUTY AND JOY FOREVER KINDEST REGARDS

JACK PARTINGTON GENL MANAGER HERBERT L ROTHCHILD ENT

©. Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon Freedman & Saville

SELZNICK
DISTRIBUTING
CORPORATION

In Other Words
A Hundred Per Cent.
Box Office Picture

Betty Compson

in

"WOMAN to WOMAN"

STUDIO DIRECTORY
and
TRADE ANNUAL
1923-1924

Complete biographies of prominent screen personalities

Height — weight — color hair — color eyes — previous experience — (legitimate stage and screen) — Titles of previous pictures — Birth place — age (where obtainable), educational institutions attended, etc. ∴ ∵

The only book of its kind published— unique and most valuable— a continual reference

$3.00 per copy

MOTION PICTURE NEWS Inc.

Hollywood Sec. Bldg.
Hollywood, California

729 - 7th Ave.
New York City

752 So. Wabash Ave.
Chicago, Ill

ALBERT E. SMITH
PRESENTS

"Let Not Man Put Asunder"

BY BASIL KING
WITH

PAULINE FREDERICK

AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

There's a rain

ALIMONY

Backed by F. B. O.'s strong arm Showmanship and handled right by every Exhibitor who plays it, there's a rain of money in "ALIMONY" With three stars to boost and a whale of a story, "ALIMONY" will pack 'em in at every show. Boost WARNER BAXTER,-GRACE DARMOND and the sensational European star RUBY MILLER. Play up the immensity of this subject. Shout to the housetops the class of this picture, the action, the acting, Use our specially prepared newspaper ads that shriek ticket selling power. NEVER has there ever been prepared such posters, such lobby photos and such crowd attracting advertising as you'll find all ready for you for "ALIMONY"

It's an F. B. O. Picture

1924 belongs to F.B.O.

London Address—Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England.

FILM BOOKING OFFIC

# of money in

ONY

F. B. O.'s specially prepared press book will show you a dozen corking exploitation stunts for "ALIMONY", and experience has taught exhibitors that F. B. O.'s press books and F. B. O.'s brand of showmanship tops anything in the industry by miles. Every ticket selling angle has been brought to light for "ALIMONY". Not a trick has been muffed. See the picture yourself. See the stuff ready for it, and remember that every newspaper story, every divorce story, every matrimonial squib is a direct ad for you for "ALIMONY". You've got a chance on a tremendous subject, interesting to every man and woman in your community. Don't muff this opportunity.

It's an F. B. O. Picture

ES OF AMERICA, Inc.

723-7th Avenue
New York City

Breaks All Records For Saturday Crowds at the Fenway

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1924 JAN 20 PM 11 52

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 54 West 45th St., New York ALWAYS OPEN

BH1016 85 4 EXTRA NL

BOSTON MASS JAN 20

JACK WOODY

ASSOC EXHIBITORS 35 WEST 45 ST NEWYORK NY

THE WORLDS PREMIERE OF DOUGLAS MACLEAN IN THE YANKEE CONSUL PACKED FENWAY THEATRE ALL DAY STOP AUDIENCE STARTED LAUGHING IN FIRST FOOT OF PICTURE GRADUALLY INCREASING UNTIL WILD RIDE DOWN HILL IN AUTO BROUGHT FORTH ROARS THAT SHOOK BUILDING STOP ACCEPT CONGRATULATIONS ON ANOTHER MACLEAN COMEDY KNOCKOUT STOP IT STACKS UP WITH THE BEST MACLEAN HAS EVER DONE AND SEASICK SCENES WHICH MACLEAN HOLD THE SCREEN ALONE PROVEN TO BE A CONSUMMATE MASTER OF PANTOMINE STOP IT SHOULD PACK THEATRES REGARDS CHARLES RAYMOND DIRECTOR FENWAY THEATRE BOSTON.

DIRECTED BY JAMES W. HORNE

ADAPTED FROM THE MUSICAL COMEDY HIT BY HENRY BLOSSOM, JR. AND ALFRED G. ROBYN

ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

PHYSICAL DISTRIBUTORS · PATHE EXCHANGE, INC.

Results

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H MACKAY, PRESIDENT.

TELEGRAM

DELIVERY NO.

RECEIVED AT
20 WEST 45TH ST., N. Y. C.
TELEPHONE VANDERBILT 4752

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram) | 16Dbl—38067

STANDARD TIME INDICATED ON THIS MESSAGE.

RC21 SF CV 23 NL 3X 225AM

SPOKANE WASH JANY 24 1924

J S WOODY

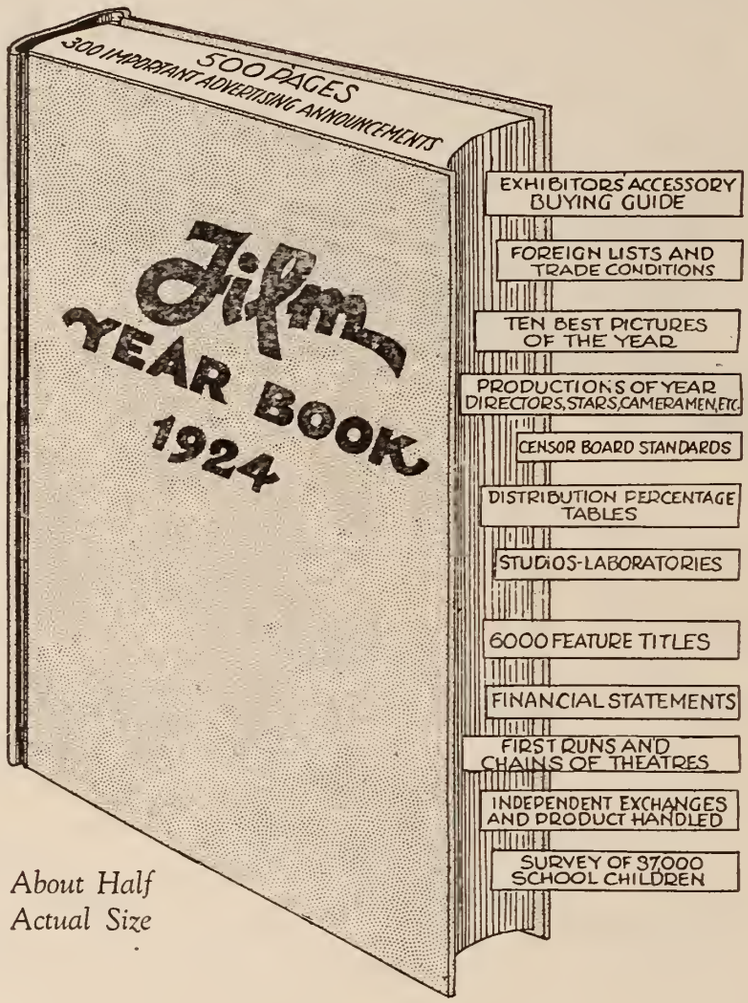
ASSD EXHIBITORS INC 35 WEST 45 ST NEWYORK

AFTER A SOLID WEEKS RUN OUR OPINION OF EXTRA GIRL
IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS

CLEMMER THEATRE
CLEMMER AND LAMBACH

Tell

Here It Is—Just



About Half Actual Size

Every exhibitor who takes his work seriously should read THE FILM DAILY every day. It is his duty to keep in touch with the important events of daily occurrence in HIS industry. The successful man is the wide awake, informed man. The informed man reads THE FILM DAILY. Seven years of reader confidence, and still the fastest growing and most widely quoted publication in the film industry is the record of THE FILM DAILY. You'll find a yearly subscription the best business investment you ever made. Do it to-day--NOW.

Off the Press

The Most Complete Reference Book Ever Published in Filmdom

Should be on the desk of Every Live Wire Exhibitor

KNOW YOUR BUSINESS—
THE FILM YEAR BOOK GIVES FACTS

Over Thirty Thousand Year Books Now in Circulation
(Years of 1918-1919-1920-1921-1922-1923)

As Part of THE FILM DAILY — The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY **Regular Service**

IT IS GIVEN
FREE TO SUBSCRIBERS

Price to others $2.50 -- Prepaid Anywhere

Date.....

THE FILM DAILY
71-73 West 44th Street,
New York City.

Herewith my check for $10 covering one year's subscription to THE FILM DAILY. This to include:

THE FILM DAILY	every day (except Saturday)
THE SUNDAY EDITION	16 to 24 pages, including reviews on all features and short subjects.
SHORT SUBJECT NUMBERS	quarterly.
DIRECTORS' NUMBER	every Spring.

Name..... Theater.....

Street..... City..... State.....

Curtain!

A blare of trumpets as the curtain goes up---a brief, very brief first act---and then CURTAIN!

That, briefly, expresses the trade paper advertising most generally done on each feature release.

For a few weeks the picture is proclaimed from the housetops---and then, just as it really gets into play, it sinks into oblivion. It may break first run box-office records but you'll never hear it mentioned in print again.

Pyramid Pictures is breaking this precedent by advertising its pictures NOW, while they are available for the great bulk of the theatres, giving them the benefit of printers' ink while the large majority of exhibitors are really interested in them; the advertising is straightforward and businesslike. It is a move in an important direction.

Trade paper advertising is a SERVICE to exhibitors, a service they have a right to demand; and where that service is directed only at a few hundred first run houses and ceases when ninety odd percent of the picture houses WANT it, for play date information, it is not ADEQUATE service; it is NOT efficient advertising.

Thrills Thrills Thrills

Truart presents

Richard Talmadge

in

"LET'S GO!"

Produced by
Carlos Productions
Released by
Truart Film Corporation
M. H. Hoffman
Vice President

A Richard Talmadge Production
Directed by W. K. Howard

An exceptional cast
including
Eileen Percy
Tully Marshall
George Nichols

Truart Films

Audiences will gasp — —then they'll Cheer!

RICHARD TALMADGE

IN

"LETS GO!"

A TRUART PICTURE

Every one of the death-defying stunts in "LET'S GO!" are actually performed by Richard Talmadge without the aid of dummies, doubles, fake or trick photography or subterfuge of any kind or nature.

Truart Films

A KNOCKOUT!

--With more
thrilling, death-defying stunts
than any individual picture
ever contained!

--with a star of
unique ability
and *personality*
that registers with
a bang!

--with enough
laughs to keep
your patrons
in good humor
for a month!

--and
SOME CAST!

The Speediest
Thrillingest
Most Entertaining
You've ever seen!

The first of a new
elaborate series of
Richard Talmadge thrill-dramas

Franchised on the Independent market by

TRUART FILM CORPORATION
M. H. HOFFMAN, VICE-PRESIDENT
1540 BROADWAY
NEW YORK

Harold Bell Wright's "WHEN A MAN'S A MAN"

Presented by Sol Lesser

so faithfully reproduced- Mr. Wright praises picture to the skies

HAROLD BELL WRIGHT

Tucson Arizona
January 6 1924

Dear Mr Lesser

Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right----so true----so satisfying in every way.

I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture---for the picture is the novel----not rewritten for the screen, but visualized on the screen exactly as I wrote it.

With all my heart I thank you.

Sincerely
Harold Bell Wright

HBW X

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles California

That means 50,000,000 people are going to be pleased!

PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT
PRODUCED BY
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

Your 5 months product 20

February

- 4th -

" WHEN A MAN'S A MAN "

Harold Bell Wright's famous novel of which more than 1,400,000 copies have been sold. Presented by Sol Lesser. Directed by Edward Cline with John Bowers and Marguerite de la Motte.

- 11th -

"THE LOVE MASTER"

with Strongheart, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

- 18th -

" FLOWING GOLD "

Richard Walton Tully's wonderful picturization of Rex Beach's virile story of the oil fields. A great successor to "The Spoilers." Directed by Joseph de Grasse. With Milton Sills and Anna Q. Nilsson.

- 25th -

" GALLOPING FISH "

Thos. H. Ince's laugbuster—a boisterous howl that bids fair to be a greater comedy than "The Hottentot." From the story, "Friend Wife" by Frank R. Adams. With Sydney Chaplin, Louise Fazenda, William Conklin and Ford Sterling and the greatest tame seal ever filmed.

March

- 3rd -

NORMA TALMADGE in " SECRETS "

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

- 10th -

" TORMENT "

Mauric. Tourneur's powerful dramatic picturization of William Dudley Pelley's thrilling story with Owen Moore and Bessie Love.

- 17th -

Richard Barthlemess in "THE ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production. May McAvoy in leading feminine role.

- 24th -

"LILIES of the FIELD"

Featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the Biggest Pictures of 1924. Directed by John Dillon the man who made " Flaming Youth. " A Corinne Griffith Production Inc., presentation.

- 31st -

" SON OF THE SAHARA "

Edwin Carewe's vivid adaptation of Louise Gerads bloodtingling story of Paris and The Great Sahara. With Bert Lytell Claire Windsor and a great supporting cast.

April

- 7th -

" AGAINST THE RULES'

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray, the man who made "Anna Christie." with Percy Marmont, Leatrice Joy and Adolph Menjou.

- 14th -

Constance Talmadge in "THE GOLDFISH"

Adapted from the stage success by Gladys Unger. Directed by Jerome Starm.

- 21st -

"THE WOMAN ON THE JURY"

As a play this was one of the sensations of Broadway. It is being picturized by Harry O. Hoyt with Sylvia Breamer, Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr and Bessie Love in the cast.

- 28th -

George Fitzmaurice's "CYTHEREA"

from the sensational novel by Joseph Hergesheimer. With Lewis Stone, Alma Rubins, presented by

Samuel Goldwyn

(Not Now Connected with Goldwyn Pictures)

Book First National

pictures 20 release dates

May

- 5th -

"THOSE WHO DANCE"

Thos. H. Ince's stirring picture from George Kibbe Turner's story with Blanche Sweet and big cast.

- 12th -

"SUNDOWN"

The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture in order to faithfully reproduce the atmosphere of the story, which was written by Earl J. Hudson. Directed by Laurence Trimble.

- 19th -

"THE WHITE MOTH"

A Maurice Tourneur production featuring Barbara La Marr and Conway Tearle. A society drama from the story by Izola Forrester. This marks Miss La Marr's debut as a First National star.

- 26th -

CORINNE GRIFFITH in "FOR SALE"

This great star of "Black Oxen" and "Lilies of the Field", her third for First National, should be a tremendous money maker. A Corinne Griffith Production Inc., presentation.

June

- 3rd -

"THE RAGGED MESSENGER"

Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

- 10th -

COLLEEN MOORE

the "Flaming Youth Girl"

in

"THE PERFECT FLAPPER"

Another great hit for Miss Moore.

- 17th -

"FLAMING WIVES"

A First National special.

Make the backbone of your program a

FIRST NATIONAL PICTURE

20 Big Pictures for 20 Big Weeks!

First National's superiority in the past has been due to the phenominal big money consistency of their product.

First National's superiority in the future will be because of the continuance of such calibre of product, therefore, it is fitting that First National, because of proper planning and common sense business-like administration should be able to announce for the booking convenience of exhibitors—20 pictures for future release that will permit exhibitors to plan definite, well rounded programs for the next FIVE MONTHS.

HOLD DATES FOR THESE

FIRST NATIONAL PICTURES

Solid ~ ~ ~

says Exhibitors Herald

"Strongheart is the greatest Canine Star

He romps home with the bacon literally and actually in The Love Master"

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Laurence Trimble and Jane Murfin present

STRONGHEART in "The LOVE MASTER"

with LILLIAN RICH

Written and Directed by LAURENCE TRIMBLE

A First National Picture

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer

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Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
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VOL. XXIX NEW YORK, FEBRUARY 9, 1924, NO. 6

Cutting The Cloth To Fit

AFTER a season remarkable for its production of big pictures, there seems to be a tendency, upon the part of some important companies, to swing back to increased production of regular release pictures.

" Big pictures cost too much," is the general criticism. They take a long time to make, during which the studios where also less pretentious pictures are being made right along, are more or less monopolized. Not only that, but once the big picture is finished it monopolizes distribution. Another fortune must be spent upon its exploitation. It takes a big effort to get all this money back. Road showing is a risky business. And even if the money does come back the special distribution effort has taken adequate effort away from the regular output of features and short subjects.

And that about comprises the argument.

* * *

We do not take the situation too seriously. The film production pendulum always swings from one extreme to another. With all the effort spent upon super picture production the regular release production has slumped and this important production must catch up. The theatre demand today is for at least six hundred features a year. That demand cannot for long be neglected.

But the public wants the big picture — that is certain; and so the big picture will be made. Perhaps it will be made with more genuine motives — because the theme demands such treatment and not merely because the other fellow has made a big picture.

* * *

We are in our usual period of transition. That is all.

The big picture has come along from many quarters and finds production, distribution and exhibition geared up to another order of things altogether, namely the production of features and short subjects designed to fill the universal, every day demand for a diversified program where the feature shall not exceed about 6500 feet in length.

Ten years ago the feature came along and found the whole business geared up to the short subject; and it was speedily proven that the two different kinds of goods could not be successfully made and marketed by the same hand and operation. Feature exchange systems, feature exploitation, longer runs came, of necessity, into being. And today, ten years later, it is clearer than ever that each class of film demands its own and separate handling.

* * *

Just so with the super feature. It demands specialized production, specialized exploitation, specialized sales effort, specialized exhibition. And it will have all these; it will thrive and multiply just as it secures these proper facilities.

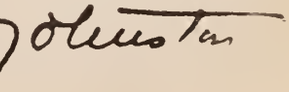
* * *

In this very issue of MOTION PICTURE NEWS we find side by side, two vital signs of the market situation. On the one hand the leading exhibitors of the country with one voice state that the public prefers for its steady, day by day, film diet the diversified program; and so they demand that features — *wherever possible* — and without one foot of padding, be made to fit this always popular diversified program.

On the other hand we find such a healthy movement toward the special "two-a-day," reserved seat, higher priced performance to fit the big picture that exhibitors in the small cities even —Alexander Frank in Waterloo, Iowa and Martin Heanue in Bridgeport, Conn., for instance — are running on this policy with commendable and remarkable success.

This is the show business; and you've got to cut your cloth to fit your show — your production cloth, your distribution cloth, your exhibition cloth.

You can never standardize machinery to handle widely different products; there's the answer.



PICTURES AND PEOPLE

THE menace of censorship and the commercial value of popular pictures were among the subjects discussed Tuesday at the monthly meeting of the Theatre Owners' Chamber of Commerce held at the Hotel Astor. One of the guests at the luncheon was William Randolph Hearst. Speaking as a producer of motion pictures and a theatre owner, Mr. Hearst said:

"I try to make my pictures for the public. I don't believe in merely an artistic success. I define an artistic success as what I like and nobody else likes. The exhibitors know what appeals to the public, and the criticisms I like best are the exhibitors' reports in the trade publications."

Courtlandt Smith, secretary of the Motion Pictures Producers and Distributors of America, Inc., (the Will Hays organization) attended the luncheon as the representative of Mr. Hays.

"Now is the time," he said, "to do away with censorship, and to put an end to this real menace. We will not tolerate political censorship. Four per cent of the total revenue of the censhorship commission is derived from fees from censoring news reels."

* * *

ONE of the things we have to fight against in this industry is salacious and misleading advertising. Some irresponsible person, who has a talent for showmanship, bobs up now and then, as the sponsor of a film which is exploited in false colors. It behooves every exhibitor to be cautious in his bookings if he is determined to remain in business. He owes it to himself and his clientele.

There lately has appeared in Schenectady, N. Y., an independently produced picture entitled, "Daughters of Today," which so far has never been released through any recognized exchange. As the result of alleged salacious and misleading advertising in the Schenectady newspapers, in connection with the run of the film, the Ministerial Association of that city has taken up the matter with Mayor William W. Campbell, who in turn has communicated with all theaters of the city, asking that only clean advertising be used.

* * *

DESPITE reports to the contrary, "The Covered Wagon" is not scheduled for release in the near future. The picture, still playing to S. R. O., has surpassed all the film records for a continuous showing on Broadway or the Main Street of any other city. It will continue its indefinite run through the summer — and possibly through the fall.

* * *

TO be or not obese? That is the question. Some observing reporter on one of our morning dailies, in greeting Harold Lloyd, noticed that the comedian had gained a more ample girth since his previous visit to New York. In the interview he made Harold admit that the clothes he formerly wore have become a trifle too tight. He also made him confess that he has to indulge in strenuous calisthenics to keep in trim — an indulgence affected by several of our screen worthies, including Fairbanks.

Harold took it all good-naturedly — even permitting the staff photographer to "mug" him. But the publicity of his portliness resulted in something entirely unexpected. Before nightfall nineteen masseurs had called to interview Harold and gain his consent for their brand of "before and after" treatment. And their visits were supplemented the afternoon and following day by package after package containing samples of reducing creams of considerably more than 57 varieties.

Meanwhile Harold is not worrying. 1-2-3-7-10 pounds excess baggage around the waist-line is not spoiling his good time here. Here's our tip — he will not become the Falstaff of the films. He is taking in all the shows and renewing old acquaintances among the profession. He will leave Gotham early next week in order to be in Hollywood in time to celebrate with Mrs. Lloyd (Mildred Davis) the first anniversary of their wedding on February 10th.

* * *

JOSEPH M. SCHENK, recently elected president of the newly organized association of western producers, was formally introduced to the A. M. P. A. at the weekly luncheon last Thursday, and gave a straight-from-the-shoulder talk. The producer spoke with an entirely forward-looking view and wasted no time in consideration of past mistakes the industry has made. He dwelt at some length on the good he hopes will be accomplished through the new organization he is to head, especially in matters relating to economic production which will mean lower rentals.

Mr. Schenk stated that many of the ills that have beset the industry can be traced to those persons who make a business of being in the picture game by the use of their money, but who contribute nothing else.

* * *

CHARLES E. WHITEHURST, one of the most prominent exhibitors in the country, died at his home in Baltimore early Wednesday morning of virulent influenza. He had been ill only a few days, and his sudden death was a shock to the industry.

Mr. Whitehurst was president of a five million dollar theatre corporation controlling the Century, New Garden and New Parkway theatres. He entered the industry in 1907 and was the active force in building up a remarkably successful theatre business. He was one of the founders of the M. P. T. O. A. and was a recognized leader at national conventions.

He was never married and is survived by his widowed mother. Delegations from the Maryland Exhibitors Alliance, the District of Columbia exhibitor organization and the Washington exchanges are attending the funeral on Friday, February 1.

President Sydney S. Cohen, M. J. O'Toole, M. E. Comerford, and other M. P. T. O. A. officials went from New York to attend the funeral.

* * *

THE report comes in from the Coast that Frank Lloyd's production, "The Sea Hawk," by Rafael Sabatini (who also wrote "Scaramouche") is destined to be one of the big pictures next season. An elaborate picturization is being made of this highly colorful story.

* * *

SIR OSWALD STOLL, chairman of the Stoll Film Company, Ltd., is quoted in a recent issue of the London Times as finding fault with British exhibitors, who he says, are "obsessed by American pictures." The general public, says Sir Oswald, is not under the same "obsession."

"The public at large keenly resent having to find 50,000,000 pounds per annum to send to America in payment of war debt. They are becoming more and more averse to paying for American pictures as well," he adds.

Sir Oswald thinks that if the exhibitors persist, and the payment of war debt continues, the doors of hundreds of picture theatres in the United Kingdom will be closed "before we are very much older."

Further along, we read: "The exhibitor has become more

shy of British pictures than ever." There is more of the same.

A British producer lecturing British exhibitors on their attitude toward British films is certainly a novel situation. Incidentally, it is difficult to see, from this distance, why British exhibitors should persist in their "obsession" unless the British public really wants American pictures. As we understand it, you can't run a picture theatre very long unless you give your public what it wants.

* * *

UNCLE SAM has all-seeing eyes. He doesn't miss any tricks, whether you break his laws or obey them. Don't be surprised if we tell you that he has several hobbies — one of which is the collection of antiques.

The other day Buster Keaton registered fright on his frozen face when he received a summons from Uncle Sam. Buster thought that his income tax was out of order. He knew he wasn't in the profitable profession of bootlegging. He learned subsequently that the tall, bewhiskered character wanted the reproduction of the hobby horse used in "Our Hospitality," to place on exhibition at the Smithsonian Institute in Washington.

The two-wheeled "hobby horse" has been called a very accurate reproduction of the original device used in this form of transportation and since there is no vehicle of this character in the national collections it occurred to the Institute staff to add it, if possible, to the collection. So Buster's "hobby horse," the granddaddy of the bicycle, will be on view in Washington — serving as an example of one of the early American means of transportation.

* * *

THERE is heavy booking these days with steamship companies. Scanning the list of arrivals and departures we discover that Winfield R. Sheehan, general manager of Fox, has sailed for Europe — and that Frank Crane, the American director, has returned from a three-years sojourn in England.

* * *

THE Motion Picture Carnival for the benefit of various philanthropies will be held in the Plaza Hotel ball-room, the night of February 13. It will begin with Famous taking a one-reeler with an amateur cast. Dancing will start at nine —and a half-hour later there will be offered a series of motion pictures at twenty minute intervals with stars present in person. At ten o'clock professional screen tests by Distinctive will be made for any one applying. At the midnight hour the carnival ball will begin.

* * *

NORMA TALMADGE is spending part of her eastern vacation as one of the guests of Irving Berlin, the stage producer and song writer, aboard his yacht—which is cruising in southern waters. After several stop-overs in Havana, Key West, Miami and Palm Beach, the star will return to New York to spend the balance of her vacation before going back to Los Angeles.

* * *

DE WOLF HOPPER has lost his fifth wife by divorce. Mrs. Elda Furry Hopper, known on screen and stage as Hedda Hopper, was given an interlocutory decree of divorce Tuesday from the veteran of matrimony and musical comedy. The court awarded her the custody of her seven-year-old son.

* * *

B. P. SCHULBERG, president of Preferred, has arrived in New York for a conference with J. G. Bachmann, treasurer of the company, and Henry Ginsberg, general sales manager. Distribution plans for the coming season will be discussed and Mr. Schulberg will, while in New York, complete his production arrangements for the next twelve months.

The NEWS has an interview with Mr. Schulberg in this week's issue, on the trend of production costs. Through a long experience with production activities, Ben Schulberg has learned how to make good pictures at moderate cost. We listen when he speaks.

* * *

SOMETHING new in films will be introduced when Roald Amundsen, the Arctic explorer, takes his camera aboard his airplane, sometime in May, and sets out for the North Pole. A radio outfit will go along too. The explorer will make geographical investigations and observations of a million square miles around the Pole. As mentioned before in these columns no territory or crime is safe from the sweep of the camera.

* * *

GLORIA SWANSON is on her way to Miami, Florida, where she will enjoy a vacation before beginning a new picture at Paramount's Long Island studio. She has just completed "A Society Scandal" under the direction of Allan Dwan, who will be in charge of her next production.

* * *

"NAME THE MAN" has come to be recognized throughout the trade as a great achievement, artistically—the work of a director who gained a remarkable reputation in Europe before coming to this country. Victor Seastrom has added to his laurels and in a most emphatic manner—in the manner most convincing of all, perhaps, for his first American picture is this week playing first-run in twenty important theatres all over the country.

The proof of the picture to the exhibitor, and in final analysis to the whole trade, is in the booking of it—and the box-office reaction. Everybody knew that Seastrom was a past master in construction, lighting effects, and the management of drama and players. His first picture produced in America contains convincing evidence of all these factors.

Now must be added the final link in the chain of evidence—box-office appeal. Goldwyn gave trade shows of "Name the Man", invited exhibitors to come in and look at it, and form their own opinions. The answer is: twenty first-runs this week.

It is our belief that this production is one of the outstanding contributions to the screen. It has everything necessary for popular appeal, and is, in every sense of that often-used term—a great picture.

Seastrom is an artist—yes. But he is more than that: a box-office director who understands how to combine artistic effect with the sure-fire elements so necessary to success with the picture theatre patron.

* * *

THE Twentieth Century Limited brought Bebe Daniels and her mother to New York last Monday. The reason for the actress' visit East is her contractual obligations with Paramount. She is to start work next week at the Long Island studio in support of Valentino in "Monsieur Beaucaire," which Sydney Olcott will direct.

* * *

JUNE MATHIS, editorial director of Goldwyn, arrived in New York yesterday from the Coast studios en route to Rome, She was accompanied by her grandmother, Mrs. Emily Hawkes, who will make the trip with her.

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WE ASKED THEM →

THEY ↓ REPLY

Exhibitor	1. Do "Padded" features hurt your business?	2. Your success built on individual pictures or rounded program?	3. Ought length of features to be limited?	4. What should feature limit be?
H. D. McNally, Theatre Operating Co., Peoria, Ill.	Yes.	Well rounded program.	Yes.	Five reels or not to exceed six.
Albert Nadeau, Bluebird Theatre, Anaconda, Mont.	Yes.	Balanced program best business builder.	No arbitrary length.	With exception of occasional picture, all others should not exceed 7000 feet; 6000 better.
Queen Theatre, Wilmington, Del.	Positively.	Balanced program gives nearly 100% satisfaction.	No, provided judgment is used and padding avoided.	Not over 6, with exception of super-feature.
Joseph Hopp, Illinois Theatre, Rock Island, Ill.	Yes.	Well-rounded program.	Yes.	Eight reels.
Roy McMinn, Capitol Theatre, Superior, Wis.	Certainly.	Good comedies have helped to keep 'em coming.	Yes.	Eight reels.
E. G. Anderson, Princess Theatre, Aberdeen, S. D.	Yes.	Well-balanced program.	Yes.	Specials, 8 reels; super-specials, 10.
Star Theatre, Walsenburg, Colo.	Yes.	Individual pictures.	Yes.	8 reels.
Jolin Graham, Lyric Theatre, Butler, Pa.	No.	Reputation of theatre.	Yes.	9 reels.
C. R. Sullivan, Fair Theatre, Amarillo, Tex.	Yes.	50–50.	No.	Tell story without padding.
Phil Gleichman, B'way-Strand, Detroit.	Yes.	Individual pictures.	Common sense should guide.	Six or seven reels preferred.
E. A. O'Keefe, Babcock and Regent Theatres, Billings, Mont.	Yes.	Consistent standard of high-class shows.	Would be difficult to set limit.	Six reels preferred.
Hugo Riesenfeld, Rivoli, Rialto, Criterion, N. Y.	Yes.	Well arranged program. Feature most important.	No.	But 6 or 6½ reels most pliable length.
H. M. Crandall, Washington, D. C.	Unquestionably.	Feature is main attraction, but patron expects variety.	No feature should run over 8 reels. 98% should be much less.	Answered under No. 3.
Geo. W. Trendle, Kunsky Enterprises, Detroit.	Yes, except when we remove padding.	Both.	Yes.	7 reels.
S. L. Rothafel, Capitol, N. Y.	Features are entirely too long.	Capitol's success founded on its program.	No.	Should not be cut so as to injure its effectiveness.
Frank L. Newman, Kansas City.	Yes.	Well-rounded program.	No.	But most pictures can be made in not to exceed 6500 feet.
Fred Bezold, Lotus Theatre, Sheridan, Wyo.	Hard to say.	Have not discovered answer to this question.	No.	No limit on extra special pictures.
H. Hombeck, Colonial, Logansport, Ind.	Padded, yes.	Depend on big pictures to draw attendance.	No.	But only in rare instances should feature exceed 7,000 feet.
Roy Smart, Anniston Enterprises, Anniston, Ala.	Yes.	Good, consistent entertainment.	No.	But it would be good business for producers to hold 95% of features. to 6 reels.

1. **Are too-long "padded" features hurting your business?**
2. **Has your success been founded upon individual pictures or upon your reputation for always offering a well-rounded program?**
3. **Do you believe that a limit ought to be put on the length of feature pictures, no matter how good the material might be?**
4. **How many reels do you believe this limit should allow?**
5. **How many reels can you show in the time limit set for your program?**
6. **What do you do when you book a feature longer than this?**
7. **What percentage of your audience do you believe comes to your theatre to see the feature alone?**
8. **What do your patrons say when you show them a feature so long that there is nothing else?**

5. How many reels can you show in your time limit?	6. What do you do when feature is longer?	7. What percentage of audience comes to see feature only?	8. What do patrons say when you show feature only?
10 to 11.	Lengthen program or use fewer shorts.	About 80%.	Nothing.
9.	New schedule has to be arranged and advertised.	Nearly all; but rounded program has subconscious weight with patrons.	A few express disappointment.
9.	Cut out all comedies.	Big majority, except when Chaplin or Lloyd shown.	"Do producers make comedies any more?"
11.	Forced to change schedule.	90%.	Most of them object.
Eight; prefer seven.	Don't play it Saturday or Sunday.	Fully 70%.	Have tried long feature with 500 ft. filler, but it was unsatisfactory.
8 or 9 reels.	Cut out 1 to 2 shows a day.	75%.	"Show was good but too long."
9.	Start earlier and run through too fast.	95%.	Satisfied.
News weekly and 9 reels.	Run it.	95%.	Complain.
Don't believe in running theatre like a train.	Try to eliminate one reel; sometimes cut padding out of feature.	Probably 99% but patrons know they'll see rounded program.	We always show something besides feature.
10.	Re-arrange schedule.	99%.	Does not give entire satisfaction.
10 usually.	If feature 9 to 10 reels, use only weekly and cartoon. If 12, feature alone.	Hard to answer. Everyone expects more than feature.	Depends on feature.
9,500 feet.	First, cut out educational or scenic; second, comedy; third, weekly.	Cannot gauge this.	Many complaints.
In large houses about 2 hours.	Never run feature over 2 hours long.	85%, but could not retain this percentage if shows long drawn out.	Percentage complaining about feature is small; those who don't come back cause the worry.
10 reels with added attractions.	Cut down weekly and run very short scenic or comedy.	85%.	Cont nual complaints if feature does not please; otherwise little comment about absence of shorts.
Two hour program, including added attractions.	Answered under No. 3.	Cannot be determined.	Many complaints on long features.
2 hours or 2 hours and 10 minutes show.	Cut out short stuff.	40%.	No complaint, if feature is top-notch production.
Do not have time limit.	From now on, will run two a day, when feature warrants.	50%.	We run complete program regardless of length.
8 to 10½.	Usually rush program.	90%.	If feature is good, they are pleased.
10.	Forced to leave off other subjects.	75%.	Many complain at very long programs without short subjects.

May Repeal Tax Up To Fifty Cents

Seems Assured House Ways and Means Committee Will Recommend This Action

RECOMMENDATION for the repeal of admission taxes up to and including fifty cents seems to be assured, according to a dispatch this week to MOTION PICTURE NEWS from its Washington correspondent. The House Ways and Means Committee, it appears, has also decided to recommend repeal of the theatre seat tax.

Although the Mellon proposal that all admission taxes in picture theatres be abolished apparently will not be followed, the Committee will consider going still further in the matter of exemptions, and there is a slight chance that these may go beyond the fifty cent mark.

Despite the minority rebuff to Chairman Green's offer, the Mellon plan will apparently go through in principle, if not to the letter. All the indications are that it will pass as the Green, Garner, or Frear Bill, or as the Compromise Bill in the House and will be known as the Smoot, Curtis or Compromise Bill in the Senate.

The suggestions expressed in the interview given the MOTION PICTURE NEWS representative by Senator Curtis of Kansas, in explaining his recommendations to the Senate Finance Committee, seem to be in process of adoption by the House Ways and Means Committee. Press accounts emanating from the committee room indicate that the committee on January 25 voted for the repeal of the tax on all admissions under fifty cents.

The tax cut would go into effect upon the signing of the bill by the President, it is expected. The measure may be brought out of committee on February 11, but it will no doubt be the subject of extended debate for many weeks before it is passed by the House and sent to the Senate.

According to Chairman Green, of the House Ways and Means Committee, repeal of admission taxes up to fifty cents would aggregate $33,000,000, while the repeal of the seat tax will amount to $1,712,566, on the basis of the last fiscal year.

Senator Copeland, of New York, is now asking that tax reductions be made effective immediately upon the signing of the bill by the President, and this is urged also by a number of others.

When the House Committee finished its work on the special taxes it was found that there was still a seventeen million dollar leeway and this may figure in reducing the admission tax on legitimate houses.

May Admit Unaccompanied Children to N. Y. Theatre

AN effort to open the picture theatres of New York City to unaccompanied children between the ages of 8 and 16 years, is made in a bill introduced in the New York State Legislature last Tuesday by Assemblyman F. A. Miller, of Brooklyn. The bill is practically the same as one of a year ago, which was introduced but failed to get anywhere.

The bill provides that unaccompanied children may attend the theatres up to 6 o'clock at night, providing that the owner of the house segregates the children in a space on the street level, and close to the fire exits. The children must also be in charge of a matron furnished by the exhibitor and approved by the Commissioner of Licenses. There is a license fee of $15 attached. By the wording of the bill it is clear that it applies only to New York City.

Eastman Theatre Taxation Up for Hearing

The State Tax Commission will give a hearing in Rochester, N. Y., in the matter of the taxation of the Eastman theatre, February 27. George Eastman, who built the theatre and turned it over to the University of Rochester, has explained the result of the agitation to have the theatre placed on the tax rolls cannot matter one way or the other, so far as any financial aspect of the case is concerned.

He pointed out the price of admission to the theatre would have to be raised or the size of the orchestra decreased, if it became necessary for the university to pay taxes. The theatre operated on a small profit during its first year. It is believed that in case the state orders the theatre taxed, the university authorities will prefer to raise the price of admission rather than cut down the orchestra personnel. It is said the price will have to be raised about three cents on every ticket to make up the sum paid in taxes.

Troy Strand is Totally Destroyed by Fire

A $5,000 blaze last Sunday morning put the Strand theatre, in Troy, N. Y., out of business. The fire is thought to have caught in the vicinity of the operating booth but by the time the firemen had arrived the upper portions of the building were blazing fiercely.

The firemen fought the fire for nearly an hour and managed to confine it to the one building. The Strand is a downtown house, and has been charging a fifteen cent admission. It is one of the older houses of the city and is owned and controlled by the Hall interests which also operate the Capitol and Colonial theatres. The house has been managed by Al Bothner.

A.M.P.A. Planning "Naked Truth" Dinner

The men who 364 days of the year devote their energies and efforts to exploiting and publicizing the work and talents of others will, on Saturday, March 29th, demonstrate that they can say and do things for themselves when the occasion warrants and the occasion this time is the annual Naked Truth affair sponsored by the Associated Motion Picture Advertisers.

This year the space grabbers have arranged a "Naked Truth" affair which, in the parlance of the day is a "wow."

One of the most striking innovations at the "Naked Truth" affair this year will be the presence of the fair sex and consequently dancing.

Governor Pinchot Names Censor Board

GOVERNOR Pinchot has invited three prominent motion picture exhibitors of the State of Pennsylvania to serve as an unofficial board of censors to advise and cooperate with the state board of censors. They are Jerome C. Casper, Pittsburgh; Michael J. O'Toole, Scranton; H. J. Schad, Reading. It had been thought that John McGurk of Philadelphia would get one of the places but he said he had not the time to devote to the work and Schad was named in his place.

The unofficial board will have advisory powers only, not being able to accept or reject films.

Increase Shown in N. Y. Incorporation

Increased activity manifested itself the past week in motion picture companies incorporating in New York state. The following gives the companies, location, capitalization and directors: Sell-By-Film Corporation, $50,000; C. A. Worch, C. J. Dempsey, Brooklyn; Joseph Blackhall, New York city; Priscilla Dean Productions, $100,000; M. W. Garsson, R. F. Garsson, Manhattan Beach, N. Y.; Hunt Stromberg, Los Angeles, Calif.; Jackson Heights Amusement Corporation, capitalization not stated; E. F. Meisler, H. E. Bogdish, New York city; H. H. Irwin, Brooklyn; Biltmore Pictures Incorporated, $15,000; Louis L. Alterman, D. V. Barnes, D. M. Sehmer, New York city; M. M. P. Corporation, $50,000; G. C. May, A. H. Setter, William Vogelsang, Buffalo; Suburban Theatre Corporation, $50,000; H. G. Wiley, M. W. Ross, Gertrude Searing, New York city.

Eastman Purchases Three Rochester Houses

A deal has been consummated by which George Eastman becomes sole owner of the Regent, Piccadilly and Gordon theatres in Rochester and also owner of the large space in Clinton avenue, south, originally intended for a new theatre. The consideration is said to have been approximately $500,000.

In acquiring these properties, Mr. Eastman bought the Gordon outright from Mrs. Bessie Gordon of Boston, Hyman Gordon of Rochester and Nathan Gordon of Boston. He also buys the interest which these people have had with him in the Regent and the Piccadilly. This latest deal in theatre property gives Mr. Eastman ownership of all the principal downtown motion picture theatres in the Kodak City.

M.P.T.O. Kansas Boosting Next Convention

Every letter that goes out of M. P. T. O. Kansas headquarters, every film that leaves Kansas City exchanges and every motor car driven by a Kansas City exhibitor is bearing a "sticker" advertising the sixth annual convention of the organization, to be held in Emporia, Kas., April 1 and 2.

A resolution adopted at a recent meeting pertaining to unsystematic cutting of films by the censor board will be one of the chief topics of discussion at the convention. The M. P. T. O. K. in its resolution favored throwing out a film entirely rather than having it cut until the continuity is ruined.

Landslide For Shorter Productions

Replies to News Questionaire

A LANDSLIDE for shorter features is indicated by replies to Motion Picture News questionnaire from representative classes of exhibitors throughout the country. A chart, showing at a glance exhibitor reaction to the important questions of "padding," picture lengths, pulling power of the feature alone and kindred subjects, is printed elsewhere in this issue. The initial chart in the series was printed last week.

Many theatre owners, in replying to the questionnaire, declare that while no arbitrary feature length should be prescribed, six to seven reels are much preferred. Only in the case of very exceptional pictures are ten or twelve reels justified, in their opinion. They stress the importance of short subjects.

Detailed replies have been received from a large number. The second installment of these follows:

J. A. Partington California-Granada and Imperial Theatre, San Francisco: "Answering your favor relative to the length of features, I must qualify my answers by advising that we run two types of theatre; the one specializing in the variety program and the other the lengthy feature. I think the average picture for the first type of house should be limited to about sixty-five hundred feet as our variety program consists of a comedy, a newsreel and a stage production which combination runs approximately two hours.

"In our Granada Theatre, where we specialize in variety programs we maintain a high average, whatever the picture may be, due to the fact that we give them a well rounded program, finding it impossible to place too much dependence upon the product of the producers. I do not think, however, that an arbitrary limit should be placed on the length of a feature, as cutting has hurt as many pictures as padding has. The main trouble we have is with the picture that is too long for our variety programs and not good enough for the long-run house. This is the picture that is causing us all the trouble."

Frank W. Buhler, Managing Director, Stanley Co. of America, Philadelphia:

Fred C. Quimby, Universal's new short subjects sales chief.

"Answering your first question, I believe that you can do much towards bringing about a condition in the motion picture theatres by asking the producers to give us better pictures in shorter lengths.

"Certain pictures I realize cannot be made shorter, but of the recent releases, 'Don't Call It Love' was about the proper length. This picture could be run in one hour and fourteen minutes. The ideal length of a picture for running time is about one hour and ten minutes, which would be about six reels.

"Secondly, I believe that the reputation of the theatre is based on a well-rounded program, which includes good comedy.

"I believe that there should be a limit on certain pictures, but pictures of the calibre of 'Ten Commandments' 'Scaramouche,' etc., provide an evening's entertainment, and there are certain theatres in which you can play these pictures.

"When your feature picture runs one hour and ten minutes it is necessary to change part of your program, but with the longer picture, running one hour and fifty-five minutes you have an entire performance and we have educated our patrons to this. We can play pictures of this calibre — say about six a year.

"I trust that this answers your questions and that certain producers may see the light and not all waste their money on footage."

Phil Gleichman, Broadway Strand Theatre, Detroit: "Unnecessary padding of a feature is objectionable to any one and to some people ruins an otherwise acceptable story. Motion picture theatregoers go to the show to be entertained and not to look at the silly atmospheric efforts of directors, unless by such atmosphere the story is improved. In the majority of cases it hurts. If the story and direction are there, as a general rule the director does not have to resort to artificial means to get it over.

"While it is of value to every theatre owner to have the reputation of showing good pictures, nevertheless there is a question in my mind as to whether a couple of terribly ordinary pictures will not make the average audience forget the good ones.

"The limit on the length of feature pictures should be guided by common sense. There may be pictures that require more than six reels to unfold the story. But the producer who makes a ten or twelve reel picture out of a six reel story is kidding himself and the theatre owner, but not the public. For my house a six or seven reel picture is preferred.

"Such a program (the feature alone) does not give entire satisfaction. While short subjects do not, as a rule, bring in additional business, it is a fact that a news reel or comedy or other short subject added to the feature sends the patron out better pleased. There is bound to be something in the program they like if they are dissatisfied with the feature."

Ralph Talbot, Majestic Amusement Co., Tulsa, Okla.: "1. Too-long 'padded' features are certainly hurting our business.

"2. I have operated threatres here for eleven years and have depended a great deal on an established clientele because of a sincere endeavor to give, whenever possible, a well-rounded program.

"3. I do not believe that any limit should be put on the length of features. However, if the story can be told in six reels that is, in my opinion, an ideal length.

"4. Question No. 4 is answered in my reply to Question No. 3.

"5. With a six-reel feature we use a two-reel comedy, news reel, Topics of the Day, an overture, or a scenic or novelty reel with a special musical accompaniment.

"6. When the features are of excessive length we simply have to cut down on the number of short subjects used.

"7. In my opinion practically 90% of the patrons go to a motion picture theatre now to see some particular feature picture.

Michigan M. P. T. O. Board Gives Composite Report on Picture Lengths

H. M. RICHEY, General Manager of the Michigan M. P. T. O., took a pool of the Board of Directors of that organization at a recent meeting and obtained a composite answer to Motion Picture News' questionnaire on picture lengths. It follows:

"1. To some extent, unnecessary padding should be eliminated of course, if for no other reason than it makes the cost of the picture more and 'unnecessary padding' can have no possible benefit to the box-office.

"2. Individual pictures" (Foundation of exhibitor's success).

Replying to the questions: Should an abbitrary limit be placed on feature lengths and what should the limit be?—the consensus of the Board was:

"No. This should be regulated by common sense. It would be just as foolish to produce an eight reel story in six reels as it would to make an eight reel feature out of a six reel story. Some, and possibly it is but a few, pictures demand more than eight reels to tell the story. No limit can be placed, but six or seven reel pictures are preferred."

Ten reels was given as the number shown in the time limit for the Directors' theatre program, and when the feature is longer they "either eliminate the story subjects or it becomes necessary to change the schedule—which is a very serious thing to do."

To the question: What percentage of the audience comes to see the feature alone?—the answer was "99.44 per cent."

Finally, when Mr. Richey put the question as to the attitude of patrons when only the feature is shown, the composite reply was: "A very small minority children may remark: Where is the comedy?' but not nearly so many as some years ago."

Landslide for Shorter Features

course, if two theatres in the same locality had on the same feature, the one with the best short real programs and musical features would get practically all of the patronage. But nevertheless, no matter how good the short subjects are or how fine the musical features are, we must have a feature with box office value to interest the public to the extent of spending their money.

"8. No matter how long a feature is we try to run at least a news reel with it. However we have, on two or three occasions, cut out all of the short subjects but received complaints from some of our patrons."

Albert Nadeau, Bluebird Theatre, Anaconda, Montana: "1. Yes. Overly long features are undoubtedly hurting business.

"2. A well balanced program is undoubtedly a business builder.

"3. I do not believe that an arbitrary limit should be placed on feature pictures. There is an occasional one that is big enough to be handled on a reserved seat policy. In such instances as this I believe it would be wrong to hamper the director with an arbitrary limit. It is ever the tendency in this world to over-correct the evils that we find and I feel there might be a danger of doing such a thing, were we to place an arbitrary limit.

"4. With the exception of such pictures as mentioned in 3, I would like to see all others limited to not more than 7000 feet, and would like to have them come to us averaging 6000 feet in length.

"5. Nine reels. (Regular show schedule.)

"6. When a feature picture is so long as not to permit being run on our usual time schedule, a new schedule has to be arranged and advertised.

"7. In my opinion nearly all our patrons are attracted to our performances by the feature. That is the thing which occupies the conscious part of their mind when making a decision to attend and they either come or not in accordance to whether or not they think they will like the picture. But there is a great subconscious mentality working too. If past experience tells them that they will see a balanced program and that there will be other short attractions, that also has a great influence, although probably not consciously. In my opinion projection, ventilation, service, music and short subjects all contribute very materially to sending out our patrons with either a pleasant or an unpleasant reaction from the evening's entertainment. The more pleasant that reaction is, the more temptation there is to come again. I have classed these influences as subconscious because the great majority of our audience are not analytical as to what elements pleased or displeased, and generally speaking, give credit or blame to the feature attraction when other items may have had the chief influence in giving them either a pleasant or an unpleasant reaction.

"8. When no short subjects are included in a program, a few of our patrons are heard to make such remarks as 'There was no news or comedy or anything,' showing that they have learned to expect such short subjects and also showing that that fact did not keep them away but sent them out with a feeling of disappointment.

"Summing up this letter it may seem to you that the reasoning is getting us nowhere, but in my estimation a closer scrutiny will show that to be untrue. Although in the immediate sense we succeed or fail according to our feature, our feature is in a measure judged by past experiences with other programs that we have presented. If they have been pleasing ones in the past, subconsciously an allowance is being made in the present for that fact. People will probably express it somewhat like this : 'We nearly always see a good show at the (Strand),' and they probably say this because the previous performances they attended were accompanied by splendid music and contained well balanced short subjects and they found ventilation, service, projection, and house discipline very good. I hope producers may soon see the wisdom of serving us with shorter features."

F. B. O. Statement Denies New Ownership

CONFUSION resulting from recent published reports that the F. B. O. organization, formerly Robertson-Cole, is operating under new ownership and management, has led to the issuance of the following statement by J. I. Schnitzer, vice-president of Film Booking Offices of America, who is in Hollywood supervising production plans for the new year.

"The financial control of Robertson-Cole still remains in the hands of the Grahams, bankers of England and Scotland. They have controlled the organization from its inception several years ago and have seen it grow during the last year or more into one of the most flourishing concerns in the film industry.

"Owing to the fact that Messrs. Cole and Robertson have withdrawn from the business and their names have no significance, it was decided to drop the name Robertson-Cole and use instead the name Film Booking Offices by which our rapidly-expanding sales machine has been known for almost two years. Our studios at Melrose avenue and Gower street, therefore, will henceforth be known as the F. B. O. Studios. The ownership remains the same as it has always been."

Horne Is Directing "In Fast Company"

Production activities on the F. B. O. lot have been accelerated since the arrival of Vice-President J. I. Schnitzer. One of the most recent units to begin is the Carlos Production filming "In Fast Company" starring Richard Talmadge. James Wesley Horne, under contract to F. B. O., will direct the production. In the cast will be Billie Dove.

Beatrice Van Completes "Drusilla" Script

Beatrice Van has completed the continuity of "Drusilla With a Million," a novel, which will soon go into production at the F. B. O. lot.

"Ladies to Board" is the lattest Tom Mix starring vehicle for Fox.

Sunset Maps Schedule for Productions

Anthony J. Xydias, President of Sunset Production, has mapped out a big production schedule for 1924. In addition to his two units now in production the J. B. Warner and Kenneth McDonald series, he has plans under way for two new units in the very near future.

In the J. B. Warner series Xydias has already completed "The Lone Fighter," "Treasure Canyon," "Westbound" and "The Covered Trail," with four more to follow.

In the Kenneth McDonald dramas he has completed "What Love Will Do," "Slow As Lightning" and is now filming "After a Million."

Among the luminaries supporting Warner and McDonald are, Molly Malone, Ruth Dwyer, Marguerite Clayton, Edna Pennington, Joseph Dowling, Joe Gerard, Alphonse Martel and Ada Bell.

Sales Manager Bud Barsky has just returned to the Hollywood studio after a swing around the territories visiting the distributors and reports the Independents in a flourishing condition. Barsky plans to remain in Hollywood until several of the new features are completed.

Aronson Closes Foreign Deals For Truart

The many negotiations which were opened by Alexander Aronson, general manager of sales for Truart Film Corporation, during the extended tour of Great Britain and the Continent, have been consummated, whereby the entire Truart output has been sold for the United Kingdom and the greater portion of continental Europe, as well as for outlying territories.

The W. & F. Service has acquired for the United Kingdom, four Elaine Hammerstein productions, "Broadway gold," "Drums Of Jeopardy" "Driftwood" and one other not yet named.

Two-A-Day Theatre Movement Grows

Proves Success in Bridgeport

THE movement for the two-a-day theatre seems to be steadily growing. Martin A. Heanue, manager of the Dawe theatres, Bridgeport, Conn., has written MOTION PICTURE NEWS that his company inaugurated the policy on January 1 and that it has proved successful.

Alexander Frank, of the Frank Amusement Company, Waterloo, Iowa, is another exhibitor — and in a small city, too — who has found the two-a-day, reserved seat plan a hit with his patrons.

"I am pleased to state that the result was all that we could possibly hope for or expect," Mr. Heanue writes to William A. Johnston.

And Mr. Frank says: "My audience had a taste of something new — something different — they liked it; they ate it up. Applause during the news reel — applause after the overture — applause at the end of the feature — applause for the stage specialty miles of laughs during the comedy — and comments! such comments! Automobiles by the hundreds, street cars in front of the theatre to take care of the departing audiences — *life at 10:45 p. m. with all the canopy lights on — just imagine a White Way here in Waterloo, Iowa, where the tall corn grows!*"

Details of the two-a-day plan in Bridgeport are furnished by Mr. Heanue as follows:

"For the past year we have had the idea that there was something wrong with our handling of the better productions, and when we failed to make a profit on some of the best pictures of the year, such as the 'Green Goddess,' 'Enemies of Women,' 'Eternal Flame,' 'Fighting Blade' and numerous others, we felt that it was up to us to start something.

"Therefore, beginning January 1st, with 'Little Old New York,' we put on a matinee at 2.00 p. m. — one show only — consisting of a news reel, good comedy (2 reels) then curtain — a fifteen-minute overture with a short prelude — then breaking into the feature, and ending at 4.40 p. m.— seats not reserved for matinee.

"Evening performance beginning at 8.00 p. m., with news, comedy, overture, prelude and feature, ending at 10.45 p. m.— all seats reserved except upper section of balcony and no tickets sold after the overture had started.

"We used no extra exploitation. Our regular line is 8-24 sheet illuminated at night, in a selected location. Our regular newspaper space is about two columns — 4 to 6-in.— morning and evening. This about covers the outside advertising. Our lobby display consists of 11 x 14 and 22 x 28 photos framed, under the marquee. We use no heralds, throwaways, tack cards, window cards, or lithographing.

"Now, the thought which occurred to us is — can we, as an exhibitor judge a picture if we come into the projection room at a screening, in the middle or near the end of a feature, then look at a few short subjects before seeing the first of the feature? The answer is — No! And if we cannot do this without a feeling of disappointment, how in the world can we expect an audience who pay us their money to enthuse over a picture, when we compel them to do just this thing?

"The first step taken was to number our seats and with a short talk to our patrons each night, two weeks in advance, put it up to them for their approval or disapproval, as to whether this disappointment could be obviated. I am pleased to state that the result was all that we could possibly hope for or expect.

"We cannot, of course, judge results so far, because we played to capacity for two weeks, on 'Little Old New York.' And now, (week of January 13th) we are showing 'The Hunchback of Notra Dame" (second run), to capacity each night. Our matinees have increased 400 per cent. During the next three weeks, we will show three pictures which although not in the super-feature class, are better than a great many so-called specials.

"Prices have been increased as follows: Balcony from 23c to 35c. Orchestra from 35c to 50c. Loges from 55c to 75c (plus tax). These increased prices will be maintained a few weeks for a thorough test.

"All of our patrons, with whom we have discussed the subject, are pleased with the present plan and as far as we can judge at the present time, we expect to adhere to our present policy."

And Mr. Heanue adds: "We cannot get good pictures without taking some of the ordinary. In fact, I might say that in order to get one good production we must take three or four of the poorer variety.

"It seems to me that the time has come when there will be one house in every prominent city that will show only the better pictures. Therefore the distributors must be prepared to meet the new conditions and allow the exhibitor to select the pictures required. We don't want average pictures. We want the better pictures and we are willing to pay for them."

Hays Organization Sued By Jersey Exhibitor

SUIT has been filed in the Federal District Court, in New York, for $450,000 damages against Will H. Hays, as President of the M.P.P.D.A., the individual members of the association, Charles B. Hoy and Louis Phillips, of the Hoy Reporting Service and the F.I.L.M. Club by Sidney E. Samuelson, owner of the Park Theatre, Newton, N. J.

A similar suit, seeking $150,000 damages, was filed by the plaintiff in a New York state court last year.

Mr. Samuelson alleges that Mr. Hays directed the defendants in "attempts to monopolize the motion picture industry" and assails the appointment of one man as head of the industry as an effort to centralize control.

The plaintiff also attacks the Hays uniform contract and its arbitration provisions, and alleges that the defendants attempted to ruin his business.

The following comment on the suit was made at the offices of the Hays organization:

"Neither Mr. Hays personally, nor as President of the Motion Picture Producers and Distributors Association, or the association itself, is in any way involved in the alleged actions leading up to the Samuelson suit. The inclusion, therefore, of Mr. Hays, or this association, has been resorted to by the plaintiff, in our opinion, solely for publicity purposes."

Eric Thatcher Clarke New Eastman Manager

Eric Thatcher Clarke, who went to Rochester recently from Detroit to devote attention to the musical development of the Eastman theatre programs, has been appointed manager of the Eastman theatre in Rochester, succeeding William Fait, Jr., who has gone to New York to accept an executive position with a theatre there.

Mr. Clarke was born in England and received his early musical training at Guildhall, London, where he held a scholarship on the French horn. He was interested in the development of the Detroit Symphony orchestra several years ago and has made a study of the methods of presentation of the leading motion picture houses of the country.

Geneva, N. Y., Votes for Sunday Pictures

LIKE all cities where the proposition has been put up to the people, Geneva, N. Y., has voted in favor of motion picture exhibitions on Sunday. At the referendum the proposal was carried by a majority of 347. The final count showed that 1883 persons were in favor, with 1536 opposed and 17 undecided. A total of 3436 ballots were cast. Alderman M. S. Gaylord, chairman of the council committee which arranged for the referendum and a prime mover for it, said that he believed the council will at once follow the opinion expressed by the popular vote.

Petitions that have been in circulation for signatures for the last two weeks in Norwich, N. Y., have been presented to the council asking for a referendum on the exhibition of pictures on Sunday.

Education, Not Censorship Needed, Says Scholar

DR. DANIEL Bell Leary, noted psychologist, a member of the faculty of the University of Buffalo, and author of "That Mind of Yours," published in newspapers throughout the country has the following to say of censorship:

"Censorship produces not morality, but immorality; not freedom, but slavery; not civilization, but degeneracy; not character, but neuroticism. The solution for our present evils is NOT CENSORSHIP, BUT EDUCATION, not a fleeing from temptation, but a withstanding of it, not fear, but understanding."

"Motion Pictures and the Banker"

Comptroller Saunders, of Famous Players-Lasky, Analyzes Subject in Magazine Article

RICHARD W. SAUNDERS, comptroller of Famous Players-Lasky and formerly cashier of the National Bank of Commerce, New York, contributes an article on "Motion Pictures and the Banker" to the current issue of *The Bankers' Magazine.*

"As an indication of the serious attention that is being given to the fiscal side of the industry, the committee on banking procedure and finance of the Motion Picture Producers and Distributors of America Inc., was formed some time ago, consisting of the accounting officers of the producing and distributing companies which are members of the Hays organization," Mr. Saunders points out.

After enumerating a number of facts which show the permanency of the industry, Mr. Saunders says: "With all these facts it is hard to find any justification for the fear which a few bankers have expressed that motion pictures are merely an ephemeral amusement, a hobby which will soon pass away. The conclusion of those who study the industry is that on the contrary the motion picture industry has hardly begun to show what it can do."

The article sets forth the different steps involved in production, distribution and exhibition for the guidance of the banker in determining whether loans should be made. On costs, Mr. Saunders writes:

"The cost of pictures has been steadily mounting. At one time they could be made for $15,000 or $20,000, whereas the average today is nearer $200,000. It is true that the 'rental values' have increased and that the demands of the public have resulted in more expensive pictures, but it must be remembered, first, that the public purse limits the amount that an exhibitor can charge. Secondly, this in turn limits the amount an exhibitor can afford to pay as rental, and thirdly, this limits the amount that the producer can expend in any picture, outside of super-specials which are marketed in a different manner."

An accompanying chart shows depreciation as applied to pictures, which Mr. Saunders terms "the key to the motion picture industry." He says in part:

"'Residual value' is the amount left in each picture after the standard depreciation has been made. This is a most important matter to understand as to a large extent it is the key to the accounting system. It is also the reason why the inventory of a picture company need not be depreciated or marked down. This is done automatically each month and is based upon the flow of cash coming in from rentals; in other words, the attempt is made to depreciate the negative in the same ratio as the cash returns. Within three months for example 50 per cent of the cash return expected should be received and therefore the negative cost is depreciated 50 per cent.

"In one year the automatic depreciation equals 88 per cent and in two years 100 per cent. There are many pictures that bring in rentals after two years, but even so they are carried on the books at one dollar. This "concealed asset" amounts to a very respectable figure. Positives are written off monthly to aggregate 100 per cent per year. The inventory then consists of: 1. Full cost so far expended of pictures in process of production. 2. Completed pictures awaiting release (full cost). 3. Residual value of released pictures which month by month are being automatically depreciated according to the schedule. None are over two years old. 4. Positive prints, also depreciated monthly and none over one year old."

Famous Acquires Loew's Montreal Theatre

The official deed of sale of Loew's Montreal Theatre to Famous Players Canadian Corporation, Limited, Toronto, was registered at Montreal on January 25, the purchase price being noted at $325,000. This marks the final stage of the transaction which opened about one year ago in the offer of purchase by Famous Players and which was followed by important negotiations.

The Loew house will be operated by the Mansfield Theatre Company, Limited, Montreal, which is subsidiary to Famous Players Canadian Corp. No announcement has been made of any change in policy.

Hearst Chief Speaker at T. O. C. C. Meeting

WILLIAM RANDOLPH HEARST was the chief speaker before an open meeting of the Theatre Owners Chamber of Commerce of New York January 29. Declaring that he had come to the meeting to "learn," Mr. Hearst said he believed the exhibitor was closer to the public than any other factor in the industry.

"I value the exhibitor's comments on pictures appearing in the trade papers more than the newspaper critic's ideas," he said. "What I desire to do is to make pictures with a popular appeal." He also urged the press to aid in the repeal of picture censorship in New York State.

Billy Brandt, of the T.O.C.C., paid tribute to the support given pictures by the Hearst papers, and I. E. Chadwick, of the Independent Producers organization, declared that Mr. Hearst's change in distributing arrangements were of great value to the independents.

Courtland Smith, secretary of the Hays organization, urged the exhibitors to work strenuously for censorship repeal in this state. He pointed out that though news reels were practically not censored, the news weekly producers paid the censorship board four per cent of their income in 1923.

Washington Better Films Body Tells Plans

Constructive selection and recommendation of all worthwhile films will be the program this year of the Washington State Better Film Association, according to plans outlined at a recent meeting of the organization held in Seattle.

Schools, clubs, societies and general motion picture theatre exhibitors will be furnished with lists of pictures approved by the body, and having its official backing, after reviews by that group and affiliated state and national bodies.

H. O. Stone, a Seattle advertising man, was elected president of the organization at the meeting. Other officers include members of leading men's and women's civic and fraternal organizations over the entire state. D. H. Painter, executive secretary of the State of Washington Community Service, is librarian of the film body.

Chicago Fire Prevention Chief Demands Compliance With Regulations

STRICT compliance with the various Chicago fire prevention ordinances is demanded by the Chief of Fire Prevention Bureau John C. McDonnell and Mayor Dever, who have warned ten loop theatres that they will be closed unless auditoriums are remodelled or improved to conform with the law.

Certain outlying houses already have been closed for non-compliance with the safety orders, and city inspectors are busy throughout the city checking up on theatres and issuing warnings wherever they are found delinquent.

Ordinances recommended by Chief McDonnell are to be submitted to the council to further strengthen the fire regulations and other provisions include the compulsory installation of sprinkler systems over and under theatre stages; prohibiting the use of electric magnet controls for stage vents; safeguarding airshafts from the underloop tunnel to public buildings; controlling ammonia refrigerating systems; and regulating the storage, handling and manufacture of celluloid.

The matter of strict compliance with the fire ordinances will be taken up at a general meeting of the Exhibitors Association of Chicago, which is scheduled for February 1st. Several leaders in this organization have already expressed themselves as in favor of following out the Mayor's orders to the letter.

Action also may be taken by the city to bar the use of girl ushers, Mayor Dever having made the following statement:

"Girl ushers in theaters are an asset, perhaps, from an advertising standpoint, but I fear they would prove a liability in the event of a serious fire or panic. It is entirely possible that, just when muscle would be required to open doors, quiet an audience or lead the way to safety, the girls would be found in a dead faint."

Big Theatre Is Planned for Coney Island

Coney Island is to have a theatre building costing $1,250,000. It is to be erected on the southwest corner of Surf and Stillwell Avenues on a plot 104 by 185 feet. The Chanin Construction Company, Inc., are the builders.

The house is to have a seating capacity of 2,600. It will contain stores, meeting rooms, offices, a dance hall and an auxiliary roof garden and restaurant.

West Penn. Exhibitors Aid German Children

After an extensive campaign, relief week for the starving children of Germany was launched last Monday by the Western Pennsylvania M. P. T. O. Slides were used in theatres and committees called upon all organized bodies seeking their cooperation. It was expected a tidy sum would be raised.

Universal Staff Resigns in St. Louis

One of the biggest film exchange upheavals in the history of the movies in St. Louis took place the past week when all of the important cogs in the St. Louis Universal office tendered their resignations, being joined by several of the minor employes of the exchange.

Those who resigned were: Barney Rosenthal for the past eleven years resident manager for Universal and its predecessors Imp and Biograph; Bob Taylor, assistant manager for the past ten years; Nat Steinberg for the past nine years salesman and manager of the short subject department; M. J. Goldbaum for ten years salesman for the Southern Illinois territory; Morris Engel for seven years director of the publicity and exploitation department of the local Universal office; Miss Mildred Doyle for eight years assistant booker; Rose Applebaum, clerk, and Mrs. Joe Caruso clerk for the shipping department.

Rosenthal and Steinberg plan to open a large independent film exchange in St. Louis and will have associated with them several prominent St. Louis film men whose names are being withheld at this time. They will depart for New York City within a few days to spend some three weeks in purchasing product for their new office.

M. P. T. O. Michigan Plans Dinner Dance

Committees have been appointed and plans are now being made for the annual M. P. T. O. Michigan dinner dance which promises to be an elaborate function. Monday, February 25th is the big night. The affair will be held in Oriole Terrace, East Grand Boulevard, just off of Woodward in Detroit.

The General Comimttee in charge is comprised of the following men: H. Richey, W. E. Wilkinson, J. R. Dennison, George Sampson, Maurice Caplan, Fred Crennel, James Lent, P. Gleichman, Jake Smith and W. E. Week. There are also a number of sub-committees on floor, decoration, ticket and entertainment. It is expected that Marcus Loew and Will Hayes will be present.

May Ban Standing Room In Troy Theatres

Motion picture theatres in Troy, N. Y. may shortly be forced to abolish the S. R. O. sign through activities on the part of John A. Knaupp, superintendent of Buildings. The new superintendent plans to alleviate conditions, especially at Sunday night performances when hundreds of persons are lined up for blocks in the heart of the business section. There are eighteen theatres in Troy, with a total seating capacity of 14,475.

Tax Returns for December Show Increase

THE Treasury Department reported $7,047,876 in admission tax collections during the month of December. This is an increase of $222,627 over the same month of the previous year, when $6.825,249 was collected.

The December total is the largest reported since June, 1921, when collections were made in the amount of $7,362,487.

Western Missouri Plans Reorganization

NSTEAD of an election of officers and the consolidation of the Kansas City division of the M.P.T.O.A. and the M.P.T.O. Western Missouri, as was expected at the convention of the latter organization at the Hotel Baltimore in Kansas City Tuesday, plans were formulated for the reorganization of the M.P.T.O.A. Western Missouri.

The election of officers and the proposed consolidation was deferred until after the reorganization of the Western Missouri body. A committee composed of Charles T. Sears, Nevada, A. M. of Charles T. Sears, Nevada, A. Meisner, Kansas City; T. C. Goodnight Warrensburg; A. F. Beker, Kansas City, and Jay Means, Kansas City, was named Tuesday and select a business manager to thoroughly canvass the state and direct a reorganization campaign.

More than $1,500 was subscribed at the convention to defray initial expenses. There were no speakers, it being more of an informal gathering. The attendance was small.

Stanley Employees Will Stage Benefit

Arrangements have been practically completed for the monster benefit to be given at 11:30 P. M., February 29, at the Stanley theatre, Philadelphia, under the auspices of the Stanley Employees Beneficial Association. This is the third annual affair given by the Stanley employees and it is predicted that it will surpass all its predecessors in every respect.

The various details have been assigned to committees. The entire house including boxes and loges has been sold out. There will be no reserve seats and the admission tickets, limited to the seating capacity of the house, will entitle holders to whatever chairs they may be able to obtain. Doors will open at 11:15, closely following the conclusion of the regular performance.

The grand overture by the Stanley orchestra will be conducted by Joseph Pasternack and through the course of the evening leaders of the various Stanley Company houses' orchestras will take the baton.

Parkview in Winnipeg Is Destroyed by Fire

The Parkview Theatre, situated in the fashionable St. James District of Winnipeg, Manitoba, was destroyed by fire on the morning of January 20, with a loss of $100,000, the cause of the blaze being unknown. Nothing was left of the handsome theatre but the walls, several offices and a row of stores being destroyed along with the auditorium. The Parkview had an exclusive picture policy.

Cleveland Working on New Zoning System

The Film Board of Trade of Cleveland is working on a zoning system whereby the zoning of picture theatres will become uniform. The present zoning system is one which was the outcome of the natural growth of the city. Houses have no uniform standing with the exchanges. A uniform zoning system will protect the independent theatre owner.

Des Moines Exhibitors Hold Session

Exhibitors and exchange men in Des Moines on January 15 and 16, forty or fifty men from all over the state went on the record as being against the admission tax, the music tax and also the releasing of films to non-theatrical concerns. This latter clause covered films of an entertainment nature.

The releasing of big productions to Opera Houses and of playing these big features as road shows came under consideration and was condemned by the motion picture exhibitors.

The Board of Directors was enlarged from five to fifteen members. J. C. Collins was retained as president and aslo the secretary, E. T. Smith, was re-elected. Among the directors elected were the following Harry Hiersteiner of Des Moines, Leo Moore of Centerville, Smith of Fort Dodge, Marsh of Grinnell, B. I. Van Dyke of Des Moines, Metzger of Creston, Deregin of Corning, Tourner of Mason City and A. H. Blank of Des Moines.

Magnus Johnson Discusses Value of Pictures

At the Visual instruction classes conducted by the Public Service and Educational Department of the Crandell theatres in cooperation with the school authorities of the District last Tuesday afternoon and evening in the private projection room of Crandall's Metropolitan theatre, an interested spectator was Senator Magnus Johnson, who in a brief address to the foreign born members of the classes pointed to his own experience as a demonstration of what opportunities may be embraced in this country.

Delaware Charters Given New Companies

Charters granted at Dover last week include—Terris Production, Inc., to produce motion pictures, capital $100,000. Comique Film Company, to produce and exhibit motion pictures, $75,000.

J. F. Halloran Co., to conduct fashion shows, etc., $100,000; change in name and capital increase of "The Animated Picture Products Company, Inc., to "The Animated Products Corporation, and capital raised from $1,000,000 to $1,050,000.

Johnston, Giannini, Will be Luncheon Speakers

THE semi-monthly luncheon of the Independent Motion Picture Producers and Distributors Association is scheduled for Thursday, February 7th, at the Hotel Astor. Dr. A. H. Giannini, President of the Commercial Trust Company and William A. Johnston, editor of the Motion Picture News, have accepted invitations to be the guests of the Association, and will address the members upon this occassion.

Dr. W. E. Shallenberger, President of Arrow Film Corporation and chairman of the Association's Executive Committee has announced that he will issue a call for a meeting of the committee within the next few days.

Reports of officers and special committees are to be presented, and consideration given to several important matters awaiting the committee's action.

T. O. C. C. Reports Year's Activities

Controversies Before Joint Arbitration Board Decreases Over Previous Year

THE Theatre Owners' Chamber of Commerce of New York has issued a statement covering its activities for the calendar year of 1923. It shows that the joint arbitration board handled a total of 1394 cases, involving a total amount of $44,563.13.

In actual cases tried awards were made in favor of the exchange in the amount of $24,407.12. Awards made to exhibitors amounted to $14,694.37.

Cases heard by inquest for non-appearance of exhibitor verdicts awarded in favor of exchange amounted to $92,827.34. Cases heard resulting in a tie vote involved $2,639.30.

Requests to reopen cases tried numbered 39. The number denied was 33. Miscellaneous request for reopening of defaults granted numbered 15. The number denied was 44.

The joint arbitration board is composed of an equal number of arbitrators who represent the Theatre Owners' Chamber of Commerce and the F. I. L. M. Club of the city of New York.

The meetings are conducted weekly on Wednesdays. Both the F. I. L. M. Club and the Theatre Owners' Chamber of Commerce recognize that the joint arbitration board is one of the most important parts of the industry where such great means of controversies are amicably settled between distributors and exhibitors which prevents litigations, ill feeling, as the decisions of a dispute is made within a comparatively short time after filing a complaint.

Since the adoption of the uniform exhibition contract, which provides for arbitration before either party resorts to a court of law it has been fully availed by both branches of the industry. The rules of procedure under which the board is working are just and equitable and founded on common sense without the necessity of injecting technicalities and legal loop holes.

Comparing with the calendar year of 1922 when 3,246 cases came up before the joint arbitration board for their consideration and decision, and which involved $350,000, the report for 1923 is very favorable, showing that controversies and disputes have greatly decreased and the speedy disposition of the cases by the joint arbitration board is hailed with gratification and satisfaction by both sides.

Exhibitors Must Consent To Ontario Cutting

In a report regarding the activities of the Ontario Board of Moving Picture Censors, with headquarters at Toronto, published on January 24, mention is made of various phases of the work of examining pictures for presentation in the Province with its 3,000,000 people.

The Board, according to Major A. S. Hamilton, chairman, has adopted the policy of regarding the film as the property of the exchange company and no cuts or changes are made in a print without the consent of the exchange manager. After a feature has been viewed, a list of changes to be made is sent to the exchange office and, if consent is forthcoming, the film is cut as required after which it is marked "passed," is stamped with the Government seal and the initials of the chairman of the Board and then held until the exchange calls for it.

If the exchange manager objects to the deletions, which is rarely done, the feature can be marked as rejected for Ontario or it can be re-examined by a Board of Appeal at a special fee. The Appeal Board consists of two other members of the Censor Board who have not yet seen the picture in question, along with the chairman. Their judgment is final but, if the exchange still objects, the film is untouched and is returned.

Theodore Roberts Has Serious Relapse

Theodore Roberts, who has been ill for several months at Pittsburgh suffered a relapse Wednesday, and is reported in a serious condition.

M.P.T.O.A. Approves T. O. Standard Contract

SYDNEY S. COHEN, President of the M.P.T.O.A., has sent out to exhibitors copies of the new Theatre Owners Standard Contract, which is being issued by the Anderson Pictures Corporation. It differs from the uniform contract sponsored by the Hays organization.

In an accompanying letter, Mr. Cohen calls attention to the fact that this form of contract was endorsed by the M.P.T.O.A. Board of Directors at its recent meeting, and points out that the contract eliminates cash deposits; does not compel the theatre owner to name the producer or distributor in his paid newspaper advertising; gives him the ownership of advertising and accessory material; arranges a "more satisfactory method of arbitration," eliminating cash penalty requirements as in other contracts in force; and permits the theatre owner to cut out advertising or propaganda.

This form of contract, says Mr. Cohen, is being sent to all producers and distributors in the hope that they may adopt a similar form.

Japan Presents Pay As You Leave Pictures

Japan is rapidly becoming one of the best markets for American films in the world and the "movie fan" population of the Orient is rapidly increasing, according to the Fox offices. Dell Goodman, who has lived through two earthquakes and is now stationed at Kobe as the Japanese representative of Fox Film Corporation, describes what he calls the oddest entertainment system in the world, in a letter just received at the Fox home office.

"The admission is free," he writes, "as soon as the patron is seated, usually on the floor, a girl places a hibachi fire before the visitor, which costs ten sen. Soon afterward, a girl brings a cushion, for which ten sen also is charged. For those who desire to smoke, a charge of five sen is made for a small ash tray. During the performance a girl serves tea, which costs ten sen. Thus, the Japanese young man can take his almond-eyed flapper to the theatre without paying admission, but it will set him back somewhat financially before he gets out."

Virginia Admission Tax Bill Killed

A bill providing for a State tax of eight per cent on theatre admissions in Virginia was killed January 28 in the Committee on Finance after a public hearing at which appeared a large delegation from the M. P. T. O. of Virginia and the Virginia Exhibitor's Alliance.

Harry Bernstein, of the Colonial Theatre, Richmond, headed the delegation.

U. S. Pictures Valuable in Bible Lands

Motion pictures from the United States have been found to be of great value by Near East Relief in arousing the orphan's interest in developing the industries of the country, according to Jane Hill, of the Near East Relief. This interest is stimulated by showing pictures of similar American industries.

Pennsylvania Advisory Board for Censors Will Broaden Attitude, Is Thought

BELIEF exists among motion picture exhibitors in Pennsylvania and the industry generally throughout the State that there will be more liberal attitude on the part of the State Board of Censors toward the requirements of the industry since Governor Pinchot's announcement, on January 22, of the appointment by him of the advisory board of three prominent exhibitors who will confer with the official board when controversies arise over the censorship of films.

The selection of Michael J. O'Toole, of Scranton; H. J. Schad, of Reading, and Jerome Casper, of Pittsburgh, it is generally conceded, means that this advisory board will be composed of bona fide exhibitor representatives whose standing is such as to inspire confidence in their ability to give competent advice from the viewpoint of the industry to the official censors in passing on films.

A good deal of the criticism of the rulings of the Pennsylvania Board of Censors in the past has been based on the contention that, while striving to give the state clean pictures the board has made eliminations from films in a way that, in some cases, needlessly rendered them commercially valueless. This has caused dissatisfaction in the trade, from time to time, and it has been declared that if it had been possible in the past for the censors to have obtained a better understanding of the viewpoint of the industry, there would have been less complaint from the industry concerning some of the board's rulings.

The justice of a censorship as a principle is as much questioned today among the trade in Pennsylvania as it ever was, but there seems no prospect of its being repealed,—at least in the administration of the present Governor, Mr. Pinchot, and the appointment of the advisory board, even though it has no actual voting authority to make eliminations from fims, is looked upon as something of a gain for the industry.

Universal Purchases Three Promising Stories

WITH the recent departure of Bernard McConville, supervising editor of Universal Jewel productions at Universal City from New York, for the West Coast, it became known that Carl Laemmle, president of Universal, had authorized the purchase of a number of big stories for Universal's coming production schedule of thirty-six Jewels a year. McConville came East to look over the literary field and to pick out plays, stories, novels and manuscripts suitable for Universal pictures.

The three leading purchases consummated by the Universal Scenario Department are for "The Husbands of Edith," a George Barr McCutcheon story, "Butterfly" by Kathleen Norris, and "The Best in Life," by Muriel Hine.

United Producers Seeking New Material

Adeline M. Alvord, head of the Editorial Department of the United Producers and Distributors, has been given orders by W. F. Wood, vice-president and general manager of this company to explore the length and the breadth of Writers' Land in search of drama with strong comedy relief.

"There can be no doubt as to the call of the public at this time—it is for entertainment and heavy weight drama is not general enough in its entertaining value," Miss Alvord says. "If there is something new or novel in the mood of treatment of a dramatic impulse or situation I am naturally interested, but not nearly so much so as I will be if the tensity of that situation is relieved by a logical occasion for real, unrestrained mirth."

Chic Sale Production Is Nearing Completion

Production is progressing rapidly on the next C. C. Burr feature, "The New School Teacher," which will bring Charles (Chic) Sale to the screen in the title role. Mr. Burr has surrounded Sale with a cast of capable players which includes, Rolly Archer, Robert Bentley, William Black, Mary Kitson, Russell Griffin, Harlan Knight, Helen Gerould, and Leslie King.

Among the pupils enrolled in the new school are, "Mickey" Bennett, Freddy Stange, Kent Redmond, Henry O'Connor, Edward Weisman, Edward Quinn, Billy Quinn, Jack Jacobs, Fred Gorman, Bert Gorman, Warren Gorman, Paul Jacchia and Buddy Raynor.

Gregory La Cava directed "The New School Teacher."

Meighan Benefit Gives Aid To Crippled Children

Thomas Meighan added another to his list of charities Wednesday night when at the leading hotel in Jacksonville, Fla., he gave a ball to the residents and the winter colony for the benefit of the crippled children of Jacksonville.

Mr. Meighan underwrote the expense of the ball himself and all of the receipts, which were expected to be more than $2,000, were turned over to the charity. Mr. Meighan, with his company, is in Florida to film exterior scenes for his next Paramount picture, "The Confidence Man."

In and Out of Town

JOHN C. FLINN and Paul C. Mooney of Hodkinson, will leave on a country-wide tour soon.

I. H. RUBEN, of Ruben & Finkelstein, Minneapolis, is in New York for two weeks as a member of the rotating committee of First National. He arrived January 28.

ALLAN MORITZ, special representative for Preferred, has returned from a trip which took him to Washington, Baltimore and Buffalo.

MAX ROTH, doing special sales work for Preferred, is on a trip through the Middle West. His itinerary will take him to Indianapolis, Kansas City, St. Louis, Omaha, Des Moines and Chicago.

JOHN CECIL GRAHAM, managing director of the Famous Players Film Companp, Ltd., London, has sailed for the other side after his annual conference with E. E. Shauer, director of the foreign department of Famous Players-Lasky.

CHARLES H. CHRISTIE is expected in New York shortly on his annual mid-winter trip for conferences relative to the distribution of Christie product. He will probably remain here until February 10.

FRANK H. CRANE, the director, who has been making pictures in England for several years has returned to the States.

BERNARD McCONVILLE, of Universal, has left for the Coast, following a story-purchasing visit to New York.

E. E. SHAUER, of Famous Players, and Jacob Glucksman are sailing for Buenos Aires this week.

SIDNEY OLCOTT has returned from Indiana where he went to confer with Booth Tarkington on "Monsieur Beaucaire," in which Olcott will direct Rodolph Valentino for Famous Players.

MAJOR A. P. HOLT, of London, who is interested in Pathe Freres, Ltd., in England, sailed for home last week.

CAPTAIN A. E. LATHROP, of Anchorage, Alaska; Alexander MacDonald and George E. Lewis have arrived in New York with a print of "The Chechakos," produced in Alaska by the Alaska M. P. Corp., of which Mr. Lathrop is President.

WILLIAM FAIT, who recently resigned as manager of the Eastman theatre, Rochester, N. Y., was in New York last week. His future plans are indefinite.

ANNOUNCEMENT has been made of the marriage of Miss Marion Kahn, of Kansas City, and Ralph Kohn, an official of the Famous Players-Lasky Corporation.

JOSEPH M. SCHENCK and Mrs. Schenck (Norma Talmadge) have left for Palm Beach. They will go from there to the Coast. Marcus Loew will probably go to Florida next month.

Picture Celebrities See "Eternal City"

LOS ANGELES witnessed the initial showing of "The Eternal City" at Grauman's Million Dollar Theatre last Monday night. This Samuel Goldwyn-George Fitzmaurice production, released by First National drew a crowd of screen stars and picture folk which represented every branch and every company in the industry. The attendance of the stars brought huge crowds of fans and police reserves were called an hour before the opening. Sun Light arcs illuminated the street and lobby of the theatre.

Fitzmaurice, who had just rushed to Los Angeles from New York, to recommence work on his forthcoming production of "Cytherea" was present with Barbara La Marr to receive the plaudits of the crowd on their excellent work.

WORD has come through from Los Angeles that Lesley Mason has arrived there and begun his new duties as West Coast representative for Hodkinson.

ABOARD the S. S. "Finland" which arrived in New Yorn January 30, were Mr. and Mrs. M. H. Hoffman, who returned from Los Angeles via the Panama Canal. Mr. Hoffman, vice-president of Truart, has been at the company's Coast studios for two months.

MORTIMER WILSON, famous composer who has the distinction of holding more degrees than any American musician, returned to Hollywood from New York last week with the completed musical score for "The Thief of Bagdad," Douglas Fairbanks' forthcoming film production.

SAM GRAND, President of Grand-Asher, left recently for the Coast, accompanied by Edward M. James, attorney for the organization. Bill Steiner is also a recent departure for Hollywood.

MOTLEY FLINT, the Los Angeles banker, has arrived in New York for a stay of several weeks.

PROMINENT among recent exhibitors to Broadway was Guy L. Wonders, of Baltimore. Eddie Sherwood and John Fayette, of the Crandall interests in Washington, also looked over Film Row in the Metropolis. Bob Smeltzer of First National's office in the capital city was here at the same time.

GEORGE BLAIR, of Eastman made one of his frequent trips to New York this week.

WILLIAM M. VOGEL has returned from the Coast with his family, the latter having arrived recently in this country from Australia.

COL. JASON S. JOY, head of the Public Relations Committee of the Hay's organization, is in the Post Graduate Hospital undergoing treatment. It will probably be a month before he is able to resume his duties.

MORRIS R. SCHLANK, of Anchor Film Distributors, Los Angeles, arrived in the city recently. E. K. Lincoln, actor-director, left last week for his annual visit to the Coast.

HARRY SCOTT Feature Sales Manager for Pathe, left this week on a tour of the Pathe branch offices which will take him to Cincinnati, St. Louis, Memphis, Dallas, Oklahoma City, Kansas City, Indianapolis and Pittsburgh.

The Reader Has His Say

January 17, 1924

Mr. Wm. A. Johnston,
Motion Picture News,
New York, N. Y.
My Dear Sir:

I cannot let your editorial "Milking the Industry" pass without comment, particularly with reference to your recommendations with respect to percentage playing.

Wellington is one of the villages to which you apply the appellation "closed towns," and, following this idea further, I am the "gent" who is "sittin' on the lid." The population of 2,245 is mainly retired farmers, with no live industry. The theatre is open four nights a week. The total investment, including building, good will, equipment, organ, etc., is approximately $24,600. Being so conveniently located with respect to Cleveland and being connected with that city by steam, buss and trolley lines, it would be unprofitable to attempt to operate a picture theatre less ornate and comfortable. As it is, my patrons see my productions regularly at second run houses in Cleveland as well equipped as my own, at 10 cents and 15 cents many months before I can hope to secure them.

I have had ten years' experience in private secretary work in New York City and Washington, D. C., together with a couple of years as manager of a newspaper. I entered the picture show business following a nervous breakdown, after fourteen months in France during the late war. Being almost completely recovered, I am now able to give the business the very best there is in me.

It is fair, I believe, that the business should yield a return of 5 per cent on the investment, or approximately $6.50 per night that I am open—$1,300 per year. Inasmuch as my yearly salary for the ten years previous to entering this business was not less than $2,000 (even reaching about $2,750 during the war) it is likewise fair that the business should also yield me a salary of at least $7.50 per night, that I am open—$1,500 per year.

I would be glad to go into details with you regarding actual house expenses, receipts, film rentals, etc., but space forbids. Suffice to say, I am a careful buyer and my feature rentals do not exceed 20 to 30 per cent of my monthly receipts. Further, my short subjects represent about 10 to 15 per cent of my receipts. And in the face of the present prosperous condition of business generally I am able to clear this amount only with the greatest economy and management. My seats and machines are wearing out, the depreciation on my organ amounts to not less than $800 per year. Where is the money to replace them coming from? And yet I am constantly being accused of "milking the industry" and forcing down film rentals by reason of Wellington being a "closed town." And, undoubtedly, upon a mere cursory examination, you, likewise, would include this as one of the towns referred to in your editorial "Milking the Industry."

Under present arrangements, inasmuch as I cannot hope to sell without a heavy loss, I am content to give $2,500 worth of yearly effort and industry for $1,500, and continue to purchase about 200 features per year from distributors. But let me tell you exactly what I intend doing if they force the percentage plan on features. I will close another night. On Tuesday and Wednesday I will run the "big ones," (such as Robin Hood, Covered Wagon, Scaramouche, Hunchback, etc.), productions requiring no short subjects, and let them ride without anything but ordinary advertising. And on Saturday nights I will run a full show of short subjects, using no feature whatsoever.

This arrangement will result in two things. In the first place it will reduce my buying from 200 features a year to 50 features a year, and these 50 will represent the cream of the market. And, in the second place, the closing of another night and no incentive to exploit my programs will free me for some other work, thus relegating the theatre to a mere side line. Failing to make adequate returns from this plan the room will be converted into a garage or some other going business. To my mind, a percentage plan for this town will inevitably bring one or the other of these results.

And just one further item with respect to the first arrangement. Even though I be compelled to pay as high as 50 per cent on the Tuesday-Wednesday shows the film rental will not represent any great figure. When I say I am today paying only 20 to 30 per cent, I am including my one big day of the week—Saturday. A cheap, outdoor picture is almost invariably used on that night. If I were to figure my percentage at the present time on my Tuesday-Wednesday business alone, it would amount to from 35 to 40 per cent. I am asking you how many small towns of the "closed towns" will run a feature on percentage on Saturday nights with all the good short subjects available today? Percentage would decrease the sale of features in the small towns at least 50 per cent; and *more than this* if they can continue such series as The Leather Pushers, Fighting Blood, etc., that would be sold at flat rentals.

As long as the small towns are willing to continue under the present arrangements, it would seem to me that distributors would be most wise to leave well enough alone. Furthermore, Mr. Johnston, I can frankly say that if you were to investigate matters more closely you would arrive at the conclusion that there are not as many "closed towns" "milking the industry" as your recent editorial would indicate. You will find, in most places, honest, conscientious exhibitors in the "closed towns," who are making a desparate effort to produce *reasonable* returns on an *over-investment*. Is it not true that you have obtained your impressions from the distributors and not from authentic information with respect to small towns?

Very sincerely,
W. J. Powell,
Lonet Theatre,
Wellington, Ohio.

New Tax Raises South Carolina Prices

SOUTH Carolina theatre goers effective January 1st were compelled to stand for a general increase of ten per cent in price of admission to theatres when the state-wide ten per cent tax became effective. Theatre owners of the State did not attempt to absorb this tax—in addition to the Federal admission tax and the raise was quite general throughout the entire state from reports at hand to date.

This, in addition to the federal tax, makes admissions in that state taxable to the extent of an average of 23 per cent of the gross receipts.

Wampas Frolic in San Francisco Declared Tremendous Success

THE third annual Wampas frolic and ball, held in San Francisco on January 19 was the most outstanding achievement in the history of the organization, according to word from the coast. The affair was both a social and civic event in that the San Franciscan public officials had extended to the Wampas the entire support and hospitality of the Queen Bay City.

Three special trains carrying stars, directors, writers and cameramen journeyed from Hollywood to San Francisco to enjoy the hospitality of a city that knows How. They were met by Mayor Rolph, Chief of Police Daniel J. O'Brien, scores of city officials and thousands of enthusiastic motion picture fans.

The parade of welcome that followed was a fitting tribute to the industry and to the popularity of screen favorites. Streets for several miles were densely thronged by the populace. Six weeks were spent in San Francisco by Garrett Graham and Lou Marangella, as Wampas representatives, in arranging details, Graham being loaned by Hal E. Roach. Nothing served to mar the most pretentious occasion of motion picture history.

Five Join New Independent Association

At the executive session of the Independent Motion Picture Producers and Distributors' Association held immediately following the luncheon at the Hotel Astor on January 17th, considerable routine business was transacted, and various committee reports presented and acted upon.

Chairman Jack Cohn of the membership committee filed a report accompanied by applications from five companies, advising that at least six other applications would be ready before the next meeting. The following producing and distributing companies were elected, increasing the total membership to eighteen:

Anchor Film Distributing, Inc., Hollywood, Calif.; Artclass Pictures Corp., New York; Canyon Pictures Corp., New York; Ben Wilson Pictures Corp., Los Augeles, Calif.; Fidelity Pictures Corp., New York.

Admission Price Reduction Starts in Seattle

The first move in what is considered to be a general reduction in admission prices in the entire territory was made in Seattle late in January when the Coliseum theatre, under the direction of the Jensen-Von Herberg motion picture circuit reduced its admission price to twenty-five cents at any time, any day, for any seat in the house, loges included.

An eye-catching title is "Week End Husbands," which adorns the latest Daniel Carson Goodman production distributed by Equity.. Prominent in the cast are Alma Rubens. Montague Love and Maurice Costello. The acompanying group of photographs illustrates a few of the dramatic highlights of this latest production from the directorial hand of Dr. Goodman, and shows what may be expected in the feature, which is scheduled for release at an early date.

Fox Starts Work on "It Is The Law"

The screen version of "It Is The Law," one of the special productions on the William Fox program for the 1924-1925 season, was started this week at the New York studios. Preliminary work of selecting the cast and building the sets is being conducted under direction of J. Gordon Edwards.

"It Is The Law" was written by Elmer Rice and first produced in New York at the Ritz Theatre during the season of 1922-1923. Mimi Palmeri, who has played in a number of big pictures this year will be seen in the leading feminine role. Herbert Hayes and Arthur Hohl, who will have the same part on the screen that he acted in the stage play, have been given the chief male parts. The remainder of the cast will be announced later.

Sullivan Will Supervise Talmadge Pictures

The screen destinies of Constance Talmadge hereafter are to be guided by C. Gardner Sullivan, scenario writer, who recently left an association of eight years as supervising editor of the Thomas H. Ince Productions, to accept this contract with Joseph M. Schenck.

In addition to his editorial supervision of the productions of Norma Talmadge, Mr. Sullivan has been delegated by Mr. Schenck with complete charge of the Constance Talmadge pictures, from the selection of the scripts, directors and casts, to the final editing of the films.

Louise Fazenda Signs for "True as Steel"

LOUISE FAZENDA has been signed by the Goldwyn company to add a humorous touch to a role in Rupert Hughes' production. "True As Steel." Miss Fazenda will play the part of the secretary to Aileen Pringle.

"Week End Husbands" Due for Early Release

"WEEK End Husbands," Daniel Carson Goodman's latest for Equity Pictures pleased officials of the organization at a recent private screening. It is scheduled for early release.

Alma Rubens and Montague Love head the cast. which also includes Maurice Costello, Sally Crute, Paul Panzer, H. E. Herbert, Margaret Dale and Charles Byers.

Nita Naldi Starts Work in "Breaking Point"

Nita Naldi has arrived in Hollywood and started work in Herbert Brenon's current Paramount production, "The Breaking Point." Miss Naldi has been appearing in vaudeville for several weeks. She will share feature honors with Patsy Ruth Miller, Matt Moore, George Fawcett and Theodore Von Eltz, who was recently added to the group of featured players.

"The Breaking Point" was written for the screen by Julie Herne and Edfrid Bingham from Mary Roberts Rinehart's novel of the same name.

Truart Product Franchised in Wisconsin

Truart Film Corporation has consummated an arrangement with J. S. Grauman of Celebrated Players, Milwaukee, Wis. whereby that organization is franchised to handle Truart product in the entire state of Wisconsin.

Among the pictures involved in the deal are four Elaine Hammerstein productions, "Broadway Gold", "Drums of Jeopardy", "Driftwood" and one still to be decided. Also included are the Edward Dillon production, "Women Men Marry" and Burton King's "The Empty Cradle."

Complete Cast Announced for "Flattery"

Leon Rice, President of Mission Film Corporation, announces the cast has been completed and production begun on "Flattery," the new feature which his company is producing for release through C. B. C. Film Sales Corporation. John Bowers and Marguerite De La Motte have the two leading roles.

In their support are Grace Darmond, Alan Hale, Larry Steers, Edwards Davis and Lewis Morrison. Norman Walker is supervising production, and Tom Forman is directing. Jefferson Moffat contributed the continuity and the story is by H. H. Van Loan.

"Love's Whirlpool" Print On Way East

"Love's Whirlpool," the first of the James Kirkwood-Lila Lee productions for the Hodkinson Corporation has been fully completed, edited and cut and the first print is now on its way east.

Sheehan Off to Europe in Fox Interests

WINFIELD R. SHEEHAN, Vice President and General Manager of Fox Film Corporation, sailed Saturday on the Aquitania for an extended trip abroad. For some weeks he will remain in England, where the Fox company maintain a large subsidary organization with headquarters in London and branches in all the principal cities of the British Isles.

Later, Mr. Sheehan will travel extensively on the Continent covering the capitals of Europe and the important industrial centers.

Mr. Sheehan will devote himself to affairs of the company, looking into matters of both distribution and production, the gathering of new material for plays, signing of new actors and the extension of Fox interests generally.

Leatrice Joy's First to Be "Worldly Goods"

LEATRICE Joy will be formally introduced to the public as a Paramount star in an adaptation of "Wordly Goods," by Sophie Kerr, which is now running serially in the Ladies' Home Journal. This announcement was made this week at Hollywood by Jesse L. Lasky, who stated that the picture would be directed by Joseph Henabery and would be started at the West Coast studio as soon as Miss Joy finishes her work in Cecil B. DeMille's current production, "Triumph," in which she heads the list of featured players.

Pathe Sales Chief Makes Record Trip

During his recent tour of Pathe branch offices in the South and Middle West, Harry Scott, Pathe sales manager, conducted eight sales conferences in as many cities and in as many days and at the same time found opportunity to interview a number of prominent first-run exhibitors in the different cities. Here is Mr. Scott's itinerary and record of sales meetings:

At Cincinnati, on Monday, Jan. 14th; at St. Louis, Tuesday; at Memphis, Wednesday; at Dallas, Thursday; at Oklahoma City, Friday; at Kansas City, Saturday; at Chicago, Sunday, where the sales force was convened by special orders; at Indianapolis, on Monday; and at Pittsburgh, on Tuesday, Jan. 22nd.

Mr. Scott reported widespread interest in the new lineup of feature product to be made available by Pathe, including Harold Lloyd's new production, "Girl Shy," and the new Hal Roach features just completed under the temporary titles of "Somewhere in Kansas" and "King of Wild Horses."

Supporting Cast Selected For Valentino

Lowell Sherman, Oswald Yorke, Paulette Du Val and John Davidson are the latest additions announced by Paramount for the supporting cast to be seen with Rudolph Valentino in his forthcoming Paramount picture, "Monsieur Beaucaire." The picture will be started next week at the Long Island studio under the direction of Sidney Olcott.

Camera Work Finished on "Poisoned Paradise"

Camera work was completed this week on B. P. Schulberg's newest Preferred Picture, "Poisoned Paradise," which has been under production for several months. The picture is now in the cutting room and will be ready for release in February.

Leatrice Joy, who will be starred by Famous Players-Lasky

"After the Ball" Minstrel Car Off To Coast

The "After the Ball Minstrel Car," consisting of a big auto truck fitted up with living accommodations for the minstrels, in addition to a piano with brass-band attachments to accompany the singer, left the Capitol theatre, New York, with an appropriate send-off Thursday afternoon, en route for Los Angeles and return.

William A. Quick, in charge of the wandering minstrels, received his training with Barnum, Forpaugh and the Sells Brothers, and real circus discipline will be maintained with the assistance of George Sullivan.

The "'After the Ball' Minstrel Car" will sing and play its way to the coast via. F. O. B. exchange centers, reporting to each exchange manager along the route and spending several days visiting the theatres he designates. The minstrel car is making its first stop at Philadelphia and is routed to be on the road until the latter part of next September.

Banned "Woman of Paris" Scores in Ohio

"A Woman of Paris," which Vernon M. Riegel, head of the Ohio Board of Censors ruled out on account of Edna Purviance appearing in it, and then later removed the ban for the month of January is meeting with unequalled success wherever shown in Ohio. The ruling now is that if the picture opens any time during the month of January the run on the picture may be continued into February but it cannot open in the month of February.

Cast Being Selected to Support Valentino

RUDOLPH VALENTINO will be supported by an all-star cast in the production of "Monsieur Beaucaire," which will mark his return to the screen in Paramount pictures. Bebe Daniels, Lois Wilson and Helene Chadwick have already been chosen to play three of the principal feminine roles in the production, which will be under the direction of Sidney Olcott. Other members of the cast are being selected every day at the Paramoun Long Island studio where the picture will be filmed.

"Monsieur Beaucaire" is scheduled to go into production February 4.

Rowland Plans for First National Stars

During his stay at the coast studios of First National, Richard A. Rowland, production manager, will pass upon plans for the coming activities of the four new stars, Colleen Moore, Corinne Griffith, Barbara La Marr and Ben Alexander.

With "Lilies of the Field" completed, Miss Griffith will make a brief visit to New York and then start production on "For Sale." Colleen Moore is now working on a production entitled "The Perfect Flapper," which will be released in the spring.

Upon the completion of "The White Moth," a Maurice Tourneur production, Barbara La Marr will start on another big First National picture. Ben Alexander's third picture, following "Penrod and Sam" and "Boy of Mine" will go into production shortly.

Tuttle To Write Gloria Swanson Scenario

Frank Tuttle, a former member of the Paramount scenario staff at the Long Island studio and more recently of the Film Guild, has rejoined the staff temporarily and will write the scenario for Gloria Swanson's next Paramount picture, "Manhandled." He is now in Miami, Florida conferring with Miss Swanson and Allen Dwan, who will direct the picture, on a treatment of the story.

"Ridgeway of Montana" Next for Hoxie

"Ridgeway of Montana," from the pen of William McLeod Raine, will be the next starring vehicle for Jack Hoxie. Universal has purchased the story and it is being prepared in continuity by E. Richard Schayer.

Clarence Badger directed this Sawyer-Lubin special, "The Shooting of Dan McGrew," with Barbara LaMarr, Lew Cody and Percy Marmont

Production Booming on West Coast

Slump If Any, Now Thing of Past

ACTIVE investigation by the West Coast representative of MOTION PICTURE NEWS, aided by the studio executives, shows that production in all departments is proceeding at a lively pace, that many companies had no unusual shut-down at all, and that there are no indications of a slump at the present time.

In the studios covered by this survey, 48 feature companies are actually shooting and 30 more are ready to start, while in the short subject field, 25 companies are shooting and 6 ready to start. This latter will be found in greater detail in the Short Subject Department.

With a total of 78 feature companies actually producing or just about to begin, conditions would appear to be anything but "shut down." When the rumors of the wholesale shut-down began to circulate, there were visions of empty studios, unemployment, shortage of features, and what not, but whatever conditions may have temporarily appeared, it is obvious that they are now a thing of the past.

Practically every studio in the list reports activity which, if not the maximum possible, is a healthy, normal amount. There appears to be no frenzied over-activity, and the data available on the pictures now in work justifies expectations of many big things.

It is a well varied assortment that is presented, and there would seem to be product now being made suitable for every requirement.

Since it was at Famous Players-Lasky that the shut-down started, it is appropriate to deal first with the activity now going on at the the Paramount West Coast plant. In viewing this it should be remembered that approximately 40 per cent of this company's production has been shifted to the Eastern studios.

On the reopening of this studio, the George Melford company was the first to start shooting. This unit started on "The Glorious Tomorrow" on January 7th.

The next to go into work was "Triumph," being filmed by the Cecil B. DeMille unit.

Other productions now in process of filming at this studio are Herbert Brenon's "The Breaking Point" and James Cruze's "Magnolia."

Sam Wood is to start "Bluff" immediately, and at about the same time Irvin Willat is to start "Wanderers of the Wasteland."

At the Goldwyn studios, the principal activities center about "Ben Hur," to be filmed abroad, but other companies are going ahead in the meantime.

Rupert Hughes's "True as Steel" and Von Stroheim's "Greed" are now being edited. Emmet Flynn, Marshall Neilan, Victor Seastrom and King Vidor are all preparing to commence their next pictures, details of which are not available.

The Thomas H. Ince studios are active, with "The Galloping Fish" now in the cutting room and two other companies at work. John Griffith Wray is directing a picture under the working title of "Against the Rules," while Lambert Hillyer is filming "Those Who Dance."

The special production for the year by this company, an adaptation of "The Last Frontier," has been partly shot, and preparations are being made to complete it.

Also at the Ince studios, the James Kirkwood and Lila Lee unit is working steadily, and four independent companies are planning to begin work shortly.

Metro Production Normal

Activity has been uninterrupted at the Metro studios and will continue indefinitely, it is stated.

The Jackie Coogan company is busily at work on "A Boy of Flanders." "The Shooting of Dan McGrew" is progressing under Clarence G. Badger's direction. Viola Dana's next, "A Woman's Intuition," is well under way. Laurette Taylor has completed one picture and will return shortly to begin another. The new Mae Murray vehicle, "Mlle. Midnight," is in work. Meanwhile, the Rex Ingram company is working abroad on "The Arab."

At the United Studios, three feature companies are working and five more are ready to start soon.

Constance Talmadge is well along on "The Goldfish," as is Corinne Griffith on "Lilies of the Field." Frank Lloyd is directing the "Sea Hawk."

The companies soon to start are "The Woman on the Jury," with Sylvia Breamer; "For Sale," with Corinne Griffith; "The Perfect Flapper," with Colleen Moore; "Sundown," to be directed by Laurence Trimble, and "The White Moth," under Maurice Tourneur's direction.

Warner Brothers have one company shooting and two others scheduled to start in the near future.

"Broadway After Dark" is now being filmed by Harry Rapf. Harry Beaumont will start "Babbit" at an early date. Following this, Elinor Glyn's "How to Educate a Wife," will be put into production.

On the F. B. O. Lot

At the F. B. O. studios, work is proceeding on four features, with one scheduled to start shortly. Emory Johnson is shooting exteriors on "Swords and Plowshares.' George O'Hara's starring vehicle is under way. Two independent productions are being made at the studio, "Listen Lester" and "The Dollar Mark."

Chester Bennett will start the next Jane Novak vehicle for F. B. O. at once.

Universal City is active, with four feature companies producing and four about to start.

"The Inheritors," the next Mary Philbin vehicle, is being filmed. Edward Sedgwick is finishing "Ride for Your Life." Irving Cummings is directing "Clay of Calina," and Clarence L. Brown is cutting "The Signal Tower."

Robert F. Hill will start immediately on "An Old Man's Darling." "Love Insurance" is to be started in a week by Harry A. Pollard. Preparatory work is also under way on "Damned" and "The Butterfly."

At the Hollywood Studios, Harold Lloyd is completing production on "The Girl Expert," as is Finis Fox on "A Woman Who Sinned," William B. Brush on "Definance," and Renaud Hoffman on "Maud Muller."

Finis Fox will start another immediately, and Brush will commence "The Water Babies." Priscilla Moran Productions have space rented to start work. B. P. Schulberg has also rented space, to make ten Preferred pictures at this studio before July 1st.

No Slump Felt at Fox

The production slump never affected the Fox West Coast studios, and work is proceeding on the regular schedule.

Tom Buckingham is completing "The Arizona Express." Shirley Mason's next "The Morocco Box," is being completed. George Archainbaud is well under way with "The Plunderer." "Donnegan" is being filmed with Charles Jones. Tom Mix has started "Mixed Manners." Edward Mortimer has "The Apache" in its second week of production. Jack Ford is producing a picture, of which the title is unannounced.

Three additional feature units are to start within a fortnight at this studio.

Charles Chaplin is at work on a feature comedy at the Chaplin studio.

At the Grand studios, Wiliam R. Neill is at work on "The Rose of the Ghetto." Another Monty Banks feature comedy is contemplated for the very near future.

Buster Keaton is in his eighth week of production on "Sherlock, Junior."

Douglas Fairbanks is in his 30th week of production on "The Thief of Bagdad" and Mary Pickford's "Dorothy Vernon of Haddon Hall" is in its 12th week.

"Captain January," with Baby Peggy is moving rapidly on the Pricipal Pictures lot.

Two companies are producing at the Russell studio, "Fighting Through" and "Fools of Fate."

Sunset productions are filming "After a Million."

Mission Production are now making "Flattery."

A western, with Franklyn Farnum, is being made at the Famous Artists studios by Independent Pictures corporation.

Virginia Exhibitors Working for Censorship Repeal

VIRGINIA exhibitors are making a strong fight to have the State censorship act repealed during the present session of the State Legislature. Every exhibitor in the State is circulating petitions and thousands of signatures are being annexed daily, and in turn sent into State headquarters to be presented to the Legislature.

It is not known what, if any, steps, the proponents of State censorship will take to offset this propaganda by the exhibitors. So far they are silent.

Ray Essay Contest Won By Bayonne Girl

Miss Florence Lasky, of Bayonne, N. J., was winner of the first prize in the Leap Year Essay Contest conducted by Charles Ray during the run of "The Courtship of Myles Standish" at the Central theatre, New York. The contest was inspired by the proposal, pictured in the production, when Priscilla Mullins uttered her immortal "Why don't you speak for yourself, John?" to John Alden. There were ten prizes awarded.

First National Sets Release Dates

"The 1924 Twenty" Will Be Released Weekly, Starting With Present Week

RELEASE dates for First National's twenty productions have been definitely set starting Feburary 4, and continuing for twenty weeks. The group will be known as "The 1924 Twenty." Fourteen of these production were announced in the Motion Picture News issue of January 12, together with the stars who will appear in them. Definite release dates, however, were not announced.

The complete schedule as now announced follows:

February 4th. "When a Man's a Man," February 11th. "The Love Master," February 18th: "Flowing Gold." Febuary 25th. "Galloping Fish," March 3rd; "Secrets," March 10th; "Torment," March 17th: "The Enchanted Cottage," March 24th: "Lilies of the Field:"

March 31st: "A Son of the Sahara," Edwin Carewe's production now in work in Algiers. The cast includes Dorothy Dalton, Claire Windsor, Rosemary Theby, Montagu Love, Walter McGrail, and Paul Panzer.

April 7th: "Against the Rules," a Thomas H. Ince production adapted from the story by Frank R. Adams. Percy Marmont and Leatrice Joy will play the leading roles.

April 14th: "The Goldfish," Constance Talmadge's new comedy of New York life directed by Jerome Storm. The star is supported by Jack Mulhall, Jean Hersholt and Zazu Pitts.

April 21st: "The Woman on the Jury," First National's own production of the stage play. Sylvia Breamer has been selected for the leading role and Harry Hoyt will direct.

April 28th: "Cytherea," a Samuel Goldwyn-George Fitzmaurice production now in work. Lewis Stone, Alma Rubens and Constance Bennett will appear in the screen version.

May 5th: "Those Who Dance," a Thomas H. Ince production from the story by George Kibbe Turner. Blanche Sweet, Bessie Love and Warner Baxter will appear in this picture.

May 12th: "Sundown," being filmed in Mexico by Director Larry Trimble. Roy Stewart will play the leading masculine role.

May 19th: "The White Moth," a new Maurice Tourneur production presented by M. C. Levee. Barbara La Marr will appear in the leading role.

May 26th: "For Sale," the second offering of Corinne Griffith Productions, Inc.

June 3rd: "The Ragged Messenger," W. B. Maxwell's society drama which Edwin Carewe will produce.

June 10th: "The Perfect Flapper," a magazine story which will serve as Colleen Moore's newest picture.

June 17th: "Flaming Wives," a forthcoming First National special as yet uncast.

Action stills from "Her Reputation," a Thomas H. Ince production featuring May McAvoy; released through First National

Playgoers Branch Chiefs Win Motor Cars

Three branch managers of Playgoers Pictures are driving new motor cars this week, thanks to their success in winning prizes for collections on "Counterfeit Love." The contest was directed and the prizes given by Murray Garsson, who produced this picture.

Edward T. Carroll, branch manager at Newark, N. J., won the first prize, a 6-cylinder Buick car; Don R. Davis, until recently of St. Louis, now of Memphis, Tenn., the second, a Buick "Four" and Phil E. Meyer, New York, the third, a Chevrolet. The contest was in progress several months.

David Powell Is Engaged For Burr Feature

David Powell plays opposite Pauline Garon in the latest C. C. Burr production, "The Average Woman." This is the first time in many years that Mr. Powell has appeared in an independent production.

B. P. Schulberg.

Bruce Mitchell To Assist With "Triumph"

Bruce Mitchell has been signed by Cecil B. DeMille to assist him in the making of "Triumph," the latest DeMille Paramount picture, adapted by Jeanie Macpherson from a story by May Edginton.

Mitchell will bring to his work with DeMille the organizing and executive ability gained in the making of one hundred and ninety-one photoplays. He has been a director ten years.

ZaSu Pitts and George Fawcett are announced as new additions to the list of featured players for "Triumph."

The cast also includes Leatrice Joy, Rod la Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, ZaSu Pitts, Raymond Hatton and George Fawcett.

New Productions Under Way for Truart

Richard Talmadge has started work on the third vehicle for Carlos Productions being made under the title "In Fast Company." The picture is being directed by James Horne and the cast in support of the star, which is to be headed by Mildred Harris, is fast being completed. The series is being franchised on the independent market by Truart.

Immediately upon her return to the Coast with her mother, Elaine Hammerstein started work on Truart's "Driftwood," which is adapted to the screen by Roland West and Willard Mack from the story by Albert Payson Terhune. R. G. Edwards will direct and is already lining up the cast.

"Name the Man" to Open at N. Y. Capitol

Goldwyn will show its first Victor Seastrom production, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," at the Capitol Theatre next week. It was postponed due to the holding of Cosmopolitan's "Under the Red Robe" for a second week and the booking of Mae Murray in "Fashion Row," which could not be changed.

Schulberg Sees Lower Studio Costs

"Money Not Substitute for Brains

"PRODUCERS have learned that money is not a substitute for brains, and 1924, is going to see less time and money spent on sets and mobs and more on stories, scripts and direction."

This statement is made by B. P. Schulberg, president of Preferred Pictures Corporation, who is in New York conferring with his partner, J. G. Bachmann, and Henry Ginsberg, general sales manager, regarding production and sales plans for the coming season.

"The net result," said Mr. Schulberg, "will be a lowering of production costs and a raising of entertainment values. When MOTION PICTURE NEWS, a year from now, lists the 52 best pictures of 1924 I predict that the average production cost of the 52 will be around $150,000. That is less than half the average production cost of the 52 best pictures of last year.

25 Per Cent Reducton Predicted

"I do not believe that production costs in general will be cut 50 per cent. If we all of us cut our average 25 per cent we will be doing well. But most of the best pictures will be those on which the production cost has been carefully figured (and the estimates adhered to) and on which the work preliminary to shooting has been handled by men and women who have the showman's instinct and the opportunity to use it.

"All of us at one time or another have suddenly found that we had a story that was not as strong as we thought. It seemed to lack enough entertainment value to rank it as a special. So what did we do?

"We rushed out and hired expensive actors, we put in mobs, we added a few cabaret scenes, we built elaborate sets we ordered quantities of colorful costumes — all in the hope that by the expenditure of money we would raise the entertainment value of the picture.

"Until now that plan in most instances has worked. The public was entertained by bigness. It paid money just to see pictures that were heralded as expensive productions. Producers who squandered money were able to show profits. Exhibitors who paid high rentals were fairly prosperous. But the public is tired of bigness now. They demand stories.

"Book publishers have learned that they can't sell elaborately bound books, filled with colorful illustrations unless there is a good story to back up the binding and the pictures. We're in the same situation.

"I believe that every producer sees the writing on the wall. They're all saying — 'Production costs must be cut down. Get a good story, a good continuity and a good director and go easy on the sets, the costuming and the extras.' That was the main topic of conversation in Hollywood when I left and I find that producers here are all thinking the same way.

Story Not Sets

"Better still — they're acting that way.

"The type of entertainment in motion picture theatres is going to follow closely that of the speaking stage. We always will have in motion pictures a Morris Gest or two who will dare to produce 'Miracles' at great cost. But the motion picture producer who delivers good entertainment — the type sponsored on the speaking stage by John Golden, George M. Cohan, Al Woods and David Belasco — is the man who day-in-and-day-out will succeed.

"It has been proved on the speaking stage that it is the story, not the sets that gives a play a long run. And motion picture producers, after talking for years that 'the play is the thing,' at last have discovered to their great astonishment that what they were saying was the truth!

"It is what you feel, not what you see that makes good entertainment. That's old talk but the motion picture business is learning that this talk is an axiom, a fundamental law of entertainment.

"In the year to come, to strengthen our pictures, we producers will work our brains instead of our bankrolls and throw in a good, human scene instead of throwing in a mob of extras. We'll use good gags instead of gold, carefully constructed continuities instead of crowds and high class hokum instead of hordes of helmeted horsemen.

"Preferred Pictures has been one of the leaders in building entertaining pictures at a reasonable cost. Our scenario staff is large and every continuity writer and director, in preparing a script, takes twice as much time as is consumed at other studios. We find it pays to develop stories completely before we start shooting. There is no ad libbing on our lot.

"In Hollywood nearly every producer is doing now what we have been doing. At the Lasky Studio, at First National, at Goldwyn and at many others, production cost is being cut by more careful attention to scripts before the shooting begins.

Larger Supply of Product

"The plan will bring a larger supply of good pictures that can be sold at a reasonable cost and it will work to the advantage of everybody except the extra people, the carpenters, the scenic artists and the fellows who rent costumes and properties."

The Why of Mr. Schulberg's Article

MOTION Picture News asked B. P. Schulberg, President of Preferred Pictures Corporation, to write his views on the tendency in production costs. He is one of the most prominent of producing executives, and is, of course, in close touch with actual conditions in the Coast studios.

The theme of what Mr. Schulberg has to say is found in this paragraph of his article:

"When Motion Picture News, a year from now, lists the 52 best pictures of 1924, I predict that the average production cost of the fifty-two will be around $150,000. That is less than half the average production cost of the 52 best pictures of last year."

The whole article merits careful reading.

Paramount Will Produce "Aren't We All?"

"AREN'T We All?", Frederick Lonsdale's comedy which has been running nearly a year at the Gaiety Theatre, New York, has been purchased by Famous Players-Lasky Corporation and will be put into production for release next Fall. With this announcement comes word of the purchase of two popular works of current fiction. "The Coast of Folly," by Coningsby Dawson, and "Roles," by Elizabeth Alexander.

As written for the stage the play was an ideal vehicle for Cyril Maude, but in its motion picture version it is likely that the role of the young wife will be given chief prominence and that it will be a vehicle for one of Paramount's feminine stars.

"The Coast of Folly," in serial story form, was published in Good Housekeeping the final installment appearing in the January number, while Miss Alexander's story, "Roles," ran serially last Fall in the Saturday Evening Post.

Canadian Famous Makes Personnel Changes

Important reorganization of the Famous Players Canadian Corporation, Limited, Toronto, has been carried out by N. L. Nathanson, managing director of the Canadian company, with regard to leading men in the personnel of the concern.

H. M. Thomas, formerly general director of all theatres throughout the Dominion for Famous Players, is back with the corporation, it is announced by Mr. Nathanson. Mr. Thomas went to Iowa about a year ago to resume the direction of A. H. Blank theatres in Middle West states, after having previously gone to Canada from the Blank circuit. It is announced that Mr. Thomas will now have personal charge of all Famous theatres in Western Canada from Port Arthur, Ontario, to Vancouver, his post being that of manager of theatres for Western Canada.

Promotion has come to Clarence Robson, manager of the Hippodrome, Toronto, the home theatre of Famous Players Canadian Corp., in his appointment as manager of theatres for Eastern Canada by Mr. Nathanson. Mr. Robson will supervise all Famous houses east of Port Arthur, covering the provinces of Ontario and Quebec.

Ben Cronk has been appointed manager of the Tivoli theatre, Toronto, the local "big time" film theatre, playing big productions twice daily. Mr. Cronk was director of theatres for Jule and J. J. Allen.

Willard Mack Story Next For Jackie Coogan

Willard Mack recently wrote and sold to Jack Coogan Sr., the next story in which Jackie Coogan will be seen on the screen. The title has not been revealed by the Coogan organization, but production will be started on it immediately following "A Boy of Flanders", which is now nearing completion under the direction of Victor Schertzinger.

Ibanez Does First Screen Original

Spanish Novelist Dedicates "Circe" to Mae Murray, Star for Metro

VINCENTE BLASCO IBANEZ, foremost living writer of Spain and world-renowned for his novel, "The Four Horsemen of the Apocalypse," as well as numerous other novels that have taken their places among the classics of world literature, has written his first story directly for the screen. It is called "Circe" and is dedicated to Mae Murray, noted Metro star.

Senor Ibanez has long been an ardent admirer of Miss Murray and has often stated that he considers her the most gifted player here or abroad. Nevertheless he is known to be one of the great purists of world fiction and in his speeches here and in Europe he has been most fervent in his desire to maintain his extraordinary genius solely to the enrichment of literature. That he has turned away from this to write "Circe" for Miss Murray is a great tribute to this artist.

Senor Ibanez is now on the coast discussing plans for the future production of "Circe" with Mae Murray and Robert Z. Leonard, her husband-director. Senor Ibanez who arrived in New York several months ago remained there only long enough to confer with Metro officials and then sailed away on the S. S. Franconia through the Panama Canal to San Francisco.

According to plans now being formulated on the discussions between Senor Ibanez and Miss Murray and Mr. Leonard, Miss Murray and her company will go abroad to produce "Circe" in the actual locale of the story. Miss Murray will thus have the advantage of having Senor Ibanez present throughout the entire period of production — a matter of inestimable value since there are few living writers who are so thoroughly acquainted with European life of today and the past. While abroad Miss Murray and her company will be the guests of Senor Ibanez at his beautiful home in Paris and at his ancestral mansion in Spain at the time "Circe" is being made in either of these two places. Many of the scenes will also be filmed in California.

Paramount Starts "Bluff" At Coast Studios

Sam Wood, producing director, has started work at Paramount's West Coast studio on "Bluff," in which Agnes Ayres and Antonio Moreno are co-starred.

With the start of the Wood unit, five Paramount pictures are now in the process of production at the Hollywood studio. "Bluff" was written for the screen by Willis Goldbeck from a story by Rita Weiman and Josephine Quirk.

Special Musical Score for "Greed"

Erich von Stroheim has selected Carli D-Elinor, conductor of the California Theatre orchestra of Los Angeles, to compose and arrange the musical score for the Goldwyn production of "Greed." The noted musician has written the musical accompaniment for famous pictures.

Action stills from "Love's Whirlpool," which will be distributed by the W. W. Hodkinson Corporation.

M. H. Hoffman, vice-president of Truart, and Roland West, whom he has just signed to a six year contract.

Photoplay Edition of "If Winter Comes"

Grosset and Dunlap, New York publishers, have issued the popular priced edition of A. S. M. Hutchinson's novel "If Winter Comes" with many scenes from the William Fox screen version of this story. The book sells for seventy-five cents and is being shipped to book-sellers in all the larger cities.

Exhibitors playing this Fox special now have an opportunity to arrange for window displays in most of their local bookstores. Because of a contract with the first publishers it was not possible to present a popular priced edition of this novel until two years after the first printing.

Men Stars Versus Women in C. B. C. Test

As a result of several and prolonged controversies carried on in the industry as to the relative box office merits of male and female stars, the C. B. C. Film Sales Corporation is now superintending a thorough investigation of this question, conducted through practical channels, with a view to finding out whether the public and the exhibitors prefer names of men or women featured in big production. The result of the questionnaire will have a direct bearing on the casts and types of stories assembled by C. B. C. for next season's production and distribution.

Additions to "Poisoned Paradise" Cast

Barbara Tennant and Evelyn Selbie, are the latest additions to the cast of Gasnier's Preferred Picture, "Poisoned Paradise," adapted from Robert W. Service's novel of Monte Carlo and now being filmed under B. P. Schulberg's supervision. Others in leading roles are: Kenneth Harlan, Clara Bow, Raymond Griffith, Carmel Myers, Josef Swickard, Victor Varconi, Andre de Beranger, Sam Allen, Frankie Lee, Peaches Jackson, Fred Stanton and Betty Brown.

Metro Purchases "Face To Face" for Viola Dana

Metro has purchased Edwin Lefevre's story, "Face to Face" as a starring vehicle for Viola Dana for the 1924-1925 season. The story was bought late last week by W. E. Atkinson, General Manager of Metro and Col. J. E. Brady who is in charge of Metro's Eastern scenario department. "Face to Face" appeared recently in The Saturday Evening Post.

"Dorothy Vernon" Due for March Premiere

MISS Pickford now plans to attend the premiere in New York, after which she and Douglas Fairbanks anticipate a trip to Europe for a three or four months' vacation.

"Dorothy Vernon of Haddon Hall," the new Mary Pickford screen production, will be ready soon for its world premiere. The film version of Charles Major's novel is now on the editorial operating table being properly cut and titled.

The surgeons in charge of this operation are Waldemar Young, who wrote the scenario, Marshall Nelan, who directed the picture, and Miss Pickford, who is acting as general supervisor.

The premiere will come according to present indications, on a date early in March.

Bershon to Remain With West Coast Theatres

Dave Bershon, booking manager for West Coast Theatres, Inc., will remain with that organization, according to a statement made today by Mike Gore, president of West Coast Theatres, and Sol Lesser, vice-president. Mr. Bershon had been planning to launch into a private enterprise and he tendered his resignation several weeks ago, to take effect Jan. first.

"Lilies of Field" Release Set for March 24

Following the arrival of Richard A. Rowland, production manager of First National, and Sam Katz, at the Coast Studios, where they viewed the Corinne Griffith production, "Lilies of the Field," the release date of this picture has been set ahead to March 24.

Scenes from "The Night Hawk," Produced by Hunt Stromberg for Release by the W. W. Hodkinson Corp.

Hodkinson To Distribute "His Darker Self"

IT IS officially reported from Albert L. Grey's office that the Hodkinson Corporation will distribute "His Darker Self" the five reel comedy produced at the D. W. Griffith studio starring Lloyd Hamilton.

"His Darker Self" is the comedy originally scheduled as the vehicle for Al Jolson's debut as a screen star, but after an exhaustive survey of available stage and screen artists Mr. Griffith finally selected Lloyd Hamilton for the stellar role.

Charles E. Whitehurst Dies At Home in Baltimore

Charles E. Whitehurst, one of the most prominent exhibitors in America, died at his home in Baltimore on Wednesday, January 30th. His sudden death was a shock to the industry.

The funeral took place on Friday. Among those who attended were President Sydney S. Cohen, M. J. O'Toole, M. E. Comerford and other M. P. T. O. A. officials, as well as delegations from the Maryland Exhibitors Alliance, the District of Columbia exhibitor organization and the Washington, D. C., film exchanges.

Mr. Whitehurst was president of a five million dollar theatre corporation controlling the Century, New Garden and New Parkway theatres, Baltimore. He entered the industry in 1907 and was the active force in building up a remarkably successful theatre business. He was one of the founders of the M. P. T. O. A. and was always a recognized leader at national conventions.

Blackton Preparing for "Between Friends"

J. Stuart Blackton upon his arrival in Hollywood recently held a conference with Albert E. Smith, president of Vitagraph, concerning his new picture "Between Friends," by Robert W. Chambers.

Paramount Executives Discuss Problems at Quarterly Conference

THE quarterly convention of Paramount district and branch managers opened at the company's home office in New York Thursday of last week and continued two days. Seventy-five men, including representatives of the company throughout the United States and Canada and home office executives were in attendance.

The business sessions, which occupied the mornings and afternoons were presided over by S. R. Kent, General Manager of Distribution. Thursday evening the entire body attended a performance of "The Ten Commandments" at the George M. Cohan Theatre and the convention was brought to a close with a banquet Friday evening at the Commodore.

Those who attended are:

Adolph Zukor, S. R. Kent, C. J. Schaefer, Boston; John D. Powers, New Haven; J. H. MacIntyre, Portland, Me.; John Hammell, M. Kusell, M. W. Kempner, Albany; W. E. Smith, Philadelphia; P. A. Block, Philadelphia; Harry Hunter, Washington; E. W. Sweigert, Wilkes Barre; F. F. Creswell, Atlanta; David Prince, Atlanta; H. F. Wikes, New Orleans; C. E. Peppiatt, Charlotte; S. Chesnutt, Jacksonville; H. A. Ross, Detroit; Otto Bolle, Detroit; M. C. Hughes, Pittsburgh; J. E. Fontaine, Cleveland; C. C. Wallace, Chicago; N. F. Agnew, Chicago; O. J. Wooden, Milwaukee; M. M Hirsch, Peoria; M. A. Milligan, Cincinnati; C. M. Reagan, Indianapolis; H. W. Dodge, Columbus; R. C. Li Beau, Kansas City; B. Blotcky, Kansas City; H. I. Krause, St. Louis; Louis Marcus, Salt Lake City; H. W. Braly, Salt Lake City; M. S. Wilson, Denver; Herman Wobber, San Francisco; O. V. Traggardh, San Francisco; C. N. Peacock, Los Angeles; C. P. Endert, Seattle; C. M. Hill, Portland, Ore; A. W. Nicolis, Minneapolis; Frederick Strief, Minneapolis; R. F. Crawford, Des Moines; R. D. Thomson, Omaha; A. B. Leak, Sioux Falls; H. G. Rosebaum, Dallas; J. B. Dugger, Dallas; R. E. Heffner, Oklahoma City; W. H. Erbb, Memphis; P. H. Reisman, Toronto; E. English, Montreal; W. A. Bach, Toronto; D. Clark, Toronto; P. J. Hogan, St. John, N. B.; H. G. Ballance, J. D. Clark, G. W. Weeks, Claud Saunders, A. M. Botsford, C. E. McCarthy, Mel Shauer, N. H. Lewis, C. M. Spidell, G. B. J. Frawley, A. C. Dillenbeck, E. E. Shauer, E. J. Eukor, Robert T. Kane, Joseph Seidelman, Henry Salsbury, O. R. Geyer, G. Weltner, D. Souhami, M. H. Greenwald, J. Davis, John C. Graham, London; Leon Bamberger.

Pyramid Plans Resumption of Production

A. N. SMALLWOOD, president of Pyramid Pictures, Inc., announces that Pyramid plans resumption of production activity in the early Spring with the most ambitious picture of its career.

For the past several weeks, Ray C. Smallwood, who is to direct the production, has been in conference with scenarists and continuity writers who are polishing up the script. The story in question has been dramatized and was produced a few seasons ago on Broadway. Its title is be withheld for the immediate present, though the screen adaptation will be presented as "Queen of Greenwich Village."

Johnson In San Francisco For Battle Scenes

Emory Johnson will begin this week to film the battle scenes for his next F. B. O. production "Swords and Plowshares." These scenes will be taken under Mr. Johnson's personal supervision at the Presidio, the U. S. Army base overlooking the Golden Gate at San Francisco.

Mr. Johnson it is said will employ more than one thousand American soldiers through the courtesy of the Government authorities. He also will put into action in these battle scenes more than six hundred cavalry horses and a full compliment of motor lorries, tanks, machine guns and other paraphernalia of modern warfare.

Mr. Johnson took his full technical staff to San Francisco. Mary Carry and Johnnie Walker, who are co-starring in "Swords and Plowshares" also made the journey.

Fox Builds Huge Set for "The Fool"

One of the largest and most elaborate sets erected in a New York studio is that of the cathedral built for the screen version of Channing Pollock's stage play "The Fool," which is in production at the William Fox New York Studios. A complete church interior with altar, murals, stained glass windows, high naves and transepts, organ and several hundred pews has been built to cover practically half of the huge studio building.

F. B. O. Exchange Managers Head Film Boards

The simultaneous election of F. L. McNamee, Manager of the Washington, D. C., branch of the Film Booking Offices, and Harry Hart, exchange manager at Milwaukee, as the new presidents of their respective Film Boards of Trade, is announced by F. B. O.

In addition to Hart at Milwaukee and McNamee at Washington, Paul Tessier, New Orleans, and S. J. Goldman, San Francisco, are other F. B. O. exchange managers, who head the Film Boards in their territories.

"Borrowed Husbands" Cast is Selected

The cast has been selected by Vitagraph for "Borrowed Husbands," the David Smith production in which Florence Vidor has the leading faminine role.

Three leading men with roles of almost equal screen value play opposite Miss Vidor. They are Rockcliffe Fellows, Earle Williams, and Robert Gordon. Others in leading roles are: W. J. Irving, Charlotte Merriam, Claire DuBrey and Violet Palmer.

Hodkinson Eastern Sales Managers Convene

THE first of the series of sales conventions of the Hodkinson sales force took place this week when the eastern district branch managers assembled in the executive offices of the company in New York to discuss the distribution plans and policies outlined by the new Hodkinson officials.

The meeting was addressed by F. C. Munroe, Raymond Pawley, Paul Mooney and John C. Flinn on the quality of the pictures already contracted for and the product under consideration. Big exploitation and sales plans were discussed.

Meetings of the other divisions of the sales force will be called by Paul Mooney and John Flinn at various points on their trip to the coast.

Selznick Will Distribute "Flapper Wives"

The Selznick Distributing Corporation has added to its releasing schedule "Flapper Wives," a feature production from a stage play by Jane Murfin, famous playwright and co-author of such successes as "Lilac Time," "Smilin' Through," "Information, Please," and "Daybreak."

Miss Murfin handled every detail of the making of "Flapper Wives," which is her first independent picture. Besides writing and producing it, she directed it with the co-operation of Justin McCloskey.

Rockcliffe Fellowes and May Allison have the principal roles, while others in the cast include Harry Mestayer, Edward Horton, Stanley Goethals, Evelyn Selbie, Tom O'Brien, Vera Reynolds, J. C. Fowler, Myrtle Rishell, Eddie Phillips, Arthur Millet, Julie Leonard, Dorothea Gray, George Pearce, William V. Mong, Henry A. Barrows and Frederick Vroom.

Julie Herne On Scenario Staff of Paramount

Julie Herne, who adapted "The Breaking Point," the current Herbert Brenon production for Paramount, in collaboration with Edfrid Bingham, has been added to the scenario staff at the Paramount Long Island studio under E. Lloyd Sheldon, production editor. She is at present working on the treatment for a future Gloria Swanson picture.

"Lilies of Field" Ready for Cutting

"Lilies of the Field," a Corinne Griffith production for First National release, has been completed and is ready for the cutting rooms. It will be released nationally in March.

Fox Announces Releases for Coming Week

"The Blizzard," a William Fox special production adapted from the novel by Dr. Selma Lagerlof; "Ladies to Board," a program feature starring Tom Mix, and a Fox Educational Entertainment, "The Midnight Sun," are announced for release by Fox Film Corporation the week of February 3rd. "Be Yourself," an Al St. John comedy and a new Imperial comedy "The Cow Boys" will both be released on February 10th.

"The Blizzard" is the screen version of the novel. "The Story of a Country House" by Dr. Lagerlof, winner of the Noble prize for literature. Mary Johnson, who has been called the "Mary Pickford of Europe," has the leading role as Ingrid, the little violinist of the wandering circus. The supporting cast includes many well known Swedish artists.

"Ladies to Board" is from the pen of William Dudley Pelley.

Gertrude Olmsted is the new leading lady for Mix. Other principals are Phil McCullough, Pee Wee Holmes, Dolores Rousse and Gertrude Claire.

Expert On Court Etiquette Engaged by Griffith

Sir Percy Sykes, London, Eng., formerly chief in command of the British military forces in Persia, and authority on British royal court etiquette, has aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the War of Independence, which Mr. Griffith is filming for the Daughters of the American Revolution, and which is scheduled to have its world premiere at the Forty-Fourth Street Theatre, New York city, February 21, the eve of Washington's Birthday.

Grey At Work On O'Hara Starring Vehicle

John Grey, recently appointed scenario head of the F. B. O. studios, is at work on the story of George O'Hara's first starring vehicle, production on which will begin in the early future.

The story, as yet untitled, was written by F. C. Millhanser. Al Santell will direct. The cast will be announced shortly.

Edward Halperin Brings "Souvenir" Print

Executives of Associated Exhibitors had their first view this week of "Souvenir," which has been set for release March 9th. The first print of the film was brought to New York by Edward Halperin, a member of the producing company and of the production staff.

Action stills from "Flowing Gold", distributed by First National

"Bandolero" Company Off for Cuban Scenes

Tom Terriss, with whom Goldwyn Picture Corporation recently made arrangements to direct for it the picturization of Paul Gwynne's novel of Spain, "The Bandolero," has left New York with the principal members of his cast to begin photography in Cuba and the Bahamas.

Pedro de Cordoba, famous on both stage and screen as an interpreter of Latin types, has been engaged for the leading role. Other leading members of the cast are Renee Adoree, Arthur Edmund Carew and Gustave von Seyffertitz, who was the Professor Moriarty in John Barrymore's "Sherlock Holmes."

Warner Brothers' Stock on N. Y. Curb Market

Warner Brothers common stock was placed on the New York curb market last week. When the market opened in the morning, a blanket order of 14,000 shares established a quotation of $12 to $12.25 a share. The stock was placed in the market by Forbes & Gibson, a well known brokerage firm and members of the New York Stock Exchange.

Out of the 500,000 shares of the firm, upon a basis of $5,000,000 net worth, 150,000 shares will be released for distribution.

Scenes from the First National Picture, "Lilies of the Field"

Carmel Myers and Kenneth Harlan in scenes from the Preferred picture, "Poisoned Paradise."

Begin Filming "Ben-Hur" March 1

Goldwyn Vice-President, Back from Rome, Tells of Elaborate Preparations

PHOTOGRAPHY will begin on Goldwyn's film version of "Ben-Hur," under the direction of Charles Brabin, on March 1, according to Edward J. Bowes, Goldwyn vice-president, who has been in Italy for the past three or four months aiding the director and technical staff in preliminary work.

The picture will be made mainly at the Cines Studio in Rome, which has been taken over by Goldwyn for that purpose. Although it is the largest in the Eternal City, it was found necessary to add a new dark stage, 150 by 300 feet, and to install the latest electrical equipment.

"Work was in progress on the big galleys," which play so important a part in the story, when I left Rome," said Mr. Bowes. "Plans for the expedition to Palestine were well along. A miniature model of Jerusalem as it appeared in the time of Christ—the period of the action of 'Ben-Hur,'—has been constructed after prolonged archeological research. A model of the famous Joppa gate, before which many scenes take place, has been built.

"The costumes will be historically accurate. One of our first steps after reaching Rome was to engage Camillo Innocente, one of the foremost Italian painters, to design and color the costumes for us.

"Great paintings of the different sets are being prepared by Signor Innocente so that every actor who appears in a set can find his place in the picture and then immediately take it on the set when photography of that scene begins. This will eliminate a great deal of the confusion attending the rehearsals of scenes in which a great many people appear and hence save much valuable time."

Signor Brazini, the Vatican architect, who has been engaged as consulting art director, will aid in the preparation of sets, buildings, galleys, chariots and other objects called for by the script.

Diego Angli, archeologist and writer, heads the body of research men. The model of Jerusalem was constructed under his supervision.

"June Mathis, editorial director, George Walsh, who is to play Ben-Hur, Francis X. Bushman, cast as Messala, Gertrude Olmsted, who is to act Esther, Kathleen Key, the Tirzah of the production, Carmel Myers, who will play Iras, and such other members of the cast as will be needed for early work, will reach Rome around the first of March," Mr. Bowes added. "Extras who appear in the spectacular scenes calling for thousands of persons will be engaged in Rome. The picture will be made entirely abroad, mostly at the Cines studio, partly in Palestine. It will require months in the making—how long it is impossible at this time even to hazard a guess."

Mr. Bowes is now consulting with A. L. Erlanger, the producer of the stage version of "Ben-Hur," in association with whom the film version is being made, concerning details of the production suggested by his investigations in Rome.

F. B. O. Opens New Drive For Sales

The Major Thomson Contract Expedition is the name of the new Sales Drive being conducted by the Film Booking Offices through its branch exchanges. The drive is being made in honor of Major Thomson, marking his recent appointment as Managing Director of F. B. O. Every branch manager and individual salesman is striving hard for the substantial prizes and bonus money to be awarded.

Multi colored literature is being mailed the exhibitors and a daily bulletin is published and sent to the men in the "Field."

"Listen Lester" Started on F. B. O. Lot

The rush of activity at the F. B. O. lot, formerly Robertson-Cole, was increased this week when the production of "Listen Lester" began under the direction of William Seiter. Sacramento Pictures Corporation is the producer.

George O'Hara, star of F. B. O.'s "Fighting Blood" series, was loaned for an important role. Others in the cast are Alec Francis, Louise Fazenda, Eva Novak, Harry Myers, Dot Farley, Eugenie Gilbert, Lee Moran and Violet La Plante.

"Listen Lester" was a musical comedy hit produced by John Cort at the Knickerbocker theatre, New York City, several years ago.

"Cytherea" Transferred To Coast Studio

Samuel Goldwyn has transferred his production of "Cytherea," the Joseph Hergesheimer novel, from the Biograph Studios in New York to Los Angeles. George Fitzmaurice left last week to prepare for the arrival of the players in the cast, who will follow soon. They include Alma Rubens, Constance Bennett and others engaged in the East.

In explaining the move, after it had been decided to make "Cytherea," a First National release, in New York, Mr. Goldwyn said: "Los Angeles is more efficient for us. New York with all the virtue of its wider viewpoint, its more easily attained actors, its frequently superior settings, is entirely unadaptable to our purpose."

Hodkinson N. Y. Branch In Larger Quarters

The New York branch of the Hodkinson Corporation moved into its new quarters at 729 Seventh Avenue this week. They now have almost twice the space formerly occupied at their 46th street address.

Manager Dillon says that the move was necessitated by the increase in current business and to accommodate the new product coming with the expansion of the company's activities.

"Love and Lies" Second For Lee-Kirkwood

On advices from the Thos. H. Ince studio the Hodkinson Corporation announces that the second production in the James Kirkwood–Lila Lee series will be "Love and Lies."

This will follow "Love's Whirlpool" on the Hodkinson schedule of releases but no definite dates have as yet been set for either production. "Love's Whirlpool" the first release has been completed and is now on its way East.

"Over the Hill" Approved By German Authorities

THE William Fox production of "Over the Hill," which earned a place for itself among the classics of the screen, has been duplicating its sensational American success to such an extent in Germany recently that the German government has established the unique precedent of ordering a reduction, and in some cases full repeal, of the war amusement tax on the picture, according to the Fox offices.

Reports from Berlin and various other German cities, now being received at the offices of the Fox Film Corporation, all reveal that the vivid, realistic and touching story of home life contained in "Over the Hill" has been attracting more people to the cinema than ever before.

Marion Davies Starts On "Janice Meredith"

Marion Davies, star of Cosmopolitan Productions, has started work on "Janice Meredith," her next feature following "Yolanda," the Charles Major story which will soon be presented on Broadway.

"Janice Meredith" has been adapted to the screen by Lillie Hayward from Paul Leicester Ford's story of the American revolution.

George Washington, Benjamin Franklin, Patrick Henry, Thomas Jefferson and other famous characters of American history appear in the picture.

E. Mason Hopper, who directed "The Great White Way," has been engaged to direct "Janice Meredith." Everett Shinn is designing the settings.

Famous Announces Changes In Personnel

The following changes in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

C. E. Peppiatt, formerly branch manager at the Charlotte exchange, has been appointed branch manager at Memphis, succeeding M. W. Davis, resigned.

Hugh Owens, formerly salesman at New Orleans, has been appointed branch manager at Charlotte, succeeding Mr. Peppiatt.

M. W. Kempner, formerly branch manager at Albany, has been appointed branch manager at Buffalo, succeeding R. J. McManus, resigned.

J. H. MacIntyre, formerly manager of the Main exchange, has been transferred to Albany, succeeding Mr. Kempner.

William Erb, formerly salesman at the Maine exchange, has been promoted to branch manager, succeeding Mr. MacIntyre.

Prize Awards Due Soon On "Ashes of Vengeance"

At the time of the general release by First National of Norma Talmadge's "Ashes of Vengeance," Robert M. McBride, publisher of the book, "Ashes of Vengeance," by H. B. Somerville, announced a prize contest for the five best reviews of either the book or the picture; the first prize being $500; the second, $200; the third, fourth and fifth prizes, $100 each.

For the twenty-five reviews which are considered next in order of merit to the prize winning reviews, the publishers will give complimentary copies of the book, autographed by the author and Miss Talmadge. The story is profusely illustrated with scenes from the photoplay.

The contest which has been running since October 1st closed this month, and those who consented to act as judges of the contributions — James Branch Cabell, author of "Jergen," Thyra Samter Winslow, author of "Picture Frames," H. B. Somerville, author of "Ashes of Vengeance," Norma Talmadge, star of the picture, and Robert M. McBride, publisher of the book, are now busily reading the hundreds of manuscripts which have been submitted. Awards will be made February 1st.

Fifteen Salesmen Added To Selznick Force

Fifteen new salesmen have been added to the force of the Selznick Distributing Corporation to handle the volume of new product acquired for immediate release by that organization, it is announced by David R. Blyth, Director of Sales and Distribution.

The names of the men, with the offices they will serve from, are: F. D. Lawlor, Albany; D. Roberts, Atlanta; J. J. Donnelly, Boston; M. H. Rawley and C. C. Charles, Buffalo; D. O. Reese, Chicago; C. E. Buescher and H. W. Marshall, Cincinnati; D. Dickerson, Detroit; T. M. Klotz, Indianapolis; H. Lerch, Minneapolis; W. P. Haslett, W. Berrygan and O. F. Bower, Philadelphia; M. Marks, Pittsburgh.

London Tivoli Books "A Woman of Paris

The New Tivoli theatre, London, has booked the Charley Chaplin drama "A Woman of Paris," for a four weeks' engagement, opening February 25th, after viewing the picture at a private screening.

The New Tivoli is on London's main thoroughfare, The Strand, and is the newest of the London picture houses; built on the site of the historic old Tivoli Music Hall—the theatre in which Charlie Chaplin made his last appearance in England as a vaudeville artist.

Scenes descriptive of "The Moral Sinner," starring Dorothy Dalton. A Paramount picture.

Hodkinson Will Release "Try and Get It"

Samuel V. Grand's comedy special "Try and Get It" with Bryant Washburn and Billy Dove has been placed with the Hodkinson Corporation for distribution, and it is expected that an early date will be set for its release.

As written by Eugene P. Lysle, Jr., the story appeared in the Saturday Evening Post under the title of "The Ring-Tailed Galliwumpus." It was adapted for the screen by Jules Furthman and produced under the direction of Cullen Tate.

Plymtom Finishes "Flames of Romance" Script

George Plymton has completed the script for "Flames of Romance" which Charles Seeling will produce at the F. B. O. studios, commencing next week. Don Miller will assist the director.

The story has to do with a South American revolution and will feature George Larkin. Walter Long already has been added to the cast, which will embrace a number of other well known names.

Barry to Address Schools Washington Week

Wesley Barry, the youthful Warner Brothers star, will address schools, lead parades and make personal appearances in scores of theatres throughout the country, in connection with the special "Washington Week" inaugurated by Warner Brothers. They will release "George Washington, Jr.," Barry's latest vehicle, during the week in which the birthday of the "Father of Our Country" is celebrated.

"Galloping Fish" is a Thomas H. Ince production for First National. These scenes typify the production.

Johnnie Hines's latest for Warner Bros. "Conductor 1492" of which representative scenes are shown above.

Industry Long Past Swaddling Days

Vitagraph Passes Twenty-Seventh Year Mark With Old Employees Still on Job

THAT the infant industry has passed its swaddling days is evidenced by an announcement from Vitagraph that that concern has entered upon its twenty-seventh year of production and that in the ranks of its employees are some who started with or immediately following the launching of the organization.

William T. Rock, Albert E. Smith and J. Stuart Blackton were responsible for the inauguration of this pioneer concern of the industry. Mr. Smith has never relinquished his position as President and active director of the company's destinies.

Mr. Rock has passed on and his holdings in the corporation are now held by his son, John B. Rock. After a short session as an independent producer, Mr. Blackton is again back with Vitagraph.

J. B. French is the oldest employee in point of service at the Brooklyn plant. Mr. French was engaged the year that Vitagraph was formed and he has never been employed by any other concern. President Smith selected him to go abroad with him in 1907 when he built the Vitagraph laboratory near Paris, and Mr. French has enjoyed the confidence of the company throughout its career.

Second in length of service in the Vitagraph production organization is Morris Brenner of the negative department. Mr. Brenner joined the organization while it was still in Nassau Street at the Morton Building.

Third in service is Gus Wentz, who went to Vitagraph in 1903. Mr. Wentz supervises the timing and printing of films at the laboratory. In the accounting department, Walter Bonyun is the oldest in years of service. He went to Vitagraph in Nassau Street and is now the active treasurer of the company as well as being in charge of its foreign sales.

One of the most loyal employees is Anna McKnight, now in charge of the negative department and film editor. Miss McKnight was the first woman ever employed in the laboratory to handle film. She served in every department of the laboratory until she was chosen by Mr. Smith as a cutter. Her advancement to film editor followed.

This company was the first that ever used pictorial backgrounds for titles. B. Klausson, the art title editor, has been in charge of this department thirteen years. Mr. Klausson is credited with evolving the first moving title background in which water, flame and other moving objects were photographed and interposed into title backgrounds.

J. Stuart Blackton, editor in chief of Vitagraph, is one of the oldest men in the service. Mr. Baker, who was a newspaper cartoonist and comic strip artist, had created in his drawings a series called the "Insky" inventions. He submitted scenarios of the adventures of his characters and this led to his joining Vitagraph permanently. He directed the first Larry Semon and Montgomery & Rock comedies as well as a series of Agnes Ayres short subjects.

One of the most loyal and oldest in service is the secretary of the scenario department, Anna Goebel, who has been in that department for twelve years.

Among the interesting exhibits in President Smith's reception room at the Vitagraph Studios are one of the first combination cameras and projection machines he ever used. It was built by Mr. Smith himself in 1899 and was called the Jumbo. There is also on display the first printing machine built in 1898 by Mr. Smith. This was propelled by hand and the present head of Vitagraph did his own printing in the little dark room on the top floor of the Moss Building in Nassau Street, which was the location before the combining of the Rock-Smith-Blackton interests.

President Coolidge Sees "Fashion Row"

President and Mrs. Coolidge were present at a private screening of Mae Murray's newest Metro picture, "Fashion Row" in Washington last week at the home of Mrs. Edward B. McLean. There were many other distinguished guests present.

"Mademoiselle Midnight" Players Selected

Mae Murray's newest and third picture for Metro's current season, "Mademoiselle Midnight," is well into production, all of the principal players having been selected and the sets for the opening scenes erected. Robert Z. Leonard, under whose direction "Mademoiselle Midnight" is being filmed, has already completed the opening sequences and has taken his company to location grounds in California for exterior scenes.

Mr. Leonard expects to complete "Mademoiselle Midnight" is about two and a half months.

The complete cast supporting Miss Murray now consists of Monte Blue, Robert McKim, Robert Edeson, Otis Harlan, Johnny Arthur, Nick de Ruiz, Evelyn Selbie, John Sainpolis, J. Farrel MacDonald, Earl Schneck, Paul Weigal and Clarissa Selwynne.

Scenic Designs for "Three Weeks" Exhibited

An exhibition of the scenic designs made by Cedric Gibbons for "Three Weeks" was held in Los Angeles recently. The interior setting of the Goldwyn production of Elinor Glyn's novel are unusually magnificent but their pictorial beauty has been accomplished with simplicity of design.

Twenty of the plates made by Gibbons were selected for the exhibit. They are painted in color — an unusual procedure — which makes them especially suitable for exhibiting.

Publishers to Broadcast "Tiger Rose"

The F. B. Haviland Co., publishers of the waltz song, "Tiger Rose" has made arrangements for the song to be released to the National Association of Broadcasters, thus affording an excellent tie-up for the Warner Brothers feature "Tiger Rose," starring Lenore Ulric, adapted from the Belasco stage production.

Ingram Gathers European Stars for "Arab"

REX INGRAM has drawn on ten different nationalities for the company with which he is now filming "The Arab," his next production for Metro.

With the exception of Ramon Novarro and Alice Terry who play the principal roles, the entire cast is composed of prominent players of various nationalities.

Maxudian, a French actor was Sarah Bernhardt's leading man during one of her tours here. Adelqui Millar, a Chilean actor is well known on European screens.

Alexandresco, a Roumanian actress, has been appearing on the French stage and screen in revues, operettas and in straight dramatic roles. Justa Uribe is a Mexican dancer. Gerald Robertshaw, an English actor is popular on the stage of England.

Then there are Paul Francesci and Count Jean de Limur, both well known actors in France, and Guiseppe di Campo a young Italian "discovery" of Mr. Ingram's.

"Daughters Of Today" Is Selznick Release

"Daughters of Today," a feature production, has been acquired for release by the Selznick Distributing Corporation, it is announced. The contract was signed by W. C. J. Doolittle, President of Selznick, and William M. Vogel and C. R. Seelye, for the owners of the production.

"Daughters of Today" is presented by Rollin S. Sturgeon, who also directed the picture. It was made from the scenario written especially by Lucien Hubbard, and was photographed by Milton Moore.

The cast includes Patsy Ruth Miller, Ralph Graves, Edna Murphy, Edward Hearn, Philo McCullough, Zazu Pitts, George Nichols, Gertrude Claire, Truman Vandyke, Dorothy Wood, Phillips Smalley, H. J. Hobert, Fontaine La Rue and Marjorie Bonner.

"Miami" Original Story For Betty Compson

The Alan Crosland Production starring Betty Compson, for Hodkinson release will be an original story by John Lynch under the title of "Miami." Its locale is the world famous Florida winter resort from which the production takes its title. In the cast supporting Miss Compson will be Lucy Fox, Hedda Hopper, J. Barney Sherry, Allen Simpson, and Lawford Davidson.

The entire company left New York for the south this week. It is expected that the filming of the picture will be completed by the end of February.

Confirmation of the rumor that E. H. Griffith would direct the second Betty Compson production comes from the Hodkinson Corporation in a statement that Mr. Griffith will go to Florida to start the second picture in the Betty Compson series immediately upon completion of "Miami."

Famous Executive Joins Benedict Ranks

Announcement is made of the marriage Wednesday noon at the Ritz-Carlton Hotel, of Miss Marion Kahn, daughter of Mrs. Anna Feinberg, of Kansas City, and Ralph A. Kohn, assistant treasurer and member of the Board of Directors of the Famous Players-Lasky Corporation.

The ceremony was performed by Rev. Dr. Nathan Stern. Mr. Kohn, who is a graduate of New York University Law School, is a member of the Army and Navy Club, City Athletic Club and Fairview Country Club.

Cecil De Mille Signs Art Director

Mitchell Leisen, expert in costuming and interior decoration, has been signed by Cecil B. DeMille as an assistant to Paul Iribe. He will handle art details in connection with the new DeMille Paramount picture, "Triumph," adapted by Jeanie Macpherson from the story by May Edginton.

Highlights from the Victor Seastrom Production, "Name the Man!", from the Hall Caine story, "The Master of Men," released by Goldwyn Cosmopolitan.

"Vagabond Trail" Next for Charles Jones

Charles Jones' next starring picture for William Fox which is in course of production at the Fox West Coast Studios has been given the final title of "The Vagabond Trail." William Wellman is directing. The story is by George Owen Baxter and the scenario is the work of Doty Hobart.

Marian Nixon, who played opposite Jones in "Cupid's Fireman" is his leading lady again in this production. The complete cast of principals includes Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

"Silent Stranger" Under Way On Coast

With the arrival this week of Fred Thomson, cinema star, from New York where he has been vacationing between pictures, work began on his fourth production for F. B. O. release. It will be called "The Silent Stranger."

Hazel Keener appears opposite the star and Al Rogell will direct. The story is by Marion Jackson. The production is being made at the Russell studios, Hollywood.

"Discontented Husbands" Ready for Market

"Discontented Husbands," the newest C. B. C.— Columbia production, featuring James Kirkwood, is ready for franchise holders, it is announced this week.

First prints of the picture have been received at the New York offices of C. B. C., where they have been screened for several franchise holders.

Three situations from Paramount's current production entitled "Flaming Barrier's" with Walter Hier.

"The Uninvited Guest" is a J. E. Williamson-Ralph Ince technicolor production, to be released in February. The scenes above are from the production.

Russell to Distribute Own Product

Will Market "Floodgates" Through His Own Organization to Independent Exchanges

LOWELL PRODUCTIONS, INC., announced this week through President John Lowell Russell, that it would distribute its latest production, "Floodgates," direct to independent buyers, thus eliminating the middleman.

Mr. Russell has produced and starred in many pictures, among them "Ten Nights in a Barroom" and "Lost in a Big City." In announcing that his company would itself distribute "Floodgates," instead of through a state rights or national organization, Mr. Russell said:

"After considering many offers from both national distributors and independent releasing companies, my company at a meeting of the board of directors decided to market our latest picture direct to the independent exchanges through our own organization, for the reason that we, after a careful study, and having had experience with both mediums, believe that by this method we will be able best to serve the exchanges and through them, the exhibitors.

"In this way, too, we can supply our product to the independent at a far lower price than it could be sold for if it had to pass through the hands of a middleman, for his profit is eliminated. We know our production costs and what we must sell for in order to make a reasonable profit, and we can do this at a lower figure by handling the sales direct than we could if we released through an outside firm.

"One of the most important territories has already been closed. Greater New York and Northern New Jersey has been purchased by I. E. Chadwick of Merit, and the picture will shortly be released by him. Other deals are under way, and I expect to consummate several of them this week.

"We will back up our picture with an elaborate advertising and exploitation campaign, and render every possible aid to the exchangeman.

"Mrs. L. Case Russell, who adapted both 'Ten Nights in a Barroom' and 'Lost in a Big City' as well as 'Floodgates,' an original story, is now at work on the script for our next production, a story of the North Woods, and as soon as my associates and I have the distribution of 'Floodgates' under way, I expect to start work on this new production. From now on, I expect to distribute my pictures direct to the Exchanges."

Laurette Taylor Brings "Happiness" Print

The latest picture to be completed by Metro is "Happiness," a print of which was brought East several days ago by Laurette Taylor. This is her second starring picture for Metro. It is taken from Miss Taylor's stage success.

A private screening of "Happiness" is being arranged at Miss Taylor's Riverside Drive home for a small number of distinguished guests and Metro officials.

Tully Oil Well Fire Gives Hollywood Thrill

Richard Walton Tully gave Los Angeles a thrill when he burned an oil well in the La Brea district at Melrose and Highland Avenues, for his forthcoming First National Production of Rex Beach's "Flowing Gold." Even the Hollywood Fire Department was called out by some excited Hollywoodite.

Exhibitors Box-Office Reports

PARAMOUNT

Flaming Barriers—
Fast moving story in which big fire scene brought thrills. Audience found it entertaining and it did good business. (Middle West).

Fair picture. Good crowds first two days; then business dropped. (West).

The Call of the Canyon—
Met with pretty general approval here, and did a very good business, being used as the opening attraction under a cheaper price policy. (West).

A pretty fair production, with some merit, but it failed to do anything spectacular on the week. (Middle West).

Up to average with exceptionally fine scenic backgrounds. Satisfied our patrons. Business fair. (Middle West).

West of the Water Tower—
Good picture, although business was nothing extra. (West).

Did an average week's business in cold weather. (Middle West).

The Humming Bird—
Light, but very entertaining. Drew excellently. (Middle West).

To the Ladies—
Splendid comedy well done and interesting throughout. Not much business though this was probably due to zero weather. (Middle West).

The Covered Wagon—
Agreed that it's a wonderful picture, but has about exhausted its pulling powers here. (Middle West).

The Silent Partner—
More society stuff. Didn't seem to attract attention. Business fair. (East).

Stephen Steps Out—
Douglas Fairbanks, Jr., makes a fair appeal and netted medium crowds. The patrons liked the picture but that was all. A fair production. (East).

FIRST NATIONAL

Twenty-One—
Barthelmess is generally a good draw. In this picture he does something different and as good as any he's done—which is good. Draws well for young folks especially but will please a general audience. Good week. (Middle West).

One of Barthelmess' best pictures. Pleased our audiences. Did big business. (Middle West).

Anna Christie—
Critics and fans agreed it is one of the best film stories ever. Every paper gave it the lead and it drew capacity during week's run. The screen is better for this one having been made. (Middle West).

A good picture which did about normal business for a week. (Middle West).

The Song of Love—
Very good picture. Good acting. Good crowds. (West).

A good picture that pleased our patrons and did excellent business for the week. (Middle West).

Norma Talmadge draws no matter what the picture in this locality. It is a sure thing that she will be a box office success. In this film she went over nicely. Well liked. (Middle West).

Black Oxen—
Picture played to marvelous business all week. It was enjoyed immensely by all those who saw, and is a good box office picture from every angle. (East).

Didn't go over here as it did elsewhere and can't account for it. Newspaper criticisms favorable, but business was a disappointment. (Middle West).

Flaming Youth—
On the second week business dropped off to a noticeable extent, but the picture was very satisfactory, taking a total of the fourteen days played as a basis. (West).

The Huntress
Just an average attendance with this one. (Middle West).

Jealous Husbands—
Fair feature, and business for the week was nothing out of the ordinary. (Middle West).

Wandering Daughters—
Just an ordinary program picture saved by popularity of star and drawing power of title. Business fair. (East).

The Eternal City—
Pretty much propaganda for the Fascisti, but fairly entertaining and well acted. Business good for the week. (East).

GOLDWYN-COSMO

Little Old New York—
A big picture. Started a little slow owing to extreme cold, but did big business for week-end. (Middle West).

The Day of Faith—
A pretty fair production, with some familiar faces in the cast. A children's song and dance revue on the same bill helped put the picture over for a pretty good week. (West).

Walnut
SUNDAY and ALL WEEK
IS A WOMAN EVER TOO OLD TO FALL IN LOVE?
GERTRUDE ATHERTON'S
OVERNIGHT NOVEL SENSATION NOW A STARTLING SCREEN PLAY
"BLACK OXEN"
THE STRANGEST LOVE STORY EVER TOLD
Corinne Griffith and Conway Tearle Head a Capable Cast
"THE YEARS, LIKE GREAT BLACK OXEN TREAD THE WORLD, AND GOD THE HERDSMAN GOADS THEM ON BEHIND"
Coming WEEK OF JAN. 13th
"FLAMING BARRIERS"
with THEODORE ROBERTS ANTONIO MORENO JACQUELINE LOGAN

Art and on "Black Oxen" (First Nat'l) run by the Walnut theatre, Cincinnati.

METRO

Our Hospitality—
Buster Keaton is a favorite here and this one went over good. (Middle West).

Only fair business was done at this theatre, although it is an excellent comedy and was liked by those who saw it. (Middle West).

Held to Answer—
This production netted a fair week's business, but nothing to brag about. Well liked, and a good program picture. (East).

Patrons liked it. Good receipts for week. (Middle West).

Half-a-Dollar Bill—
Average light entertainment that did about average business. (Middle West).

UNIVERSAL

The Broken Silence—
Patrons of this house like their westerns so this mediocre picture pulled them in for good results at the box office. (East).

The Hunchback of Notre Dame—
Continued to draw big in third week. All that has been said for it. (Middle West).

The Acquittal—
A real mystery play. Well put on and did well with it. (Middle West).

A Lady of Quality—
Played to good attendance for the week. (Middle West).

SELZNICK

Woman to Woman—
Theme is not new, but production is well handled. Patrons seemed to like it. (Middle West).

FOX

Monna Vanna—
This, although a foreign production drew well with a strong surrounding show. Many people liked it and some did not. A good picture for a very high class audience. (East).

Gentle Julia—
Most any audience will like this one-real entertainment. (Middle West).

The Silent Command—
Opinions on this one varied, and many patrons did not care for it. Some good tieups resulted in pretty fair business—nothing extra. (West).

WARNER BROS.

Lucretia Lombard—
This picture gets a good patronage from the better class of theatre goers. They all liked it and could not justly condemn it, for it is a good production. (East).

VITAGRAPH

On the Banks of the Wabash—
Very fine picture. Too good for our type of house which plays shoot-em-up pictures. Business was only fair. (Middle West).

F. B. O.

Daytime Wives—
An attractively presented picture with interesting theme. Business pretty good for the week. (West).

UNITED ARTISTS

Rosita—
Mary Pickford has lost none of her drawing power, and packed them in well. Picture held over indefinitely. Was said by critics and patrons alike to be different from Mary's usual line and doubly pleasing on that score. (East).

This one fell down a little on the second week, but business was still some better than average. Mary Pickford is always good for a nice engagement here. (West).

A Woman of Paris—
Business great, and the patrons seemed to lke it. (Middle West).

STATE RIGHTS

Restless Wives—
Fairly good picture. Fair crowds. (West).

MACK SENNETT

presents

PICKING PEACHES

with

HARRY LANGDON

Two Parts

Drown out your music!

If all comedies were as good as "Picking Peaches" you could forget features and make the comedy the feature of your show.

If you want to have your crowd exhausted from laughing; if you want them rolling on the floor; if you want the roars, the yells, the screams to drown out your music; if you want to see the prettiest girls that ever graced a picture, *book it.*

Langdon is *Good!*

Pick a peach. Play "Picking Peaches"

Pathécomedy

TRADE MARK

MACK SENNETT COMEDIES

Two Parts

Laughs+Pretty Girls=Audience Satisfaction

If they awarded a gold medal for every good comedy made, it would take the Leviathan to carry Mack Sennett's share.

If Webster was writing his dictionary today he would give as the definition of laughter "a Mack Sennett."

Get acquainted with "The Half-back of Notre Dame", "One Spooky Night" or any of the other new Sennetts.

Laughs and pretty girls jam them from end to end.

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathécomedy

TRADE MARK

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Fashion Row (Metro), Film Divertissement (Educational), Capitol Magazine (Selected).
Musical Program—"Pomp and Circumstance" (Overture), Hungarian Fantasy" (Piano Solo), "Whispering Flowers," "Deep River" and "Caprice Viennois" (Divertissements), Recessional (Organ).

Rivoli Theatre —
Film Numbers—Pied Piper Malone (Paramount), Rivoli Pictorial (Selected), The Love Nest (First Nat'l).
Musical Program—"Southern Rhapsody" (Overture), "Deep River," "Nobody Knows the Trouble I've Seen," "Mah Lindy Lou," and "Listen to the Lambs" (Ensemble).

Rialto Theatre—
Film Numbers—Flaming Barriers (Paramount), Rialto Magazine (Selected), Gallery of Living Portraits, Ernest Torrence (Special), Two Wagons — Both Covered (Pathe).
Musical Program—"Symphony No. 5" (Overture), "Mattinata" (Dramatic Tenor), "Little Bird" (Danseuse).

G.B. TenEyck's
ORPHEUM
Continuous 10 A M 11:30 P M
ALL THIS WEEK
Beginning Trenton's Original
MIDNIGHT SHOW TONIGHT
George B. Ten Eyck
Presents
As Funny As "The Kid"
As Pathetic As "Oliver Twist"
Jockie's Greatest
A Feast For Young & Old
JACKIE COOGAN
Long Live the King
By Mary Roberts Rinehart
The First Pictore Under Jackie's $1,500,000 Metro Contract
¶No star, old or young, has ever been seen in a finer picture. Jackie outdoes himself in this, the most charming story ever to reach the screen.
A ROMANCE of golden youth, royal love and thrilling adventure, in which Jackie appears as the boy prince of everybody's dreams amid the sensational intrigue of a Balkan court. It is a magnificent production, reflecting the romantic Splendor of a far-off kingdom, and Jackie, as Crown Prince Otto, has the biggest role of his career.

This ad on "Long Live the King" (Metro) used by G. B. TenEyck's Orpheum, Trenton, N. J., shows how effective a cut-out head can be.

Mark Strand Theatre—
Film Numbers—Painted People (First Nat'l), Mark Strand Topical Review (Selected), Tire Trouble (Pathe).
Musical Program—Excerpts from "Faust" (Orchestra with Vocal Trio), "The Smoker's Dream," including "Notturne D'Amour" (Vocal) and "Moth Waltz" (Dance) "By the Zuyder Zee" (Ballet), Recessional (Organ).

Cameo Theatre—
Film Numbers—Her Temporary Husband (First Nat'l), Pathe News, Aesop's Fables (Pathe), When Summer Comes, (Pathe).
Musical Program—Overture (Selected), "The World is Waiting for the Sunrise," (Vocal), Recessional (Organ).

Central Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors).

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—
Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Million Dollar Theatre—
Film Numbers—The Eternal City (First National), Felix the Cat (State Rights).
Musical Program—"Gems from Rigoletto" (Overture), "The Vagabond" (Proloque).

Grauman's Metropolitan Theatre—
Film Numbers—The Stranger (Paramount), Pathe News.
Musical Program—"Light Cavalry" (Overture), "Sitting in a Corner" (solo by Chinese girl), orchestra selections.

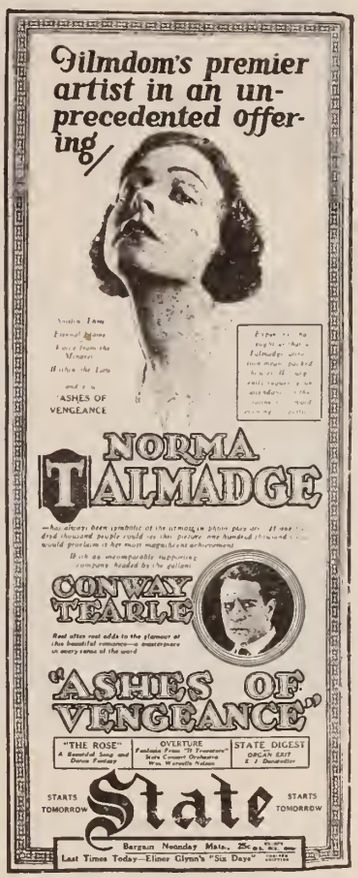
Hill Street Theatre—
Film Numbers—Second Hand Love (Fox), Ma and Pa (Sennett), Aesops Fables (Pathe), International News.
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—The Old Fool (Hodkinson), Navy Blues (Educational).

Pantages Theatre—
Film Numbers—Why Women Remarry (State Rights).
Musical Program—Vaudeville.

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), continued.

Loew's State Theatre—
Film Numbers—Black Oxen (First National), continued.



Attractive ad on "Ashes of Vengence" (First Nat'l) used by Manager C. C. Perry of the Capitol, St. Paul.

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

California Theatre—
Film Numbers—Name the Man (Goldwyn), continued.

Mission Theatre—
Film Numbers—The Judgment of the Storm (F. B. O.), continued.

Criterion Theatre
Film Numbers — Scaramouche (Metro), continued.

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—"A Night in Pharaoh's Palace" (Prologue with 100 people).

CHICAGO

Chicago Theatre—
Film Numbers—News Weekly, Digest, West of the Water Tower (Paramount), Exit Ceasar (Educational).
Musical Program—"A Parisian Carnival," (Overture), Ritz Quartette (Specialty), "Meditation" from "Thais" (Organ Solo), "The Spider And The Fly," featuring the popular song, "You Can't Make A Fool Out Of Me" (Specialty).

Tivoli Theatre—
Film Numbers—Digest, Weekly, Song of Love (First National), Felix Cartoon (Pathe).
Musical Program—"Classica A La Jazz" (Overture), Charles Hart, famous phonograph singer (Specialty), "Hula Lou," (Organ Solo), "Orange Blossoms" (Presentation).

Riviera Theatre—
Film Numbers—News Weekly, Digest, The Song Of Love (First National), Felix Cartoon (Pathe).
Musical Program—Selections from Pagliacci (Overture), The Ossmans (Specialty), "In The Old Neighborhood" (Presentation).

Roosevelt Theatre—
Film Numbers—The Eternal City, (First National).

Woodlawn Theatre—
Film Numbers—News Weekly (Pathe), Topics of the Day, Review (Pathe), A Perfect 36 (Educational), Fashion Row (Metro).
Musical Program—"Poct And Peasant" (Overture), Xylophone Solo, "Chopping The Blocks" (Specialty).

McVicker's Theatre—
Film Numbers—News Weekly (Pathe), Fun From The Press, The Humming Bird (Paramount), Forbidden Fruit (Select).
Musical Program—"Papa Loves Mama," "Dreamy Melody," and "Somebody's Wrong" (Overture), "Garden of Memories" (Specialty), "Sitting In A Corner" (Organ), "Cafe Le Caveau" (Presentation).

Stratford Theatre —
Film Numbers—News Weekly (Pathe), Fashion Row (Metro), Aesop Fable, Good Old College Days (Pathe).

MELBA
WHERE EVERYBODY GOES
STARTS TODAY
Norma Talmadge
IN
"THE SONG OF LOVE"
a drama of mad loves, fierce hates and the clash of steel on desert sands
A fascinating romance in which a beautiful Mohammedan dancing girl braves death to save her French lover from the fierce Tuareg Lords
Programme
JACK BELL
Sunshine Comedy, "Spring Fever."
You'll scream with glee
Melba News
George Perfect at the Wurlitzer
MELBA SYMPHONIC ORCHESTRA PAUL HARRIS CONDUCTING

A. J. Kennedy, of the Melba theatre, Dallas, used this striking ad on 'The Song of Love" (First Nat'l).

Musical Program—Selections from "Martha" (Overture), Kiss In The Dark (Organ), Pyramid Polka, cornet solo (Specialty), Carl Carey, presenting Musical Cartoons (Specialty).

Randolph Theatre—
Film Numbers — The Unknown Purple (S. R.), Leather Pushers, Barnaby's Grudge (Universal), International News (Universal).

Orpheum Theatre—
Film Numbers—International News (Universal), A Woman Of Paris (United Artists).

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan) Topical Review (Selected).
Musical Program—Mark Strand Dance Orchestra on presentation stage in "Linger Awhile," "The Bullfrog and the Coon," and "San". Ballet from "Coppelia," (Divertissement) "Love light." (Baritone Solo).

SAN FRANCISCO

California Theatre—
Film Numbers — Woman to Woman (Selznick), Lighning Love (Vitagraph), International News.
Musical Program — "The Dance of Death" (Prologue, The "Tropical Trio" (Special Songs).

Warfield Theatre—
Film Numbers — Anna Christie (First National), My Hero, Kinograms (Educational), Pathe News, Our Girls (Ollendorf Cartoon).
Musical Program — "Shadowland" (including dancing, violin solos and shadow features).

Capitol Theatre—
Film Numbers — The White Sister (Metro), continued.

Granada Theatre—
Film Numbers — The Lone Star Ranger (Fox), Flying Finance (Educational), Fox News.
Musical Program — "Minstrels of 1924," including "Can't You Hear Me Calling Caroline," "Maybe She Will Write Me," "Dancing Dan," "Mama Loves Papa" (Xylophone Solo), "Anvilosity" by entire company of forty.

Imperial Theatre—
Film Numbers — Name the Man (Goldwyn), Kinograms (Educational), Hodge-Podge (Educational).
Musical Program — Fantasy from "La Boheme," "Home Sweet Home."

Cameo Theatre—
Film Numbers — The Man From Brodneys (Vitagraph), The Leather Pushers (Universal), International News.
Musical Program — "My Hero" from "The Chocolate Soldier" (Overture), "Not For a Day But Forever" (Organ Novelty).

Strand Theatre—
Film Numbers—Hell's Hole (Fox), Canadian Alps (Fox Scenic), Kinograms (Educational).
Musical Program — "Las Goldondrinas (Overture).

Striking "Fashion Row" (Metro) ad used in Cleveland by Loew's State theatre.

PHILADELPHIA

Stanley Theatre—
Film Numbers — Black Oxen (First National), That's Nature For You (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program — "Queen of Sheba" (Organ Solo), "The Jewels of the Madonna" (Orchestra). Helen Moeller dancers in "Village Swallows," and prologue to the feature, "Waltz in A Minor.

Fox Theatre—
Film Numbers — Monna Vanna (Fox), and Fox Theatre Magazine.
Musical Numbers — "La Boheme" (Orchestra), Thalia Zanou Ballet in "The Glow Worm," "Fugitive Vision" from "Herodiade" (Baritone Solo).

Palace Theatre—
Film Numbers — Lucretia Lombard (Warner Bros.), Liquid Lava (Educational), Pathe News, Topics of the Day (Pathe) Felix Out of Luck (S. R.).

Capitol Theatre—
Film Numbers — Stephen Steps Out" (Paramount), A Perfect 36 (Educational), Golden Gems (Educational), Kinograms.

Regent Theatre—
Film Numbers — Held to Answer (Metro), The Darkest Hour (Pathe), and International News.

Stanton Theatre—
Film Numbers — Rosita (United Artists), Pathe News, That's Nature for You (Educational).

SALT LAKE CTY

American Theatre—
Film Numbers — Little Old New York (Cosmopolitan), Felix Saves the Day (State Rights), Fun From the Press (Hodkinson), Fox News.

Kinema Theatre—
Film Numbers — Eyes of the Forest (Fox), Watch Papa (Universal), International News, Topics of the Day (Pathe).

Orpheum Theatre—
Film Numbers — Circus Days (First National).

Paramount-Empress Theatre—
Film Numbers — The Humming Bird (Paramount), Secrets of Life (Educational), Pathe News.

Victory Theatre—
Film Numbers — The Temple of Venus (Fox), Aesop's Fables (Pathe), Pathe News.
Musical Program — "That Bran' New Gal of Mine," "To a Wild Rose," "I Love You," "Ten Thousand Years From Now," "I'm Goin' South" (Prologue).

Pantages Theatre—
Film Number — The Social Code (Metro).

SEATTLE

Blue Mouse Theatre—
Film Numbers — Name the Man (Goldwyn), continued.

Coliseum Theatre—
Film Numbers — Half-a-Dollar Bill (Metro), Fun From the Press (Hodkinson), Neck and Neck (Educational), Kinograms and Pathe News.
Musical Program — "Scotch Lullaby" (Overture), "March of Toys" (Specialty).

Columbia Theatre—
Film Numbers — Broken Hearts of Broadway (State Rights), The Rich Pup (Universal) International News.
Musical Program — "Jolly Fellows" (Overture), "Love Sends a Ltle Gift of Roses." (Vocal).

Heilig Theatre—
Film Numbers—Judgment of the Storm (Film Booking Offices), Topics of the Day (Pathe), You're Next (Universal), International News.

Liberty Theatre—
Film Numbers — The Humming Bird (Paramount,) The Sailor, Flip Flops (Pathe), Liberty and International News.
Musical Program — "Gypsy Song" (Overture), Apache Dance (Prologue).

Strand Theatre—
Film Numbers — Don't Call It Love (Paramount), Flying Finance (Educational), Kinograms,
Musical Program—Medley of Light Opera Selections (Overture).

Winter Garden Theatre—
Film Numbers—Romance Land (Fox), No Parking Aloud (Educational), Fox News.

NEWARK

Branford Theatre—
Film Numbers — The Eternal City (First National), Neck and Neck (Educational), Topics of the Day (Pathe), Branford Review of Events.
Musical Program — Intermezzo from "Cavaliria Rusticana," (Overture), "Sunrise and You" (Soprano) "Again I Hear Her Sing" (Tenor), Duet from "Lucia" (Soprano and Tenor), "Watchin' the Moon Rise" (Organ Solo).

ROCHESTER

Eastman Theatre—
Film Numbers—Black Oxen (First National), Derby Day (Our Gang Comedy), Eastman Theatre Current Events (Selected).
Musical Program — "Pizzicato," "Tango Variation," "Mazurka" (Eastman Theatre Ballet).

BUFFALO

Shea's Hippodrome—
Film Numbers — Potash and Perlmutter (First National), Horse Shoes (Vitagraph), Current Events (from Pathe and International News).
Musical Program — Finale of "Symphony in F Minor" (Overture), Egbert Van Alystyne, assisted by Clem Dacey in program of popular songs.

LaFayette Square Theatre—
Film Numbers — Does It Pay? (Fox), "Snub" Pollard comedy (Fathe), Current Events (from Fox News).
Musical Program—Selections from "Blossom Time" (Orchestra), "My Impressions of Buffalo" (Organ Novelty).

Loew's State Theatre—
Film Numbers — Tiger Rose (Warner Brothers), Baby Peggy comedy (Universal), Current Events (from Pathe News).
Musical Program — Medley of Popular Airs (Orchestra).

New Olympic Theatre—
Film Numbers — The Man from Wyoming (Universal), Keep Going (Universal), Miscarried Plans (Western), Current Events (from International News).
Musical Program — "You Can't Make a Fool Out of Me" (Organ Novelty).

Palace Theatre—
Film Numbers — The Way of a Man (Pathe).

Shea's North Park Theatre—
Film Numbers — Zaza (Paramount). Up in the Air (Fox). Current Events (from Pathe and International News).

WASHINGTON

Metropolitan Theatre—
Film Numbers — The Wanters (First National), Flying Finance (Educational), Current Events (Pathe).
Musical Program — Waring's Pennsylvanians in repertoire (Orchestra).

Columbia Theatre—
Film Number — The Humming Bird (Paramount), continued.

Rialto Theatre—
Film Number — Name the Man (Goldwyn).

Palace Theatre—
Film Numbers — Heritage of the Desert (Paramount), Exit Caesar (Educational), Current Events (Pathe).
Musical Program—"Melodies from the Golden West" (Overture).

DES MOINES

Des Moines Theatre—
Film Numbers — The Eternal City (First National), His Friend (Educational), News (International).
Musical Program — "Echoes of Switzerland" (Musical Vaudeville Act), Grandville and Zimmerman.

Strand Theatre—
Film Numbers — Boy of Mine (First National), Kinograms (Educational), Kidding Katie (Christie).
Musical Program — "Immigration Rose" (Organ Solo).

Rialto Theatre—
Number — The Governor's Lady (Fox).

Capitol Theatre—
Film Number — Kentucky Days (Fox).
Musical Program — "Sarafan," musical show.

Orpheum Theatre—
Film Numbers — The Mark of Zorro (United Artists), News (Pathe); Topics of the Day (Pathe), Aesop's Fables (Pathe).

ST. LOUIS

Pershing Theatre—
Film Numbers — The Courtship of Myles Standish (Associated Exhibitors).
Musical Program — Overture (Orchestra), "Why Don't You Speak for Yourself, John?" (Vocal), Gene Lepique (Concert Pianist), Singing Brandons.

William Goldman's Kings Theatre—
Film Numbers — Thundering Dawn (Universal), A Monkey Mix-Up (Fox), International News, Felix Cat (S. R.).
Musical Program—Sarli orchestra

Grand Central and West End Lyric Theatres—
Film Numbers—Twenty-One (First National), Neck and Neck (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral number (at Grand Central only), "Souvenir" and "Mama Loves Papa" (Organ Solo).

Capitol Theatre—
Film Numbers — The Bad Man (First National), Neck and Neck (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program — "Linger Awhile," "Mama Loves Papa," "Blue Grass Blues" and "Are You Lonely?" (Orchestra).

Missouri Theatre—
Film Numbers — The Heritage of the Desert (Paramount), Comedy (Pathe), Missouri Magazine, Fun from the Press (Hodkinson).
Musical Program — Yarke's Band in jazz concert, Eldora Stanford (Soprano), Organ accompaniments.

Rivoli Theatre—
Film Numbers—The Lesson (State Rights), Comedy (Universal), International News, Fun from Press (Hodkinson).
Musical Program—Orchestral overture and accompaniments.

Delmonte Theatre—
Film Numbers — Cordelia the Magnificent (Metro), Fun from the Press (Hodkinson), International News.
Musical Program—Orchestral numbers, Gravues Brothers Musical Comedy Troupe in "Lovers and Lunatics" and Parnice Carson and her Fashion Show.

William Fox Liberty Theatre—
Film Numbers — Hoodman Blind (Fox), Monkey Mixup (Fox), Fox News and Fox Educational.
Musical Program — Liberty Concert Orchestra.

KANSAS CITY

Newman Theatre—
Film Numbers — The Wanters (First National), Uncle Sam (Educational), Newman News and Views (from Pathe and Kinograms).
Musical Program — "Creme de la Creme" (Overture), Madelein McGuigon (Violinist), William Mitchell (Lyric Tenor), Coon-Sanders Novelty Singing Orchestra, Recessional (Organ).

Liberty Theatre—
Film Numbers — The Hunchback of Notre Dame (Universal), International News.
Musical Program — Special Musical Score in conjunction with prologue by augmented orchestra (Overture), Recessional (Organ Selections).

Royal Theatre—
Film Numbers — Name the Man (Goldwyn), Royal Screen Magazine (from Pathe and Kinograms), Fun from the Press (Hodkinson).
Musical Program — Selections by Royal Syncopators (Overture), Recessional (Organ Solo).

Mainstreet Theatre—
Film Number — The Governor's Lady (Fox), Pathe News.
Musical Program — Popular Selections (Overture), Recessional (Organ).

Pantages Theatre—
Film Numbers — Strangers of the Night (Metro), Fox News.
Musical Program—Slections (Overture), Recessional (Organ Solos).

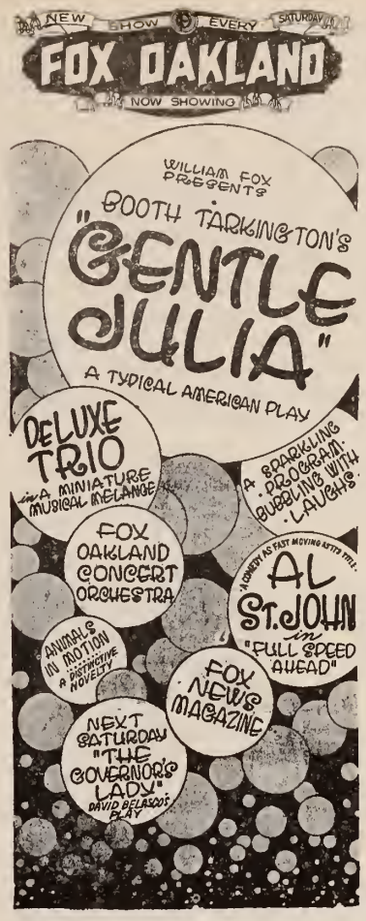
CLEVELAND

Stillman Theatre—
Film Numbers — Covered Wagon (Paramount), continued.
Musical Program — Score to "Covered Wagon."

Allen Theatre—
Film Numbers — The Song of Love (First National), Fool Proof (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program — "Le Coq d' Or" (Overture), "An Arabian Night" (Prologue).

State Theatre—
Film Numbers — The Eternal City (First National), When Good Fellows Get Together (S. R.), Sing 'Em Again, "Home Again" (Educational), International News (Universal).
Musical Program — "At Mason's Corners" (Prologue), "Aren't You Ashamed?", "The One I Love Belongs to Somebody Else" (Vocal).

Park Theatre—
Film Numbers — The Heart Bandit (Metro), July Day (Pathe), A Sailor's Life (Educational), Fun from the Press (Hodkinson) Kinograms.


NEW SHOW EVERY SATURDAY
FOX OAKLAND
NOW SHOWING
WILLIAM FOX PRESENTS
BOOTH TARKINGTON'S
"GENTLE JULIA"
A TYPICAL AMERICAN PLAY
DELUXE TRIO
in A MINIATURE MUSICAL MELANGE
A SPARKLING PROGRAM BUBBLING WITH LAUGHS
FOX OAKLAND CONCERT ORCHESTRA
A COMEDY AS FAST MOVING AS ITS TITLE
AL ST. JOHN in "FULL SPEED AHEAD"
ANIMALS IN MOTION A DISTINCTIVE NOVELTY
FOX NEWS MAGAZINE
NEXT SATURDAY "THE GOVERNOR'S LADY" DAVID BELASCO'S PLAY

Novel use of odd shapes in ad on "Gentle Julia" (Fox) at the Fox Oakland theatre, Oakland, Cal.

Musical Program — Classical-Jazz, "Le Miserere" from "Il Trovatore" (Vocal), Sextette from "Lucia" (Vocal), "Linger Awhile," "Somebody Stole My Gal," "San," "Dancing Dan" (Orchestral), "To Steamboat Sal" and "Nola" (Dance).

Reade's Hippodrome—
Film Numbers — The Governor's Lady (Fox), Oh, Min! (Universal), Pathe Review.
Musical Program — Selections from Music Box Revue, Vaudeville.

Standard Theatre—
Film Numbers — The Man from Wyoming (Universal), Backfire (Educational), International News.

OMAHA

Strand Theatre—
Film Numbers — The Eternal City (First National), Slow and Sure (Fox), Current Events (Fox News).
Musical Program — "Alturians in Algiers" (Overature).

Rialto Theatre—
Film Numbers — Painted People (First National), Wet and Weary (Fox), Current Events (Kinograms).
Musical Program — "March Russe," "Danse Chinoise," and Hits from "Sally" (Overture), "A Smile Will Go a Long, Long Way (Organ Solo). "Lakesonian" (Recessional).

Sun Theatre—
Film Numbers — Down to the Sea in Ships (Hodkinson), continued.

Moon Theatre—
Film Numbers — Eyes of the Forest (Fox), Full of Pep (State Rights).

World Theatre—
Film Numbers — His Nibs (S. R.), Down to the Ship to Sec (Universal), Vacation Cocktail (Goldwyn).

Empress Theatre—
Film Numbers — Kentucky Days (Fox), From Sea to Saharas (S. R.), Fighting Blood, Round 12 (F. B. O.), Easter Bonnets (Educational).

MILWAUKEE

Butterfly Theatre—
Film Numbers — The Man Life Passed By (Metro), Roughing It (Pathe), Current Events (Fox).
Musical Program — "Jazz Melodics" (Stage Specialty).

Strand Theatre—
Film Numbers — Anna Christie (First National), Heads Up! (Educational), Local Life, Current Events (Kinograms).
Musical Program — "On the Back Porch" (Jazz overture), "Ukelele Melodies" (Stage Specialty)

Garden Theatre—
Film Numbers — The White Sister (Metro).
Musical Program — "Ave Maria" (Overture and Solo).

Rialto Theatre—
Film Numbers — On the Banks of the Wabash (Vitagraph), Full Speed Ahead (Fox), Current Events (Kinograms).

Alhambra Theatre—
Film Numbers — Pleasure Mad (Metro), Stay Single (Educational).
Musical Program — "Pagliacci" (Overture), "Sitting in a Corner" (Jazz Interlude).

Merrill Theatre—
Film Numbers — Unseeing Eyes (Cosmopolitan), Flip Flop (Pathe), Current Events (Pathe).
Musical Program — "Jog Along" (Prelude), "Arizona Stars" (Solo).

ST. PAUL

Capitol Theatre—
Film Numbers — Black Oxen (First National), Capitol Snickers, Capitol Digest (Selected), Forbidden Fruit (Hodkinson).
Musical Program — "Slavische Rhapsodie" (Overture), Capitol Piano Trio, Recessional (Organ).

CINCINNATI

Capitol Theatre—
Film Numbers — The Humming Bird (Paramount), Pathe News, Topics of the Day (Pathe).

Gifts Theatre—
Film Numbers — A Woman of Paris (United Artists), continued.

Walnut Theatre—
Film Numbers — The Eternal Struggle (Metro), Pathe News, Aesop's Fables (Pathe).

Strand Theatre—
Film Numbers — Thundergate (First National), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).

Lyric Theatre—
Film Numbers — Broadway Gold (S. R.), International News, Comedy (Selected).

YOUR IDEA

IT would be hard to say just why the stills furnished on most motion pictures continue to be so downright inferior, but the sad fact remains that they are. This is a matter of tremendous importance to the exhibitor, for these stills are the basis on which the publicity department must build the poster paper, the window cards, the lobby stills, the advertising cuts, the publicity mats, and all the other pictorial matter on the picture.

There is a prevailing tendency to shoot stills from too great a distance, resulting in small faces, practically unrecognizable in a newspaper reproduction. This arises partly from the desire to get too many persons into the photograph. Two, three or four characters, posed in a dramatic bit of action, are about all that can be expected to come up properly.

Many directors seem not to realize the importance of good stills in presenting their work to the public. Some of them actually resent having their work stopped for the taking of a still.

Hackneyed situations and poses, too, are the bane of the busy editor trying to find something suitable to reproduce. On the screen, in motion, little tricks of acting and direction may make a trite situation passably interesting, but the still picture cannot be given such helps. It must stand or fall on its own merits.

Unfortunately, the publicity department usually has slight jurisdiction over the taking of stills. The director shoots them, as more or less of an afterthought, and the publicity department must do its best with them. It is not so uncommon for 200 to 300 stills to be shot on a production, and on a recent special, 500 were taken, but out of this mass of photos, there were few good ones. Fifty stills, intelligently planned and shot with an eye to human interest and ability to be reproduced, would be worth far more all around.

* * *

There is no better 24-sheet than an enthusiastic child.

* * *

NOT long since, in this department, we commented on the value of the silhouette in advertising, when intelligently used and well drawn. In the accompanying illustration is reproduced an excellent example of this, which shows the vigor and force of the silhouette ad.

Good use of silhouette shown in ad on "The Virginian" (Preferred) by A. J. Kennedy of the Melba, Dallas.

It was used in Dallas, Texas, by the Melba theatre, and was prepared by A. J. Kennedy, director of publicity and advertising. Decorative in effect, yet as expressive as any halftone, it would print cleanly on the smallest newspaper and with the poorest of presswork. It tells the story of "The Virginian" quickly and directly, and the lettering in white against the black base has been made large enough to be easily legible.

As long as newsprint remains at its present quality, and little care is taken with presswork on advertising cuts, the halftone will be an uncertain medium. If it is made of a coarse enough screen to print safely, all detail will be lost. It will always make up a large part of our advertising cuts, of necessity, but the silhouette offers a pleasing contrast by way of variety.

An advertisement such as that shown here refuses to be buried on any page. The strong contrast of black and white makes it the most conspicuous thing on the page, regardless of the position in which it may be placed.

The Melba name slug, too, is worthy of comment. It has been placed at the top of the ad, where the name belongs, since that is the most conspicuous position. The high lights of white on the black letters give them the roundness characteristic of German poster lettering but not often seen here.

* * *

Courtesy is the cheapest investment on earth, and none pays bigger dividends.

* * *

REPRESENTING an interesting and attractive blend of the Oriental and Occidental, the accompanying photo shows how "Thunderclap" was put over at the Senko-Kinema Club, Kobe, Japan.

Three interesting street ballyhoos have been prepared by the simple expedient of placing hand-painted banners on both

Lobby display, posters and street ballyhoo used by the Senko Kinema-Club, Kobe, Japan, during the showing of "Thunderclap" (Fox).

sides of three automobiles. Simple as they are, we commend them to the attention of American managers for tasteful arrangement and effect.

Lobby decoration has been freely employed and several 24-sheets played up on the front of the house. It would seem that all the live showmen are not on this side of the Pacific, and that one of these days the Orient may teach us some new tricks in the exploitation line.

* * *

If a manager's ads are good, the same is pretty sure to be true of his checks.

* * *

NEW YORK newspapers are regarded as well nigh impossible to "crack open" these days for anything unusual in the film publicity line, but it was recently demonstrated that they are only human after all, if approached in the right way.

The newspaper in question was The New York World, and the picture was "Boy of Mine." The New York Mark Strand theatre arranged a special children's matinee under the direction of social and civic leaders and let The World sponsor it. The World not only did this, but had the staff photographer on hand for the showing and broke all records by the "break" given the story. A week later, the same thing was put over at the Brooklyn Mark Strand theatre, The World again sponsoring the showing.

* * *

With all his troubles, the exhibitor may at least be thankful that he has no bad debts on his books.

AND OURS

THE traffic tie-up and the Jackie Coogan impersonation contest bid fair to be rivalled in extensive usage by the German mark as an exploitation medium. When marks are being sold by street hawkers at a nickel a million, it is not surprising that the exploitation man should be quick to see the possibilities in their use as throwaways.

The first instance to come to this department occurred at the Central theatre, New York City, during the showing of "Don't Marry for Money." Walter Lindlar, handling the publicity, bought a bale of marks and proceeded to put his scheme into execution. He pasted quantities of them on the lobby boards and had two girls with baskets full of them, passing out marks on the street. He had them imprinted in red ink with the catch-line, "Don't Marry for Money, We Give It Away."

In another instance they were used on "Stephen Steps Out," using a somewhat different catch-line, "This is Genuine Money, But It Won't Buy Anything. 'Stephen Steps Out' is Genuine Entertainment," etc., with the theatre billing.

The latest example occurred in Boston at the Olympia theatre, a Nathan Gordon house, where Jack Pegler was exploiting "Black Oxen." His imprint was "MARK THIS — A Sensation. 'Black Oxen' at Gordon's Olympic Theatre."

Incidentally, the Dillingham offices recently announced that they were using German marks instead of stage money, since it was cheaper. * * *

A drop of ink may make millions think, but it's the clever use of it that makes them buy. * * *

AN unusual piece of co-operation on the part of a newspaper, in developing publicity for motion pictures, has been put over by The Cleveland News-Leader in the form of a five reel picture of activities at the leading West Coast studios which was shown at Reade's Hippodrome, Cleveland, and is now playing the neighborhood houses of that city.

The News-Leader's photoplay editor, Billy Leyser, made the picture while on a trip to Hollywood with the co-operation of studio officials and the Wampas.

The first reel takes the fan along Hollywood Boulevard and then up in the air for a bird's eye view of the city. Following is a complete tour of Universal City with a committee headed by Baby Peggy, a day spent with the Warner Brothers stars and also with Douglas McLean and his company. In the second reel Tom Mix meets Billy Leyser at the entrance to the William Fox studios and takes him on a personally conducted tour of the lots on which the Fox stars are at work. The activities of the Christie Comedy stars use up the rest of the footage in this reel. In the following three reels the movie fan meets his favorite star and director in the studios of First National, Frank Lloyd, United Artists; B. P. Shulberg, Hamilton White, Fred Niblo, Goldwyn, Metro, Thomas Ince, Vitagraph and Charles Ray.

Leyser, who is one of the best known critics in the Middle West, was formerly an exhibitor in New York State.

* * *

ISSUING a weekly four to eight page newspaper to publicize its productions is the advertising stunt being used by the Pantheon theatre, Vincennes, Ind., the paper being gotten out by Clarence A. Stout, publicity director of the Wilkerson-Lyons Enterprises, Inc., operating the theatre.

This small newspaper carries not only publicity material on pictures but advertising of local merchants as well. All the material is presented in regular newspaper style. A recent issue, for instance, featured "Unseeing Eyes." Over the story was a large heading: Lost! Under it was the pyramid, "In the Depths of the Canadian Wilderness," followed by the publicity story on the picture.

Such a plan, of course, carries the danger of antagonizing the newspapers, because of taking advertising revenue away from them, but if the newspapers refuse to co-operate reasonably, such a plan is a solution of the problem.

WHILE it is doubtless true that in one sense the radio is a very real competitor of the motion picture, wise exhibitors are availing themselves of the publicity possibilities it affords, thus making the evil its own remedy. Pa and Ma may stay home one night to listen to the radio, instead of going to the Family theatre, but plink! right in the middle of the program comes the Family theatre orchestra broadcasting, together with a couple of soloists on the bill. When it's all over, and Pa disconnects the inverse heliocoupler for the night, he turns to Ma and says: "Well, I guess we'd better go over to the Family tomorrow night and see the show. The sample sounded pretty good."

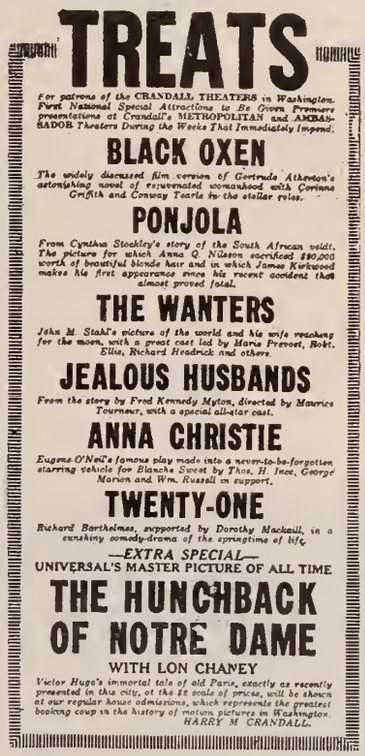
This stunt is not available in the smaller towns, of course, since there are no broadcasting stations, but there are others, such as the radio exposition held last year by Herschel Stuart in the lobby of the Missouri theatre, St. Louis, that can be cooked up almost anywhere.

* * *

A good advertisement is one that will bring to the theatre the sort of patrons that will enjoy that particular picture.

* * *

ONE problem constantly before the man writing theatre advertising is that of advertising coming attractions. If changes of program are fairly frequent, coming features must be mentioned in several ads in order to publicize them for any length of time. On the other hand, if the attempt is made to list a great number of future showings in one ad, the current attraction is likely to suffer through a spreading of interest.


TREATS

For patrons of the CRANDALL THEATERS in Washington. First National Special Attractions to Be Given Premiere presentations at Crandall's METROPOLITAN and AMBASSADOR Theaters During the Weeks That Immediately Impend.

BLACK OXEN

The widely discussed film version of Gertrude Atherton's astonishing novel of rejuvenated womanhood with Corinne Griffith and Conway Tearle in the stellar roles.

PONJOLA

From Cynthia Stockley's story of the South African veldt. The picture for which Anna Q. Nilsson sacrificed $50,000 worth of beautiful blonde hair and in which James Kirkwood makes his first appearance since his recent accident that almost proved fatal.

THE WANTERS

John M. Stahl's picture of the world and his wife reaching for the moon, with a great cast led by Marie Prevost, Robt. Ellis, Richard Headrick and others.

JEALOUS HUSBANDS

From the story by Fred Kennedy Myton, directed by Maurice Tourneur, with a special all-star cast.

ANNA CHRISTIE

Eugene O'Neil's famous play made into a never-to-be-forgotten starring vehicle for Blanche Sweet by Thos. H. Ince, George Marion and Wm. Russell in support.

TWENTY-ONE

Richard Barthelmess, supported by Dorothy Mackaill, in a sunshiny comedy-drama of the springtime of life.

—EXTRA SPECIAL—
UNIVERSAL'S MASTER PICTURE OF ALL TIME

THE HUNCHBACK OF NOTRE DAME

WITH LON CHANEY

Victor Hugo's immortal tale of old Paris, exactly as recently presented in this city, at the $2 scale of prices, will be shown at our regular house admissions, which represents the greatest booking coup in the history of motion pictures in Washington.

HARRY M. CRANDALL.

Coming attraction ad used in Washington, D. C., by Harry M. Crandall on six First National releases and "The Hunchback of Notre Dame" (Universal).

An interesting solution of this problem is presented in the accompanying advertisement, used in Washington, D. C., by Harry M. Crandall to announce forthcoming attractions at the Metropolitan and Ambassador theatres.

In this ad is listed seven photoplays soon to be shown, with the titles conspicuously displayed and a little matter commenting on each. Not every theatre could do this, of course, but such an ad now and then would be valuable for many theatres.

It gets over the idea that this particular theatre has "cornered the market," so to speak, and has an imposing array of material lined up. At the same time, since the pictures are advertised as a group, and with about the same prominence given to each, the current showing is not detracted from.

* * *

One exploitation stunt with a real ticket selling angle is worth ten that merely "make a flash."

* * *

HAVING instituted a special circulating library, Manager Harry C. (Tod) Browning of Gordon's Olympia, New Haven, is in a position to cash in to the full on adaptations of popular novels which play his theatre.

The plan is simple. Browning simply arranged with the Eward P. Judd company, a local bookstore, for the rental of these novels at a nominal charge of three cents a day. Thus, as soon as the picturization of a novel is announced for the Olympia, the bookstore announces that the book is available for circulation.

A simple scheme, this, and one that has much merit to commend it. It should reach many patrons who would not go to the expense of purchasing the book outright.

New Twist for Co-operative Ads.

Missing Letter Scheme Is Used For "Why Worry" by Minneapolis Theatre

THE Strand theatre, Minneapolis, incorporated a valuable twist in its co-operative newspaper advertising campaign on "Why Worry."

As in numerous other instances where the co-operative advertising layout has been tried, the Strand's management in conjunction with the advertising department of the Minneapolis Tribune interested leading local merchants to take space in a co-operative advertising page built around the picture title, "Why Worry." The Tribune used some advance stories telling of the display to come and benefits accruing to the Tribune readers from the arrangement.

The particular twist injected into the layout was a missing-letter contest with an award of free tickets to see "Why Worry" to be presented to those solving the puzzle of the omited letters. The picture and its appearance at the Strand were prominently played up in the makeup of the advertisement. Each unit in the display emphasized the comedy's title as well. The nature of the missing-letter puzzle was described at the top of the display in the following way:

"From each of certain ads on this page a letter has been omitted. Read every advertisement through carefully and determine what the missing letters are and write them on a sheet of paper in their proper order, also stating from what ads they were omitted. When so arranged the missing letters will form the name of one of Harold Lloyd's pictures shown in Minneapolis.

The solution of the puzzle had the double virtue of focusing attention on the picture title and on the commodities of the various merchants, participating in the layout.

Newspaper Co-operates on "Three Ages" Campaign

A valuable tie-up was effected on "Three Ages" recently — this time in Norfolk, Virginia, where "Three Ages" was shown at the Wells theatre, of which J. J. Madden is manager.

The tie-up which resulted in a city-wide campaign, pivoted around the now famous Buster Keaton hat, and was arranged by H. S. Ansley, Metro exploiter in that territory.

As with the other campaigns of this nature the Norfolk Ledger-Dispatch, with which the tie-up was effected, printed coupons which enabled the city's children to secure the Buster Keaton hat and several days after other coupons, which, if presented while wearing a Keaton hat, entitled each one to a free pass to the Wells to see "Three Ages."

Nearly the entire boy and girl population of Norfolk participated. Naturally the curiosity of the elders was aroused.

Clowns on Street Used as "Drivin' Fool" Stunt

Two clowns traversing the business district of Duncan, Okla., was the exploitation stunt that the Poly theatre used for "The Drivin' Fool."

As a result the theatre, which seats four hundred, obtained excellent publicity.

A "BLACK OXEN" FRONT IN BOSTON THAT NO ONE COULD POSSIBLY MISS
Frank Hookailo, manager of Gordon's Washington St. Olympia theatre, Boston, designed this remarkable front on "Black Oxen" (1st. Nat'l).

MARQUEE ON "LADY OF QUALITY"
This cut-out from the 24 sheet on "A Lady of Quality" (Universal) was used on the marquee of the Cameo theatre, New York City.

Malaney Puts Over Varied "Circus Days" Campaign

"Circus Days" offered a great opportunity to M. A. Malaney, in charge of publicity of Loew's Ohio theatres, to put over a big campaign at the State theatre, Cleveland.

The campaign began out on the street in front of the theatre, and continued uninterruptedly right on through the theatre to the back alley.

Dressed in black trousers, bright red braided jackets and red monkey caps, a band played circus music on the side walk in front of the theatre, just preceding the opening of the feature. A ballyhoo man, in frock coat and high silk hat announced the freaks on exhibition in the lobby — the circus show on the stage, and the picture show to follow.

The crowds gathered. They listened. They followed the leader past the ticket booth which was made to look like a ticket wagon at a regular circus, under the circus awnings which hung from the marquee, right into the lobby.

The entire length of the huge lobby was fixed up like a side-show. Freaks stood on platforms, and performed under the direction of an announcer. First came a trained parrot. Then, in turn, a cage of puppies, a Punch and Judy show, a real Indian who did Indian dances and sang native songs, a man who wrote everything upside down, a fire eater, a magician, and a lariat thrower. A clown policeman mingled with the crowd. Another clown manipulated a fake motion picture machine, to the delight of all the children.

These features performed about every half hour. Coming back to the band. After playing out on the street, it marched, playing, right through the lobby, into the auditorium, down one of the main aisles, right onto the stage which looked like the outside of a circus tent. After more playing, and announcing by the ticket seller, the curtain rose and revealed the interior of a circus tent. Here the Sherwoods offered music, while thirty-five minutes' worth of excellent novelty circus stunts were offered. Many of the artists belonged to the real circus during the season. Acrobats, a woman hanging by her teeth in a marvelous endurance performance, a fake strong man, dancing, and rope throwing a la Will Rogers, comprised the show.

Novel Series of Cut-outs Used on "Three Ages"

A graphic lobby display on "Three Ages" for the Hamilton theatre at Lancaster, Pa., was arranged on the following lines by Mr. and Mrs. George M. Kraupa, managers of the Hamilton.

A very simple frame of beaver board painted was divided into three sections, and each section hung with a backdrop of black material. Into each of the sections was put a cut-out, an accessory which is carried in the "Three Ages" press book — descriptive of one of the Ages which Keaton burlesques through his feature length comedy. Thus the First Age shows Keaton as the cave-man dragging his woman to his cave; the second shows Keaton in the Roman Age dressing the wound of a lion who is supposed to make short work of him; and the third age he is shown at the wheel of a Ford which is lying in parts about him. It was a striking progression in still effects of the progress of the story and it attracted comment and attention.

Newspaper Ad Stunt Boosts Run of "Flaming Youth"

In a campaign which included a "Jazz Party" prologue introducing upon the presentation stage for the first time the Little Symphonized Jazz Orchestra of the playhouse, various methods of boosting "Flaming Youth" outside were used by the Brooklyn Mark Strand theatre. Among these was a tie-up with the Brooklyn Daily Citizen which gave the picture and the theatre much free advertising and at the same time enabled various residents of Brooklyn to attend the show as guests of the newspaper.

One week before "Flaming Youth" started the newspaper ran display ads on several of its pages each day, calling attention to the fact that certain persons could visit the Brooklyn Mark Strand as guests of the paper. It then explained that each day several names, chosen at random, were published in the classified advertising columns—if your name was there all you had to do was present it at the theatre and secure the valued pasteboards. Needless to say no one refused the tickets, and these names were added to the mailing list which the theatre is building up for the purpose of publicizing its programs and its radio concerts.

Altogether, the Brooklyn Mark Strand secured more than eighty inches of free publicity before the picture opened, and about the same amount during the run. Managing Director Edward L. Hyman has also launched a Brooklyn Mark Strand Bulletin, issued every three weeks, which publicizes attractions for the coming three weeks and utilizes one page for miscellaneous material. This is sent to the mailing list and is given out to patrons as they leave the house.

DISTINCTIVE "GOING UP" DISPLAY

When "Going Up" (Associated Exhibitors) showed at the Capital, St. Paul, this attractive lobby piece was used by Manager C. C. Perry.

Egyptian Lobby Display on "Dancer of the Nile"

Clune's Broadway theatre, Los Angeles, featured an Egyptian lobby display during the showing of "The Dancer of the Nile."

The display was made possible by Producer Earle who loaned L. E. Lund, manager of the theatre, tapestries and properties used in the production. The tapestries, on which were hieroglyphics and drawings of Egyptian characters, covered the side walls of the lobby and served as backgrounds for three-sheet cut-outs of the dancer. A centerpiece represented a pyramid in which were set colored stills with sand spread around the base to heighten the effect. Harps, chairs, litters, spears and religious and characteristic symbols on poles filled every available space. On top of the box office the figure of a woman in Egyptian costume reposed in a little platform banked on each side with vases filled with lotus flowers. Incense was burned in several of the smaller vases and perfumed the air throughout the entrance. All lobby lights were red and added their quota of attractiveness to the display.

The walls of the inner lobby were also decorated with properties characteristic of the time of King Tut, while even inside the theatre the Egyptain effect was carried out on the draperies by the addition of tapestries with chairs, vases, etc., spotted in a number of conspicuous places.

Costume Ball Utilized on "If Winter Comes"

The engagement of "If Winter Comes" opened in Winnipeg not long ago. Among the advertising "stunts" that were put over by J. A. Wilson, branch manager of the Fox exchange in the Canadian city, was to have a young lady appear the week before at the United Scottish celebration in an original costume depicting Winter and titling it "If Winter Comes."

Miss Elizabeth Thurston, who wore this costume, was awarded the prize for being the best dressed lady on the floor.

NOVEL CHECKERBOARD PATTERN MAKES STRIKING CASTLE FRONT FOR "RUPERT OF HENTZAU"

Transforming the theatre front into castle walls, with the aid of beaver board and paint, this effect was achieved at the Queen theatre, Dallas, on "Rupert of Hentzau" (Selznick).

Automobile Tie-Up For "Rosita"

Milton Crandall Puts Over Effective Campaign for Rowland and Clark

A HIGHLY effective tie-up was made in Pittsburgh recently between Milton D. Crandall, Publicity Director for Rowland and Clark theatre, and his assistant, Charles Frost, and the Cleveland Motor Car company, sub-dealers in the Steel City, as well as those in the surrounding towns in connection with the showing of "Rosita" in two R & C theatres simultaneously, the State and Blackstone, both located on Fifth Avenue, practically next door to one another. The Chevrolet officials and dealers were absolutely sold on the idea of the tie-up and their enthusiasm could not have been greater.

On the Saturday previous to the opening date of "Rosita" there was a Chevrolet-Mary Pickford parade in which there were seventy-five cars. They were gaily bedecked and beribboned. In the leading car there was an orchestra and at intermittent points in the parade there were other musical organizations, so that the parade was one of the most colorful and attractive that has been seen in Pittsburgh in months. The dealers vied with one another to see who could turn out the most unusual display. Some of them were gems of their kind. A permit was secured from the Police Department for the parade, which was held at the best possible time, from 12:30 to 5:00, Saturday afternoon, the course of which included all the principal streets of the city. Downtown Fifth Avenue in Pittsburgh around one o'clock on a Saturday afternoon when thousands of people jam the street preparatory to going to see the Pitt-Panthers play football, will strike anyone conversant with the city's geographic conditions as the best possible time to "pull off" an advertising "stunt." One of Crandall's most effective displays was the spelling out of M–a–r–y P–i–c–k–f–o–r–d through the medium of the automobiles, one letter being placed on each car.

The Chevrolet people also strongly advertised "Rosita" in the ads that were carried in the Sunday papers. The exploitation was very satisfactory in every way.

Novel Lobby Material Used on "Light that Failed"

The outstanding feature of the striking lobby display prepared at the Howard theatre, Atlanta, by Howard Price Kingsmore for "The Light That Failed," was the easel-backed lobby card displays which were cut out to resemble palettes, and at the same time furnished vivid splashes of color in the lobby. Kingsmore took advantage of the liberties it was possible to take with a subject of this kind, and framed each of the lobby pictures in a different color, against the plain background of the palette.

Over the entrance to the theatre, and visible to patrons who were leaving, was another palette with a large head of Marmont cut out from the twenty-four sheet. This was lighted with spots concealed in a cove in the ceiling.

Kingsmore used the display to announce the picture, and then during the engagement used it in front of the house for his current decoration.

Another unique stunt, which was suggested by the title of the picture, was the placing of a huge spotlight on the roof of one of Atlanta's tallest buildings. This light played around the sky for some seconds and then centered upon a twenty-four sheet placed on another lofty building, calling the people's attention to "The Light That Failed" at the Howard. The spotlight was operated for four nights preceding the opening of the picture and throughout its run.

"LONG LIVE THE KING" WINDOW DISPLAY WITH VALUE FOR THE PICTURE
When "Long Live the King" (Metro) played at the Bijou theatre, Richmond, Va., the management of the theatre, in conjunction with H. S. Ansley, Metro exploiteer, arranged for this window.

"PURITAN PASSIONS" MARQUEE AID
During the showing of "Puritan Passions" (Hodkinson) at the Cameo theatre, New York City, this marquee display, and street ballyhoo, were used.

Novel Kiss Cut-out Boosts "Six Days" Engagement

Manager L. P. Towns of the Strand theatre, Birmingham, Ala., gave "Six Days," a most attractive display in the lobby of his house. A large shadowbox was placed under the marquee, carrying the name of the author in type a foot high, and the title of the picture in slightly smaller type. Under the shadow-box was a long painted sign, carrying the descriptive phrase. "A lesson in the Art of Love."

Within the lobby, which opens directly out on to the side-walk, above the ticket booth, were placed two long strips of beavor board. Upon this board the staff artist reproduced in colors the kissing figures for the six days of the week from the 24-sheet poster. The heads were made very large so that they could be seen across the street, particularly when the lobby lights were on. In the center of the lobby was a large poster, also painted by the house artist, on an easel. This was a reproduction, of the poster showing a couple clasped in a tight embrace, sitting on the top of the world. Manager Towns said that this display was the most commented upon of any which he has used.

Player Resemblance Idea on "Ashes of Vengeance"

When Grand Rapids, Mich., girls were asked to nominate themselves as "doubles" of Norma Talmadge, 25 stepped forward.

Out of the twenty-five, however, Manager Sid Laurence of the Regent theatre did find one who bore an extraordinary likeness to the screen star and the story was run with photographs in the Grand Rapids Herald.

The remarkable angle to the campaign is that no mention was made of motion pictures and the public was apprised of the coming of "Ashes of Vengeance" only when the announcement was made that a string of Norma Pearls would be awarded to the "twin" from the stage of the Regent theatre while the picture was showing.

Resemblance Contest Helps "Long Live the King"

The Jackie Coogan contest which was staged by the management of Pantages theatre at Kansas City in connection with its engagement of "Long Live the King" was highly successful.

The plan of the contest was to find the boy or girl who most closely resembled the little star. Eight prizes were offered ranging from a silver loving cup and a Jackie Coogan suit to a Jackie Coogan cap and free tickets to see "Long Live the King." Moving pictures of all the contestants were taken on the stage before the audience and from this film the judges later made their awards. The pictures were thrown on the screen during each performance, arousing popular interest.

Large circulars, each bearing a coupon were printed and distributed by the thousands throughout the city. It bore enough printed matter to explain the nature of the contest and several cuts from the production. Mothers and fathers who wanted to enter their children in the contest were to fill out the coupons and hand them in to the theatre. There were several hundred contestants.

All the Kansas City papers picked the contest up and it became a city-wide affair.

Oldest Couple Given Prize on "Yesterday's Wife"

The Empire theatre, in the Bronx, New York, has hit upon an excellent brand new idea in conjunction with the showing there of "Yesterday's Wife."

This is one of the Sidney Cohen theatres. In conjunction with the run of the picture the management is giving away a rocking chair to the couple in the neighborhood which has been married the greatest number of years. The rocker is on display in the lobby, which is especially dressed with a "home" effect for the occasion, and big signs proclaim the conditions upon which the gift will be bestowed.

Couples giving in their names must accompany them by showing the dates on their marriage licenses. The gift will be bestowed to the prize-winning couple on the stage of the theatre the final day of the run.

"FRENCH DOLL" LOBBY PIECE

The Strand in Elmira used the windows next to the theatre for display purposes, as shown here on "The French Doll" (Metro).

Taxi Company Helps to Put "Scaramouche" Across

More than 100,000 circulars advertising "Scaramouche" at the Forty-fourth Street theatre were distributed through the medium of 500 cabs of the Mogul Checker Cab company as part of the exploitation on this picture, now running on Broadway. The circulars were placed in the small receptacles in the cabs and patrons were directed toward them by the chauffeurs.

Half of one side of the circular was taken up with an ad of the cab company and the other half devoted to an announcement of "Scaramouche" at the Forty-Fourth Street theatre. The other side of it was devoted to lists of cab stations alternating downwards with the "Scaramouche" announcement.

This special campaign lasted ten days.

Makes Good Use of Narrow Lobby on "Trilby" Run

Manager C. R. McGowan, who has the assistance of his aid, G. P. Banniza, and of W. R. Arnold, First National's publicity representative in the territory, gets results with his campaign, at the Strand theatre, Nashville, Tenn. Manager McGowan's record is all the more remarkable because he is handicapped by a small theatre front and practically no lobby to work with.

He overcame this handicap, in playing "Trilby," by the use of big signs, big letters and big displays. Gauze drapings from ceiling to sides gave the artistic background to the entrance. Huge "Trilby" signs above and directly inside the entrance were unavoidable magnets. These were hand painted and carried, at the left hand corner, the painter's palette, atmospheric of the picture story. In front of the box office Trilby herself, cut from the paper, occupied a prominent position about seven feet high and completed what was a 100 per cent display.

Personal Letter Campaign on "Human Wreckage"

H. B. Vincent, manager of theatres in Orlando, Fla., put over a campaign for "Human Wreckage" at the Beacham theatre, assisted by Frank H. Burns, exploitation director, which he describes as follows:

"Three weeks in advance special personal letters were sent out to all the prominent people of this city and also numerous others through the state whose names are contained on the inside front page of the press book. These people on the Honor Roll all answered quickly and heartily endorsed the picture and along with the city endorsements I had some twenty letters to put in front of the theatre.

"A week in advance I sent out five hundred personal letters from the management asking for the patronage of the people and telling them about the picture. It brought wonderful results.

"The usual heavy amount of cards and heralds were used and in addition we posted paper like a circus and covered all the neighboring country for a radius of twenty miles around."

ANOTHER TYPICAL J. M. EDGAR HART LOBBY; THIS TIME IN "THE VIRGINIAN" SHOWING

Employing special art work and lobby frames, Manager J. M. Edgar Hart of the Palace theatre, El Paso, devised this lobby display for "The Virginian" (Preferred).

Stunts on "Ashes of Vengeance"

Original Costume Used in St. Paul; Dee Robinson Evolves Novel Ad Idea

A STRIKING exploitation campaign was conceived and executed by C. C. Perry of the Capitol, St. Paul, who reaped a goodly harvest of publicity in that city when he exploited "Ashes of Vengeance" with the aid of one of the original costumes worn in the picture by the star, which M. L. Finkelstein obtained through Joseph Schenck.

From 2 to 5 and 7 to 9 each day during the week previous to the showing of "Ashes of Vengeance" a comely model wore the gown in the lobby.

A chair of the period of the play, rugs and soft lighting were among the properties surrounding the model. Spotlights of varying colors were thrown on the model from time to time.

The whole effect was one of real beauty and stopped many patrons who otherwise would have hurried to their seats.

Other elements in the campaign were a strong teaser campaign in the newspapers starting five days before the opening, a smashing ad the day previous to the opening and a comeback on Sunday; 500 de luxe letters sent to members of St. Paul's "400;" 44 24-sheet stands and the usual bus cards, window cards and trailers.

The success of the campaign was achieved by close cooperation between the management of the theatre and St. Paul publicity department of Finkelstein and Ruben.

Shoe Co-operation Given

When Howard Waugh was to play "Ashes of Vengeance" at the Palace theatre, Memphis, he coined the name "Norma Pumps" and used it as the basis of selling the idea of co-operation to a local shoe store.

In addition to giving them a good name for a new brand of shoes, Waugh gave them a half tone portrait cut of Norma Talmadge with which to decorate the several hundred tack-cards which the store had printed at its own expense and distributed over town without any further effort on the part of Howard. This, in addition to a big window display.

Effigy Put on Smokestack for "Safety Last"

The management of the Monarch theatre, Georgetown, Texas, utilized a towering smoke-stack standing 125 feet in the air, easily the highest point in the town, as the basis of an effective and out-of-the ordinary exploitation stunt for its showing of "Safety Last."

A life-sized dummy, dressed up to resemble Harold Lloyd, was fastened to a staff which projected out into space from the top of the smoke-stack. Around the rim of the stack was draped a monster banner, bearing in gigantic red letters the title of the picture, "Safety Last."

In each hand of the dummy was placed a 500-watt lamp. These lamps when lit up at night brought the effigy out in striking relief and directed immediate attention to the picture title on the banner, which was also illuminated. The idea was further elaborated upon by the employment of a radio amplifier with a loud speaker attached. This device was hidden directly behind the dummy and connected with a laughing phonograph record on the ground below.

The sight of this swaying figure at all hours of the day and night, dangling perilously high above ground and at the same time emitting shrieks of laughter in wild abandon, commanded instantaneous attention over a wide-spread area, as the effigy could be seen for several miles and the laughing record could be heard at least a mile away.

STRIKING POSTER ABOVE MARQUEE USED ON "STRANGERS OF THE NIGHT"
Leo S. Brown of the New Astor theatre, St. Paul, was responsible for this pleasing front display at that house on "Strangers of the Night" (Metro).

TWO CUT-OUTS ON "WHITE TIGER"
Manager Charles Finesilver of the Odeon theatre, New York City, used these cut-outs on "White Tiger" (Universal). Lights were placed in tiger's eyes and mouth.

Strong Hosiery Tie-up for "The Humming Bird"

An excellent and far reaching tie-up on "The Humming Bird" has just been completed and put into execution by Leon J. Bamberger, assistant to Claude Saunders at Paramount.

"Bam" made arrangements with the Davenport Hosiery Mills, of Chattanooga, Tenn., one of the country's largest manufacturers of silk stockings, to put out a brand known as Humming Bird Hosiery. The company immediately got busy and circularized its customers throughout the United States, to the number of more than 6,000, enclosing to each a herald of the Swanson picture and advising them to tie up with the local exhibitor in the way of window and counter displays, contests, etc.

The president of the Davenport Mills has also agreed to present a certain number of pairs of hosiery to all winners in such contests as the Paramount exploiteers may devise in their local exploitation campaigns, and the dealers are eagerly seizing the opportunity afforded.

In the New England territory alone, Russell B. Moon, Paramount exploiter, working in conjunction with the New England representative of the Davenport Mills, has already arranged tie-ups in 102 towns. More than 150 dealers in Boston and immediate vicinity are in on it in connection with local showings of the picture. The stores are advertising the hosiery heavily and most of them are awarding tickets to the local theatres showing the picture, as prizes in contests of various forms devised by Moon and the company's representative.

"Cameo Kirby" Stunt Given Erroneous Credit

In the December 22nd issue of MOTION PICTURE NEWS a photograph of an exploitation measure on "Cameo Kirby" at Reade's Hippodrome Cleveland, was erroneously credited to Milton Korach.

This should have been credited to William Raynor, manager of Reade's Hippodrome.

Human Interest Angle Aids "Circus Days" Publicity

The fact that this story appeared with a photograph on the front page of the Toledo Blade should be ample proof of its veracity; but the fact remains that Manager H. C. Horater of the Temple theatre was credited with an ingenious and original angle of putting over the children's matinee on "Circus Days."

The matinee was officially sponsored by Mrs. E. H. Belden, socially prominent. Mrs. Belden was assisted by members of the Welfare club in holding the showing.

The story, as carried by the Blade, was to the effect that the lady's worthy sponse, in learning to play Mah Jong, made so many misplays and was penalized so heavily for them, that his losses, at the end of the afternoon, created quite a sum. Sooner than frivol this unearned increment away Mrs. Belden decided to put the money to a praiseworthy purpose.

Accordingly a morning performance was arranged at the Temple for the children of the Miami Home. When it came to figures however, Manager Horater, according to the Blade's story, stood adamant. He refused to accept a cent. Also Charles Carroll arranged transportation without charge. This left a lot of money for candy and refreshment and also enabled Mrs. Belden to buy some toys for children at the home who were unable to attend.

The names of members of the Welfare club who "assisted" as published in the Blade, sounded like a social registry. It was splendid publicity for the picture and places Manager Horater in a class by himself.

Keaton Hat Made Basis of "Three Ages" Campaign

One of the latest "Three Ages" exploitation campaigns on "Three Ages" comes in a report from the management of the Crown theatre, Mobile, Ala.

A young man, sporting a Buster Keaton hat and walking inside a barrel, on which an appropriate sign had been painted, walked the streets of the city and attended a football game where several thousand were present where he paraded the field between halves.

Buster Keaton pancake hats formed the basis of window displays throughout the city. In one drug store two windows were used and in each was placed a sign informing the public that one of Buster's hats would be given away with each purchase of a certain brand of face powder. Stills, photographs of the star and signs announcing the showing at the Crown theatre were also used in the windows.

All the newsboys in town wore Keaton hats. Ten cut-outs of Buster and a lion were placed in windows a week in advance of the showing. Five thousand heralds were distributed and ten 14 x 36 hangers in gold frames were placed in prominent store windows.

J. H. and C. B. King, owners of the Crown theatre co-operated with C. D. Haug, Metro's exploitation man in the Southern territory, in putting the campaign over.

HIGH CLASS "FRENCH DOLL" WINDOW
C. D. Haug of the Crown theatre, Mobile, was responsible for this window tie up on "The French Doll" (Metro).

Elaborate Presentation on "Little Old New York"

An elaborate prologue with special settings was used for the showing of "Little Old New York" at the Empire theatre, London, recently.

The settings used in the presentation aroused a great deal of comment in London. One showed a gigantic fan spread across the lower inner curtain of the stage. The fan was made of lace and at either end on opposite sides of the stage, was a vase of flowers. Between the curtain and the footlights were four little houses of Colonial style which helped in giving the atmosphere of the production.

Another special setting used in the presentation was a painted drop showing a pergola in the foreground with just a glimpse of sea and promontory in the background.

The atmospheric condition created by the settings was further enhanced by the costumes of the girl ushers. They were dressed in old-fashioned costumes, such as were worn in the New York of 1810—the period of the action of the picture.

On the theatre front was a large mounted cut-out of Marion Davies, masquerading as a young boy as she does in the film itself. This large cut-out attracted much attention at the staid and sober Empire theatre and caused much comment.

Eleven Theatres Combine on "The Hottentot"

The prize for consolidated co-operation goes to the theatres of Mexico City, eleven of which boosted "The Hottentot" during the Yuletide holidays.

Playing against the strong competition of holiday festivities they combined to put over what they believed would be the strongest campaign they could obtain. Then they exploited it co-operatively in a common newspaper and billboard campaign over the signature of the following theatres: Olympia, Rialto, San Rafael, Buen Tono, Maria Guerrero, Diaz de Leon, Bucarelli, Garibaldi, Tlaxpana, Mina and Flores.

HOW PHIL GLEICHMAN REPRODUCED AN ARTIST'S STUDIO FOR "THE COMMON LAW" PROLOGUE
When "The Common Law" (Selznick) showed at the Broadway-Strand theatre, Detroit, Manager Phil Gleichman arranged an elaborate prologue, using the setting shown here.

"What Fools

A box-office stimulant from Eugene Walter's latest dramatic comedy, "The Flapper", with an all-star cast, including FAIRE BINNEY, LUCY FOX, HUNTLEY GORDON, JOSEPH STRIKER, FLORENCE BILLINGS, J. BARNEY SHERRY, TEMPLAR SAXE, HARRY CLAY BLANEY.

Directed by

GEORGE TERWILLIGER

Distributed by

SELZNICK DISTRIBUTING CORPORATION

AND HERE'S

PYRAMID PICTURES INC.

Its every element was Ok'd by the New York critics---

Betty

in

HIS WIFE'S

A Pyramid Picture

The Star

"'His Wife's Husband' offers Miss Blythe the best opportunity for the display of her dramatic abilities that she has had, to our recollection. And she has thrown herself wholeheartedly into the part, one that demands much. For sincerity and realism her work is worthy of all praise."—EVENING MAIL.

The Story

"Anna Katherine Green's novel was ready-made for the screen, and be it said to the credit of the producers, it has been left practically as Mrs. Green wrote it, with the result that it is absorbingly interesting."—N. Y. EVENING MAIL.

The Direction

"The suspense and air of shadowy mystery with its keynote of tragic possibility has been well sustained by Kenneth Webb, who directed the film, and he has imparted to his players the right conception of the characters in the story."—EVENING MAIL.

The Gowning

"Betty Blythe never looked more bewitching than she does in 'His Wife's Husband.' Her dressmaker deserves to be known."—THE WORLD.

"Miss Blythe is always suitably gowned. Some of the things she wears in this picture are very lovely."—N. Y. TRIBUNE.

The Production

"'His Wife's Husband' will hold its own with the rank and file of big pictures. It shows that a lot of money has been spent on the production."—DAILY VARIETY.

Men Are"

It's a bear! This trademark has never been used on a poor picture.

PYRAMID PICTURES INC.

If you're givin' your fans what they like----- this is *their* dish.
A zippy tale of the mad generation and its heedless pursuit of pleasure. Studio parties in Greenwich Village. Love and life. Fox trots and laughter. Hip flasks and gold-diggers. And almost--but not quite--*hell to pay!*
Man alive, your fans'll *eat this up !*

ANOTHER PIPPIN—

Book it, play it---and give your fans a treat!

Blythe HUSBAND

From Anna Katherine Green's great society drama *"The Mayor's Wife"*

Directed by Kenneth Webb

SELZNICK DISTRIBUTING CORPORATION

You can't go wrong on a Pyramid Picture

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, except Employment Wanted, on which rate is 5 cents per word

CALIFORNIA

OPERATOR ten years experience, looking for good connection. Reason, theatre has gone out of business. Highest references from former exployer. Can get the best out of good equipment. Throughly familiar with all type of machines. Address L. F., Box 1137, Motion Picture News.

THEATRE PARTNERSHIP in Western Addition of San Francisco; most attractive house in the vicinity; spacious lobby, nicely furnished; steam heated; up-to-date equipment; house a good money maker; owner will teach. $850 will handle the proposition. Address W. A., Box 1105, Motion Picture News.

AM LOOKING for a good theatre proposition on the coast; prefer southern part of California. Would like something that can be handled for about $5,000. Give full information. Address T. P., Box 1138, Motion Picture News.

CONNECTICUT

THEATRE for Sale in a city of 100,000; immediate posession; $10,000 cash required; fully equipped; 1,000 seating capacity. Address N. H. C., Box 1000, Motion Picture News.

ILLINOIS

THEATRES designed, built, equipped and financed. Several houses now under construction in Illinois, Indiana, Wisconsin and Missouri. Address L. R., Box 1026, Motion Picture News.

LONG LEASE on 300 seat house located in Chicago's South Side; cheap rent; must sacrifice as other interest demands full attention; immediate posesion; no brokers. Address C. I. L., Box 1001, Motion Picture News.

ON CHICAGO WEST SIDE—600 seating capacity; 9 year transferable lease; $4,000 will take care of transaction. Address I. L. L., Box 1002, Motion Picture News.

IN CHICAGO, motion picture theatre for sale cheap because of ill-health. Address P. C., Box 1125, Motion Picture News.

OPERATOR, experienced, looking for connection in Chicago. Address F. L., Box 1139, Motion Picture News.

IOWA

FOR SALE, theatre in a seven-day town at a real bargain. Worth looking into. Owner must sell. Address R. B., Box 1106, Motion Picture News.

400-SEAT HOUSE in live town for sale. Priced at $3,250; $1,250 in cash will swing the deal. Will bear investigation. Address F. S., Box 1107, Motion Picture News.

KANSAS

THEATRE in Kansas town; 6,000 population; only theatre; $10,000 cash required. Address N. C., Box 1019, Motion Picture News.

THEATRE owner in Kansas town would like to buy from 50 to 150 used theatre chairs. Address C. Y., Box 1020, Motion Picture News.

THEATRE located in S. E. Kansas town of 800 population; only theatre in town; can be secured for $5,500; this price includes building. Address H. J., Box 1021, Motion Picture News.

THEATRE in N. E. Kansas; 3,000 population; only theatre in town; can be purchased for $6,750; $3,000 cash required; balance on easy terms. Address K. G., Box 1022, Motion Picture News.

THEATRE in Southwestern Kansas; 1,200 population; 250 seating capacity; no opposition; owner's other business demands all attention. Address L. B., Box 1023, Motion Picture News.

THEATRE in town of over 8,000 population; cash and terms; some trade. For details address R. K., Box 1034, Motion Picture News.

THEATRE must be sold on account of illness of owner; located in town of about 2,000 population; details. Address E. K., Box 1035, Motion Picture News.

IN OIL TOWN in Kansas; population 6,000. Receipts on recent Monday and Tuesday, $1,105. No competition. $10,000. Address R. R., Box 1126, Motion Picture News.

MARYLAND

POSITION WANTED; experienced projectionist, can deliver highest class work, wants to get into better theatre where real screen results are appreciated. Address E. P., Box 1133, Motion Picture News.

HAVE $6,000. Wish to buy a strictly high grade small town theatre. Must be a going proposition. Prefer Maryland. Address W. T., Box 1134, Motion Picture News.

FOR SALE at a bargain; reinforced concrete building, West End motion picture theatre, on fine corner in Baltimore. A great proposition for a live wire. Address A. A., Box 1101, Motion Picture News.

WILL SELL, LEASE OR EXCHANGE, two high class picture theatres. Both doing excellent business. Address L. O., Box 1102, Motion Picture News.

PICTURE AND VAUDEVILLE HOUSE; colored patronage; a beautiful house. Will rent or sell. Baltimore. Address H. C., Box 1103, Motion Picture News.

MASSACHUSETTS

EQUIPMENT, 360 5-ply folding chairs booth two machines, piano, etc., for sale. Will sell all or any part. All in good shape. Would also be suitable for church or school. Address T. M., Box 1112, Motion Picture News.

WANT TO BUY picture theatre; small house. Give full details in first letter. Address H. G., Box 1113, Motion Picture News.

THEATRE wanted in Boston or nearby vicinity; give full particulars. Address W. H., Box 1043, Motion Picture News.

THEATRE in small town not far from Boston; can be rented or will consider partnership. Address R. W., Box 1044, Motion Picture News.

MICHIGAN

DETROIT THEATRE for sale; transfer corner, very good neighborhood around it and no competition. 350 seats. Two machines. Three year lease. $4,000 down. Address C. V., Box 1115, Motion Picture News.

400-SEAT theatre for sale, valuable four year lease. Now showing a profit under inexperienced management, and the right man should clean up $100 a week. $1,200 buys; $500 down. Address M. B., Box 1116, Motion Picture News.

THEATRE in Detroit; must be sold at once; wonderful location; crowded every night. Address G. C., Box 1117, Motion Picture News.

GREAT PROPOSITION for someone; 300 seat theatre in Detroit for sale; income is $600 a week steadily; S.R.O. every night; American neighborhood; check it any way you like. First time ever offered for sale. Family difficulties only reason for disposing. Must be sold at once. $4,500, with $1,500 down. Address F. D., Box 1118, Motion Picture News.

ATTRACTIVE PROPERTY; 1000 seat-house for sale or lease. Address O. S., Box 1119, Motion Picture News.

THEATRE showing net profit of $200 a week; 400 seats; can't lose. Address A. W., Box 1120, Motion Picture News.

FIVE-YEAR LEASE; $200 rent; brick building; steam heat; located in good section of Detroit; 378 seats. Address D. M. N., Box 1007, Motion Picture News.

LONG LEASE can be secured on 400 seat theatre in Detroit; rent $200; $5,500 will handle the deal; prospective purchaser will be permitted to watch the business for a month before buying. Owner leaving the country. Never before offered for sale. Address E. G. W., Box 1008, Motion Picture News.

WANT PARTNER; someone who can act as manager as well; half-interest in the business can be had by proper party for $800 cash. Address P. T. P., Box 1009, Motion Picture News.

THEATRE in good location can be secured for $1,500 cash, or terms can be arranged for responsible party. Address D. P. R., Box 1010, Motion Picture News.

THEATRE and building; good location; in Detroit; 34-ft. front; must be sold at once. Address B. T. H., Box 1011, Motion Picture News.

THEATRE in small town near Detroit for lease to responsible party; only theatre in town. For full particulars address C. T. D., Box 1012, Motion Picture News.

THEATRE in Detroit can be obtained for reasonable price; easy terms. Address B. B., Box 1013, Motion Picture News.

THEATRE near Detroit can be purchased at bargain price; may be obtained on easy terms. Address D. R., Box 1027, Motion Picture News.

THEATRE in good section of Detroit; long lease; low rent. Will furnish full details to interested parties. Address N. M., Box 1028, Motion Picture News.

MINNESOTA

FOR SALE, account of other business, theatre in Litchfield. Address F. O., Box 1132, Motion Picture News.

WILL SELL, trade or lease interest in theatre located in St. Paul. Addres S. E., Box 1017, Motion Picture News.

THEATRE in good section of Minneapolis for sale, $1,850 cash required. Address A. C., Box 1018, Motion Picture News.

MISSOURI

KANSAS CITY house; average daily receipts, $82; total daily expenses, $45. Rigid investigation solicited. Long lease. Requires $5,000 cash. Address H. D., Box 1127, Motion Picture News.

EQUIPMENT FOR SALE; 148 mahogany opera chairs; one Motiograph machine; screen, two fans and miscellaneous items. Address M. B., Box 1128, Motion Picture News.

WANTED a theatre showing a profit of $60 a week or more; priced around $4,000. Address P. W., Box 1129, Motion Picture News.

LOCATION WANTED in Kansas City; established picture show or an empty theatre building, or closed theatre; any location acceptable if the price is right. Address L. B., Box 1130, Motion Picture News.

THEATRE for rent, good section of Kansas City; long lease; an opportunity; details. Address Y. E., Box 1029, Motion Picture News.

(Continued on page 645)

Newspaper Opinions on New Pictures

"Fashion Row"—Metro—Howard, Atlanta

Journal—"The story is interesting, the scenes are stunning, the cast supporting the star is one of high excellence and Miss Murray is ravishing in the dual role of two sisters."

American—"Different! That's the only word that fits Mae Murray's latest Metro picture, 'Fashion Row.' Wait until you see her. And you have yet to see such dazzling creations as she wears in 'Fashion Row.'"

Constitution—"'Fashion Row' has every pictorial and dramatic appeal that delights audiences. As Olga Farinova, the newest rage of Broadway, Miss Murray is dazzling and in the role of the drab little Russian peasant girl, Zita, she shows how great must be her art to portray so realistically these contrasting characters."

"The Yankee Consul"—Associated Exhibitors—Fenway, Boston

American—"Besides the fact that they both have Douglas as a first name, Mr. MacLean is very much of the Mr. Fairbanks' school. The farce calls upon the star to execute a great many antics of the Fairbanksesque tinge. And in some scenes, especially where young Mr. Ainsworth attempts to take a flashlight picture of himself for his passport photo, the pupil bids fair to outdo the master. Patsy Ruth Miller also stands out appealingly."

Traveler—"'The Yankee Consul' has plenty of plot. It isn't old stuff. It's amazingly fresh and terribly funny. When supposedly blase critics forget themselves and shriek with laughter in public, something must be funny."

"Courtship of Myles Standish"—Associated Exhibitors—Woods, Chicago

Herald & Examiner—"Mr. Ray's impersonation is the most significant part of the production, because it demonstrates that he isn't a one-role mime In technical production the picture is excellent. It is a sincere, studied effort, done quietly and carefully. In photography and such matters it is beyond reproach."

Evening American—"Charles Ray essays with success to carry on the work of 'The Covered Wagon' and 'The Birth of a Nation.' You will find 'The Courtship' a wholesome picture."

Daily Journal—"It is a valuable contribution to the historical archives of our country. Here is a history of endeavor set in a romantic frame."

Evening Post—"It is another great epic, a picture which should live for generations. Many of you who do not as a rule care for the movies will find here a production which is very much worth while."

"Courtship of Myles Standish"—Associated Exhibitors—Columbia, Richmond, Va.

News-Leader—"Charles Ray has never made another so superb a picture. Such pictures make one even more glad and proud of one's Americanism."

Times-Dispatch—"There is a wonderful treat in store for every fan who sees Mr. Ray in his newest production. It is one of the biggest films of recent times."

"The Lullaby"—F. B. O.—Cameo, New York

American—"Lillian Ducey is the author of the story and Chester Bennett is responsible for the direction which is far above the average. 'The Lullaby' is well done."

Evening World—"Mother Love has been so fearfully maltreated and kicked around in so many movies that it is a wonder any producer had nerve enough to give it another try, but Chester Bennett did, and with good results."

Morning Telegraph—"Good motion picture entertainment. It abounds in 'human interest' and tells a story which is highly dramatic. Such is the stuff of which entertaining pictures are made."

Telegram—"Perhaps no better portrayal of real, untiring mother love has ever been given on the screen hereabouts than was presented in 'The Lullaby.'"

Daily News—"'The Lullaby' wrings from you the shamed and unwilling tear. It plays remorselessly on your heart strings. Well, if you feel in need of a good cry run around and take a look at 'The Lullably.'"

Evening World—"Displays a versatility and promise. Sincerity rather than excitement is the keynote of the narrative."

"The Virginian"—Preferred—Rialto, Tacoma

Ledger—"You can set it down in your notebook that when you go to the Rialto to see 'The Virginian,' you'll look upon a lot of long neglected humanness shining through the scenic surface of an outdoor play. What is more, you'll behold some locations that are not altogether wrecked by too frequent use in films. You'll also see a cast in which certain personalities appear in an attractive light."

"The Marriage Circle"—Warner Brothers—Rialto, Los Angeles

Evening Express—"This amazingly modest director, who works so magically with human elements through the medium of the silver sheet, has every reason to be proud and happy over his accomplishment."

Times—"Gay, glittering, frivolous, merry, clever, smart—but stop! I'll run out of adjectives . . . Intimate, joyous and genial was the mood, and it was all brought by the cleverness, the skill, the charm of what promises to be one of the most successful productions of the fall and winter season."

Examiner—"Ernest Lubitsch gives us tangled matrimony with a laugh in every knot. . . . It eliminates the obvious, whether it be of symbol, gesture or glance."

Herald—"It is rare comedy and, judged from the artistic side, starts where most contemporaries and rivals begin . . . Lubitsch's sense of humor and judgment for serving the right proportion of drama and comedy are unmistakably evident in 'The Marriage Circle.'"

News—"'The Marriage Circle' is the highest kind of film entertainment. It is the kind that we have all been crying for—the kind that combines to a nicety the artistic, the novelty, the comedy, the drama, in such a fine, human way, and so understandable."

Record—"'The Marriage Circle' is an artistic revelation. Its genius lies in detail and incident. The story is shaped into a keen, terrifyingly true exposition of why many marriages go wrong."

"Let Not Man Put Asunder"—Vitagraph—Rialto, New York

Tribune—"Pauline Frederick and Tellegen, in 'Let Not Man Put Asunder,' attract throngs to the Rialto. Every time anyone walks out it leaves a seat for some standee, and 'Let Not Man Put Asunder' is so popular with those who haven't seen it that there is a gallant 600 waiting to enter."

Classified Adv. Section

(Continued from page 644)

THEATRE in Missouri town of 2,200 population; near Kansas City; can be bought for $2,700; only house there. Address D. G., Box 1030, Motion Picture News.

THEATRE in Kansas City suburb; good location in fine territory. Address K. T., Box 1031, Motion Picture News.

THEATRE in a small town about 20 miles from Kansas City, running every night; no competition. Adress O. R., Box 1032, Motion Picture News.

THEATRE in Kansas City suburb: big territory to draw from; Address J. A. D., Box 1015, Motion Picture News.

TEN YEAR LEASE can be secured on theatre in Kansas City; $1.000 cash required.. Address M. B., Box 1016, Motion Picture News.

NEBRASKA

THEATRE in Omaha; 400 seating capacity; $3.500 required; terms.. Address H. S., Box 1014, Motion Picture News.

NEW JERSEY

IN NEWARK; 450 seating capacity; asking $4.000; will take partner. Address M. N. J., Box 1006, Motion Picture News.

NEW YORK

SYRACUSE theatre, established for years, doing a fine business. Fully equipped. Owner must sell at once because of other interests. A good proposition for the right man. Act quick. Address B. W., Box 1100, Motion Picture News.

Partner wanted by Buffalo man for road show. Small investment of $400 required; money secured. Address T. F., Box 1109, Motion Picture News.

MOTION PICTURE THEATRE, Rochester, seats 400. Price $750. Terms $400. Address L. H., Box 1114, Motion Picture News.

POSITION WANTED; Expert photographer on stills, also on the M. P. camera. S. Friedman, 777 Gates Ave., Brooklyn, N. Y.

THEATRE on busy thoroughfare must be sold by owner on acount of other business needing all attention; $3,000 required. Address T. N. Y., Box 1004, Motion Picture News.

THEATRE on Long Island; 5,000 population; no other in town; $2,500 cash; long lease. Address K. E. N., Box 1005, Motion Picture News.

OHIO

CLEVELAND house; good west side location; seats 375; live man should be able to double present business; $2,000 cash required; cheap four year lease; now clearing $75 a week. Illness compels immediate sale. Write Y. L., Box 1121, Motion Picture News.

SALE OR TRADE; picture house, lease 5½ years, reasonable price. Doing $350 a week business. Rent reasonable; or will accept a medium priced 1923 automobile in good condition in trade. Address W. B., Box 1122, Motion Picture News.

FOR SALE, motion picture theatre in Cleveland at a right price for immediate action. Write I. C., Box 1123, Motion Picture News.

CLEVELAND THEATRE; fine business; long lease; good showman can clear $20,000 a year in this house. Address A. C., Box 1124, Motion Picture News.

PENNSYLVANIA

IN PITTSBURGH, beautiful modern theatre for sale; 500 seats; an opportunity for an ambitious man such as seldom presents itself. Price, $6,000. cash deal. Address G. L., Box 1108, Motion Picture News.

THEATRE for sale in Pennsylvania town; population 5,000; seating capacity slightly under 500. All new equipment; fine stage; rent $150 per month; long and favorable lease. This house will easily clear a net profit of $12,000 a year. Price $15.000. Terms will be arranged. Address S. C., Box 1110, Motion Picture News.

Studio Briefs

To George Melford and his company engaged in producing "The Glorious Tomorrow" fell the honor of reopening Paramount's West Coast studio by filming the first scene to be photographed in the studio since the shut-down some weeks ago.

Otto Matiesen, present in the cast of Rex Ingram's "Scaramouche" has been selected for an important role in the current George Melford production for Paramount, titled "The Glorious Tomorrow."

Herbert Brenon has started production on "The Breaking Point" the Mary Roberts Rinehart story, adapted for the screen by Willis Goldbeck. Matt Moore is playing the leading masculine role opposite Fatsy Ruth Miller. Nita Naldi and George Fawcett are also in the group of featured players.

"Borrowed Husbands" Starts

David Smith is advancing rapidly with his production of "Borrowed Husbands," the picturization of Mildred K. Barbour's novel. Florence Vidor and Robert Gordon were in the first scenes taken.

J. Stuart Blackton is busy at the Hollywood Studios of Vitagraph whipping into shape the continuity of "Between Friends," a picturization of the novel by Robert W. Chambers.

Senor Ibanez arrived on the S. S. Franconia which is making a trip around the world. The ship stayed three days in San Francisco and Miss Murray and Mr. Leonard made the trip north from Hollywood and spent the entire time of his brief stay in conference with Senor Ibanez at his hotel suite in the city.

James Ashmore Creelman, who will write the adaptation of the Olive Arden novel, "Sinners in Heaven," for the screen, has gone to Florida to confer with Alan Crosland on the treatment of the story.

Sidney Olcott, who will direct Rudolph Valentino in "Monsieur Beaucaire" at the Paramount Long Island studio, has gone to Indianapolis to confer with Booth Tarkington, the author of the story.

Bryan Foy Comedies

Bryan Foy said that his new independent company will produce during 1924 a series of fifty-two one reel fun films to be known as "Hysterical History Comedies." Two comedies have all ready been produced and work is now started on the third. Monte Brice, comic director and author, is assisting Mr. Foy. B. P. Schulberg has closed a deal with S. M. Tompkins, which will make the Hollywood Studios the new home of Preferred Pictures. Among producers already at these studios are Harold Lloyd, Wm. B. Brush, J. K. McDonald, Halperin, Finis Fox, Hoffman and Priscilla Moran.

George Lessey, in the character of Inspector Nolan, and Robert Young, in the role of Travers, a reporter, have been added to the cast of "It Is The Law," the stage play by Elmer Rice which J. Gordon Edwards is making at the William Fox New York Studios.

Earle Fox will play the role of "Jim Overton" instead of Boyce Combs in "Mixed Manners," the latest Tom Mix feature which Jack Blystone is directing at the West Coast Studios of William Fox.

Virginia Warwick has been added to the cast of "The Vagabond Trail" which William Wellman is directing with Charles Jones as the star at the West Coast Studios of William Fox.

"The Arizona Express," the famous stage melodrama by Lincoln J. Carter, has been completed at the William Fox West Coast Studios. Tom Buckingham directed the production and Pauline Starke and David Butler have the leading roles.

Working On "Bluff"

Sam Wood, Paramount producing director, has started work on "Bluff" in which Agnes Ayres and Antonio Moreno are co-starred.

A large portion of the slums of the Capital of Great Britain have been reproduced at Paramount's West Coast studio as a background for the dramatic action of George Melford's production, "The Glorious To-morrow" in which Jacqueline Logan, David Torrence and Ray Griffith are featured.

"Under no circumstances will we deviate from a two picture a year policy for Jackie" says the elder Coogan. "Whatever contracts we make in the future, the two-a-year stipulation will be enforced."

Marc MacDermott, one of the first stage stars to enter motion picture work and well known by virtue of his stardom by Edison, Vitagraph, Fox and other companies is the last addition to the cast of Frank Lloyd's First National Picture, "The Sea Hawk" now being filmed at sea.

A new stage at Universal City, according to announcement, will be at least fifty per cent larger than anything in existence, and will include a new wardrobe unit to replace the present one.

Production has just started on the Rawlinson film at Universal City under the direction of Irving Cummings. It is an adaptation by Raymond L. Schrock of the Saturday Evening Post story by Calvin Johnson. In the cast are Alice Lake, Jim Blackwell and Robert Walker.

Miami To Hollywood

William B. Brush jumped from Miami, Florida, to Hollywood to make four pictures. His studio in the former city lies idle. Meanwhile he has completed a six reel feature called "Defiance," from an original story and the cast is headed by Renee Adoree and Lew Cody.

Anders Randolf, the character artist who has just completed the role of Sir George Vernon in Mary Pickford's "Dorothy Vernon of Haddon Hall" has been signed by director R. William Neill to play a featured part in "Rose of the Ghetto," a forthcoming Grand-Asher production.

Final scenes for Rupert Hughes' Goldwyn production, "True As Steel" have been completed at the studios in Culver City.

The Goldwyn Studios have just signed a new long-term contract with Mae Busch.

Paul Bern has written the scenarios for two current pictures; "Name the Man," Victor Seastrom's first American production, and "The Marriage Circle," directed by Ernst Lubitsch.

Jack Holt has arrived in Hollywood to play the featured role in the Irvin Willat production of Zane Grey's Story "Wanderer of the Wasteland."

Ricardo Cortez, who plays the role of the Basque heavy in the recently completed Sam Wood production "The Next Corner," arrived in Hollywood after a short trip to New York.

Pola Negri Appears

Pola Negri's visit to San Francisco to attend the Wampus Frolic and Ball, marked her first visit to the Golden Gate City, and her second personal appearance in the United States.

Marjorie Bonner, new personality in motion pictures, has been given an important character juvenile role in Cecil De Mille's new Paramount picture, "Triumph."

Ernest and David Torrence have been working for the past week in separate screen productions—Ernest Torrence in the James Cruze production of Booth Tarkington's "Magnolia" and David Torrence in the George Melford production "The Glorious Tomorrow."

Virginia Vance, of Cameo comedies, and Arthur Rankin, of the Juvenile unit, will soon be working at the Jack White studio. Virginia and Arthur both live in Toronto.

Cecil B. DeMille and company visited the American Can Co., to make scenes for "Triumph." The scenes taken at the factory set the tempo for "Triumph" which is a story illustrating the romance of modern business.

Nita Naldi arrived in Hollywood to head the cast of the Herbert Brenon production "The Breaking Point" on which production work has started at Paramount's West Coast Studio.

Four For Swickard

Charles Swickard has signed with Grand-Asher for four productions, which he will direct and in each of which his brother, Josef Swickard, will play an important role. The first of these is Harvey Gates' original story entitled "San Francisco."

Twelve two-reel comedies starring John Richardson, the eccentric English comedian, are slated to begin very shortly at the Grand Studios, according to announcement.

Ouida Wildman, who hails from Texas, is the latest contest winner to get into pictures having been given a part with Stan Laurel on the Hal Roach lot in a Scotch travesty yet to be named.

O. G. Perry, business manager of the Union Theatres of Australia, ran across his old friend and former business associate John Gavin, also an Australian, who has just finished an important character part in Hal Roach's feature production "The Fighting Tylers."

C. R. Mandeville, San Francisco artist, now residing in Hollywood, has just completed a pastel of Mae Busch.

Hayden Stevenson is back "trouping" with his old company, the Reginald Denny unit at Universal City. He has been assigned one of the principal supporting roles in Denny's new starring feature "Love Insurance."

Samuel V. Grand, before leaving for New York, signed four I. W. Irving productions, titles and directors of which will be announced later. These will be modern stories of dramatic character.

Hays Visits Lloyd

William Wrigley, Jr., chewing gum, baseball and real estate magnate, and Will H. Hays were visitors to the Frank Lloyd location near Santa Catalina Island recently during the filming of early scenes for "The Sea Hawk" a forthcoming Lloyd-First National Picture.

Finis Fox used seven aeroplane propellers at the Hollywood Studios, in filming the rain-storm scenes in "A Woman Who Sinned" featuring Mae Busch, Morgan Wallace, Rex Lease, Irene Rich and others.

Conway Tearle has completed his part in "Lilies of the Field" for First National and is taking a brief rest at home.

William V. Mong is building a "make-up" room in his new home at Beverly Hills. It will be lined with mirrors, equipped with one Kleig light and have windows.

Lillian Hackett, blonde comedienne, has returned to the Jack White studio to play the lead with Lige Conley, in the Mermaid comedy directed by Norma Taurog.

Mae Busch is portraying the scarlet character in "A Woman Who Sinned," produced and directed by Finis Fox and to be released in the Spring.

Ellis A. Gimbel, Jr., merchant prince of New York and Philadelphia, and his bride, were the studio guests of Jackie Coogan on their recent honeymoon tour in California.

Last week on location, Milton Sills, who plays the title role in "The Sea Hawk" celebrated his birthday at sea.

: : Picture Paragraphs : :

ONE of the excellent features in the new press sheet issued by Warner Brothers on their forthcoming release, "George Washington, Jr.," is the tie-up with eight national advertisers of products having wide consumption. These include Ingersoll Pencils, Tulip Squeeze Cups, Keds, Hohner Harmonicas, Van Houten's Coffee, Kellogg's Tasteless Castor Oil, Neutrodyne Radio Sets, and Westinghouse Motors.

The manufacturers of the products have distributed cutout cards featuring the star, Wesley Barry, direct to dealers in the towns where the picture is shown.

WHEN a writer of screen plots turns out his photoplays with an eye toward the exploitation possibilities, he is bound to benefit by the reaction, and that is the case of William Dudley Pelley.

Before writing a story for the screen, Mr. Pelley will carefully weigh the exploitation and advertising possibilities, and then will plunge into the different angles of the story. Three photoplays, from the Pelley pen, will soon be ready for release.

They are "Torment," produced by Maurice Tourneur for First National; the William Fox production, "Ladies to Board," starring Tom Mix, and "Courtin' Calamity," a Universal picture starring Hoot Gibson.

TRUART has issued a complete and effective press book in connection with the release of the second Elaine Hammerstein production, "Drums of Jeopardy," an adaptation of Harold MacGrath's Satevepost story and novel. The information conveyed is divided into four classes, accessories, publicity, advertising and exploitation. The accessories are all nicely illustrated and the advertising cuts and suggested layouts and the publicity material are of the high quality which has always distinguished Truart's advertising matter.

Pauline Garon in Universal's "The Turmoil"

First National Executives and Producers Banquet Samuel Goldwyn on his arrival in Los Angeles.

IN line with its policy of preparing each week some new exploitation novelty or accessory to keep franchise holders "pepped up" over their product, C. B. C. Film Sales Corporation has this week issued an attractive and unusual blotter.

It serves two purposes, being effective as a sales agent from C. B. C. to interest present and prospective franchise holders, and equally effective for the use of franchise holders to push bookings.

IN addition to the splendid reviews given Cosmopolitan's Marion Davies picture, "Little Old New York," on its opening at the Park Theatre, Boston, it received special commendation from various Massachusetts and Boston officials.

Alvan T. Fuller, Lieutenant-Governor, telegraphed to William Randolph Hearst, President of Cosmopolitan Pictures Corporation, as follows:

"Just a line to tell you how much I enjoyed 'Little Old New York.' When Fulton's dream materialized and he sailed down the Hudson in the first side-wheeler everyone was thrilled, and when the stars and stripes were raised to the masthead everyone stood up spontaneously. Of course, the audience loved Pat. I felt as though I had personally met Fulton, Schuyler, Vanderbilt, Astor and those other sturdy pioneers who never lacked faith in the American future. The picture was a delight and an inspiration."

ANOTHER signal tribute has been rendered to Rex Ingram's "Scaramouche":

Professor Joseph Robinson of Mercer University, the most prominent Baptist institution in the Southeast, has written a long and enthusiastic editorial on Metro's picture. It appeared in the Macon Daily Telegraph of Macon, Georgia, on occasion of the appearance of "Scaramouche" there at the Rialto Theatre, managed by G. A. McDermit. Professor Robinson compares "Scaramouche" with the great classics in the other arts, declaring that it has converted him to the belief in the great future, the tremendous influence and the beautiful art of the screen.

He wrote in part:

"'Scaramouche' is a fine earnest and prophecy of what that future will be, or perhaps it would be truer to say that it is the fulfilment of a prophecy, for it is difficult to conceive of the film-art being carried to higher reaches than it is in this production of Rex Ingram's that Manager McDermitt brought to the Grand last week. Macon may facilitate itself on being the first Southern city to see a play that is packing theatres in New York."

"IT was my privilege to witness 'The White Rose,' and I would like to express to you the very great pleasure that was afforded the people of our city to have a picture of that character presented at a time when we are making an earnest effort to raise the moral tone of our community," wrote the Rev. George D. Clarke, pastor of the English German Lutheran church, Bridgeton, N. J., to Louis Linker, of the Criterion theatre, Bridgeton, when this D. W. Griffith-United Artists release was shown there recently.

"'The White Rose' is a valuable moral characterization picture, for it purposes to portray the many temptations and snares of the world, insidious and alluring to the strongest of men's wills," the letter went on to say. "This picture conveyed this one forcible lesson — that, even though we have had the advantages of a godly home and influence; though we have received a liberal education; though we have attained to some influence in professional life, or even though we have entered upon the holy offices of the ministry, these things do not indicate that we are immune from the allurements of the world."

THE standard of quality maintained by Universal in its releases last year has been recognized by the various motion picture critics in no uncertain terms. Among the lists of "The Best Picture of 1923," compiled by the newspaper authorities, Universal is represented by no less than four productions.

Robert E. Sherwood, in "Life," lists "Driven," "Merry Go Round" and "The Hunchback of Notre Dame" as pictures of exceptional merit; the motion picture editor of "Judge," selects the same trio as deserving especial mention. as does Andrew A. Freeman, motion picture editor of the New York Evening Mail. Of the ten productions selected by Mr. Freeman, Universal produced three. First National and United Artists two each, and Paramount, Fox and Metro one each.

Film Progress issued mid-monthly by the National Committee for Better Films affiliated with the National Board of Review credits Universal with having made four of the best productions of 1923 — "Hunting Big Game in Africa," "Driven," "Merry Go Round" and "The Hunchback of Notre Dame."

John Lowell Russell, Pres. Lowell Film Productions

COSTUMES FOR HIRE Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Short Subjects and Serials

"Columbus" Shown at Indianapolis

Launched with Unusual Exploitation and Powerful Support; Also in South

"COLUMBUS," the first of Pathe's "Chronicles of America" series, was presented at the Circle Theatre, Indianapolis, during the week of January 13th and scored a decisive success.

Practically every patriotic, civic, and fraternal organization prominent in the life of Indianapolis joined forces with the Indiana Endorsers of Photoplays and the local Parent-Teachers' Association in arousing interest for the presentation at the big first-run house, and the attendance throughout the week is said to have attested to the success of their efforts.

On Monday, January 7th, a luncheon was given at the Hotel Lincoln, at which representatives of fifteen different organizations attended and discussed plans for the launching of the "Chronicles of America" series at the Circle Theatre. The D. A. R., Indiana Endorsers of Photoplays, Parent-Teachers Association, and local chapter of the Knights of Columbus were especially active in assisting the movement, and the local press cooperated in publicizing plans for the opening of the series with "Columbus" on January 13th.

The picture also received mention during the week at the meetings of the D. A. R., the Daughters of Isabella, the Girl Scouts of America, the Mayflower Society, the State Historical Society, the Local Council of Women Voters' League, Camp Fire Girls, and the Jewish Welfare League.

Another feature of the campaign was the holding of an essay contest under the auspices of the Indiana Endorsers of Photoplays. This contest declared open to all the school children of the city aroused a great deal of interest among the schools on the part of both teachers and children and stimulated attendance at the afternoon performances among the juvenile popuation of the city.

Prizes were awarded for the best essays on any phase of Columbus that the contestants might select.

New Buddy Comedy is Now Being Produced

Al. Herman is in the first stages of his latest Century Comedy starring Buddy Messinger, tentatively known as "The Jockey." This comedy, the work of Herman and the Script Building department, gives Buddy a chance to show his prowess as a horseman.

Fox News Secured Early Pictures of Lenin

Fox Film Corporation declares that it scores a scoop with some exclusive pictures of Premier Lenin, the dictator of Russia who died last week. These pictures of Lenin were taken in Moscow just before his illness by a staff cameraman of Fox News and are shown in Vol. 5, No. 34, which was released January 26th.

Exciting times are pictured in this one-reel Educational-Cameo comedy, "Oh Girls," featuring Cliff Bowes.

Dignitaries Thrilled As "Sea Hawk" Is Made

Emerging from two days of colorful hand to hand fighting with two ancient sea craft lashed together, Frank Lloyd's company filming Sabatini's "The Sea Hawk" for First National, at sea off Santa Catalina went through a third day of battle maneuvers for the benefit of a distinguished group of picture men.

Headed by Will H. Hays, Fred Beetson, head of the Los Angeles Hays organization, Richard A. Rowland, general manager for Associated First National Pictures, Samuel Katz, of the firm of Dalaban & Katz, John G. Von Herberg, of the Jensen & Von Herberg theatrical circuit, John McCormick, Western representative for First National and Earl J. Hudson, production manager, the visitors were the guests of the producer.

The first two-reel comedy featuring Harry Langdon under the Sennett banner is entitled "Picking Peaches," and distributed by Pathe

KINOGRAMS
THE VISUAL
NEWS
ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Two Educationals to Be Released by Fox

Fox Film Corporation will release two new Educational Entertainments under the titles "A Sculptor's Paradise' and "Rivers of Song." These single reels are being edited and titled.

"A Sculptor's Paradise" presents scenes at the Carrara marble quarries in Tuscany, Italy. The marble from these quarries which have been worked since the days of the early Romans, has been used in buildings and monuments all over the world.

In "Rivers of Songs" the viewer is taken on a camera trip along the course of some of the most famous rivers of America whose memory has been preserved in songs.

Among the rivers shown in this novelty reel are the Wabash, Ohio, Hudson, Columbia, Swanee and the Potomac.

Century Signs Fatty Karr and "Spec" O'Donnell

"Spec" O'Donnell, the freckle-faced comedy kid, has been placed under a short-term contract by Julius Stern of Century Comedies. Fatty Karr, erstwhile Fox star, has likewise joined Century.

"Spec" O'Donnell came into notice for his work in "The Country Kid," "Our Gang," comedies, Warner Brothers pictures, and in Baby Peggy's first Universal Jewel, "The Darling of New York."

He will appear in pictures with Buddy Messinger and Pal the dog. Fatty Karr has appeared in a long list of Fox comedies.

Here are some punches from the two-reel comedy, "The Cowboy Sheik," with Will Rogers, distributed by Pathe.

Charlie Chase has completed another of his one-reel comidies. "Powder and Smoke," and Hal Roach says it's good. Distributed by Pathe.

More Short Subjects in Preparation

Fox Enlarges Program of Educational and Comedy Releases for This Year

MORE intensive production of short subjects is under way by Fox Film Corporation. Where the season of 1922-23 only showed twelve educationals released, the present season of 1923 24 has twenty-six educationals scheduled.

There were no Imperial Comedies released last season by Fox but this season will see twelve Imperials produced and distributed.

Finding that the so-called free lance producers of educational subjects did not quite hit the mark established by Fox the officials of Fox Film Corporation determined to produce their own educationals into a more ambitious program. Only last week an extra cameraman was assigned to educational work exclusively.

Anent the value of short subjects one of the Fox officials said: "Exhibitors are now giving more attention to the short subjects on their programs. The short subjects shown by a theatre should have all the appeal and diversity of the magazine and cartoon pages of a newspaper.

"The same balanced ration of pictorial appeal that is necessary to maintain reader interest in a newspaper is necessary to satisfy the critical eye of the motion picture fan.

"Many theatres are featuring their short reels with as much prominence as the feature productions. The comedies and newsweeklies can be advertised with one-sheets, three-sheets and lobby displays. Educational reels and novelty reels lend themselves to artistic prologues as the leading theatrical directors have come to realize."

Fox Film Corporation, for years, has used the slogan "The House of Short Subjects" in emphasizing the variety of the short features offered to exhibitors. It is now possible to obtain from any Fox Exchange a complete program that is designed to meet with the needs of any theatre including the topical news review, comedies with well known comedians and also the lion actors in Sunshine Comedies and the new monkey stars of the Imperial Comedies, scenics, adventure stores, educationals and novelty cartoon reels.

Included in the list of Short Subjects scheduled for release during the season of 1923-24 by Fox Film Corporation are: A series of Al St. John comedies; three comedy specials starring Clyde Cook; twelve Imperial Comedies; twenty Sunshines; twenty-six Educational Entertainments and the semi-weekly issue of Fox News. One-sheets, three-sheets, lobby photos and slides are supplied on for all the comedies and one-sheets on Fox News and the Educationals.

Imperial Comedies are the newest short subjects to be added to the Fox program. Since their initial presentation last August they have received the highest praise and are now being shown in first run houses throughout the country. Eight of these comedies were released up to this month and four more will be released during the remainder of season.

Fox Film Corporation claims more scoops this season for News Reel than for any other news weekly. Included in the list of exclusive news events claimed to be first presented by Fox were the international Zev-Papyrus race, the intimate views of President Harding just before his last illness and the exclusive shots of the personal life of Premier Lenin of Russia.

The first series of educationals produced last season is said to have met with such approval that twenty-six will be released this season. In addition to the scheduled subjects there was a special short reel feature, "Frogland" which was produced by the Russian Art Society of Paris. Many exhibitors are using novelty prologues with settings adapted to the locale shown in the film.

Resume of Current News Weeklies

FOX NEWS, VOL. 5 — NO. 33 — London.— Labor Party unseats Conservative and comes into power. Stockton, Cal.— War Department buys twenty special tractors. Philadelphia.—A result of Gen. Butler's city cleanup. Riverside, Calif.— All tourists are treated to oranges and the orange dance. New Orleans, La.— Basketball is a fairly speedy game, but try roller skates. Syracuse, N. Y.— No chance of getting newborn babes mixed in this hospital. Seattle, Wash.— U. of Washington crew, U. S. rowing champions. Chicago, Ill.— Fox News cameraman plays role of detective. New York City.— Largest blue diamond in the world, $300,000, on display. Miami.— Jack Dempsey shows sojourners fine points of boxing. Ft. Snelling, Minn.— U. S. Army on skis and snowshoes.

FOX NEWS, VOL. 5 — NO. 34 — Moscow.— Lenin, who overthrew Czar's government and formed the Soviet, passes at 54. Paris.— 2,500 runners in cross-country race. Chicago, Ill.—Betty, a police dog, is a worried mother. Washington, D. C.— First "Coolidge Again" club visits White House to tell the President of plans to re-elect him. Cleveland, O.— Only ice-league in world starts season with mercury 10 below. New York City.— Policemen as "bandits" hold up an armored car to test it. Miami.— Class of hundreds do daily dozen by seashore. New York City.— Winter on the Atlantic covers liners with ice. Mexico City.— Floating Gardens. Rockdale, Wash.— Railway rotary plows battle huge snow drifts.

KINOGRAMS NO. 2321: Chicago—Kinograms takes you behind the scenes at radio broadcasting station WJAZ, showing in detail how broadcasting is done and how same musicians entertain diners, skaters and million radio fans at same time; Cambridge, Mass.—Track team in winter drill; Washington—Democratic National Committee meets and votes to hold nominating convention in New York; Coytesville, N. J.—Joseph Lanoville falls heir to estate of $75,000,000; Philadelphia—Poor Richard Club pays tribute to Benjamin Franklin; Lakehurst, N. J.— Shenandoah breaks from its mooring mast; New York—Little steamer Squantum is wrecked on beach; Oakland, Cal.—Youngsters gather for mid-winter baby show; Boston—Try out new airplane smoke screen bombs; San Francisco—Try out new hand grenades.

KINOGRAMS NO. 2322: New York— Cold wave and gale sweeps across city; New York—Smokey Joe Martin, assistant fire chief celebrates 40th anniversary of joining force by going to work; Los Angeles— Sell autos seized as liquor carriers under Volstead law; Philadelphia—Smash thousands of bottles of liquor taken in raids by Gen. Butler's police; Washington—Chief Red Eagle and band of Osage Indians call on President Coolidge; New York—Kinogram cameramen visit New York's sky line frontier; New York—Col. Jay J. Morrow, Governor of the Panama Canal, arrives in city; New York—Henry Colwell, pianist, demonstrates new and novel concert methods; Washington—New minister raises Egyptian flag for first time; Los Angeles—John Philip Sousa, noted band director, tries his hand at directing traffic; Manchester, Mass.—City turns out for big winter carnival, unusual night scenes.

INTERNATIONAL NEWS NO. 9—In the Pacific—Destroyer fleet headed by fast cruiser Omaha sails for Vra Cruz to brak rebel blockade. Washington, D. C.—Drys give President a wet serenade. Miami Beach, Fla.— Champion Jack Dempsey escapes winter gales and ring-side worries frolicking on southern sands. Stone Mt. Georgia—Gutzon Borglum, famous sculptor, puts finishing touches on giant head of Gen. Robert T. Lee. Chicago, Ill.— Petitions bearing three million names will be sent to Germany asking release of Lieut. Griffis. New York City—(N. Y. City Only) H. A. Smith, former city official, sails with his wife for Egypt. Baltimore, Md. (Baltimore Only)— Cheerful midgets bring joy to crippled children. Seattle, Wash. (Portland, Seattle and Spokane Only)—Washington University oarsmen turn out for their first spin of the year. Venice, Cal. —World's biggest elephant sent to prison for life. Chicago, Ill.—Burning building turned into iceberg. New York City—Sheiks in tumbling race through city streets. Moscow, Russia —Lenine, Russian premier, dies after long illness; Trotsky, Army Chief, deposed.

INTERNATIONAL NEWS, No. 10: Behind The Scenes in a Radio Room—Boston, Mass.—Ships transformed into floating igloos; Rockdale, Wash.—Huge plows successfully battle unusually heavy snows in the Cascades: New York City—Unique feat of strength by modern Samson; Athens, Greece—Premier Venizelos arrives to settle Greek crisis; North Atlantic—The crew of the S. S. Governor Parr, clinging desperately to their doomed craft; San Jose, Costa Rica —Wild bull escapes at a Central American Carnival; Paris, France—A new kind of bridge makes its appearance in the Seine floods; New York City—New armored car is bullet-proof; Niagara Falls, N. Y.—Mighty Niagara enchained; London, England—New Parliament opens amid regal splendor as Labor, for first time, takes over English Government control.

PATHE NEWS, No. 7: Miami, Fla.— Nothing like practising your "daily dozen" to the rhythm of ocean waves; Lakehurst, N. J.—Start repairs on Shenandoah; London, England—Britain's rulers open Parliament with stately historic ceremonial; New York City— Armored car new method of protecting bank messengers and pay-roll carriers; El Fuerte, Mexico—President Obregon pays brief visit to his wife and children before rejoining his troops in the field; Montreal, Canada—A sleigh-ride one mile long; (Cleveland Only)—In Cleveland, the baseball season opens—on the ice; Niagara Falls, N. Y.—King Frost's icy touch turns the mammoth waterfall into a wintry wonderland; Hutchinson, Kansas—(Kansas City Only)—Honor memory of President Harding; Pensacola, Fla.—(New Orleans Only) —teach radio while asleep.

PATHE NEWS, No. 8: On the Mexican border, 2,000 Obregon troops are permitted to pass through United States; Naples, Italy— French and Italian honor memory of Dixmude's commander—Italian warship bears body of Lt. de Grenedan to France for burial; in the limelight, Brig.-Gen. Dawes and Owen D. Young, United States experts, arrive in France to attend Reparation Commission meeting; Sawtelle, Cal.—Man builds house atop tree, equipped with all modern conveniences; Panama Canal, United States warships pass through canal; Kansas City, Mo. —27-day-old baby weighs 2½ pounds; Charlotte, N. C.—(That territory only.) Pathe News films Billy Sunday as he is made honorary member of Lions' Club; New York City, Pathe News cameraman with 75-pound camera on his back climbs steel structure of new Mecca Temple dome—the cameraman risked his life to get pictures of the sky-workers at their perilous task; Tuxpam, Mexico—Oil well destroyed by flames in wake of civil warfare; Goat Island, Cal.—Navy men stage novel Tin Plate and Glove gattle aboard a narrow float.

Kinograms Prides Itself On Radio Stunt

CLAIMING to have put over the most successful publicity stunt ever used in connection with a news reel or any other motion picture, the Kinogram Publishing Corporation, publishers of Kinograms, Educational's News reel, states facts and figures regarding the recent broadcasting from radio station W. J. A. Z. Chicago, of the publicity on that news reel's recent scenes taken in the interior of that station.

E. F. McDonald, president of the company that controls the station W. J. A. Z. speaking of the pictures, declares the response to the broadcasting has been astonishing.

In his estimation 13,170,500 people listen in on his station, and he said that bundles of inquiries for the picture have been pouring in from theatres in outlying districts, the furthest being from Palm Beach, Fla.

So impressed were the officials with the response of their audiences to the broadcasting of the picture, that they have added to the broadcasting by having announcements made from their affiliated stations at Davenport, Iowa, St. Louis, Mo., and Louisville, Ky.

Pathe Secures Two More Will Nigh Miniatures

FOLLOWING closely upon the announcement that Pathe has acquired for release the Will Nigh Miniature, "Among the Missing," comes the news that Pathe will undoubtedly release two more of these single-reel dramas, to be sold in a series of three.

The forthcoming subjects, to be made along the same lines as "Among the Missing," will be directed by Will Nigh and will present different casts in each instance.

Four Century Comedies for February

For the month of February Universal will release four Century Comedies throughout the country.

"Keep Going," a two-reel opus starring Jack Earle, the giant, and Harry McCoy. Marjorie Marcel plays the leading ingenue role.

"You're Next" is an Al. Herman picture. Henry Murdock, William Irving and Helen Stocking play the leading roles. Others in the cast are Joe Bonner and Hyman Bernard.

"Quit Kidding" stars Buddy Messinger, the boy star. Al. Herman directed it. Sadie Campbell, Joe Bonner and Fred Spencer appear in support in prominent parts.

"Peg O' the Mounted" is the two-reel comedy starring Baby Peggy. This is one she made for Stern Brothers before appearing in full length features.

Pathe Sales Manager Back From Southern Tour

Stanley B. Waite, sales manager of Pathe's two-reel comedy department, returned this week to the Home Office from a tour of the Pathe exchanges in the South, radiating optimism over the outlook for 1924.

"The basic industries of the South have shown a decidedly upward trend, and the motion picture industry being directly dependent upon general conditions for its own prosperity is reflecting the improvements in the general industrial situation."

Pathe Announces Big List For February 10th

A new "Our Gang" comedy, titled "Big Business," and Grantland Rice's "Sportlight," titled "Animal Athletes," head Pathe's schedule of releases for February 10. "Powder and Smoke" is the next of the series of single-reel comedies starring Charles Chase.

"Lost in the Wilds" is the title of the fourth episode of the Pathe serial, "The Way of A Man," adapted from Emerson Hough's novel of the early West.

"Good Old College Days" is the title of the current Aesop Film Fable release. Pathe Review No. 6 presents a timely camera study of "The Heart of Mexico," the state of Durango.

Other subjects include "Pan the Piper," a fantasy in black and white; "Sealing Wax Stunts," one of the latest fads; a Popular Science offering, "The Sand Trapper;" and a Pathecolor presentation, "In the Heart of the Tyrol."

Lupino Lane Will Arrive for Fox Comedies

Lupino Lane, who is to appear in a series of comedies for William Fox, is expected to arrive in this country next month.

According to reports from London, the famous comedian and tumbler has signed his son who is now two years old, to a contract to appear on the stage when he is sixteen.

Apparently intellectual scenes from the William Fox-Imperial two-reel comedy, "School Pals."

Hal Roach present another "Our Gang" two-reel comedy entitled "Big Business," and these stills show that the clever youngsters are ambitious. Distributed by Pathe.

Educational Lists Strong Program

February Releases Total Twenty-six Reels of Comedy, Novelty and News

THE February Schedule of Educational will be the largest so far scheduled for release during the 1923–24 series, twenty-six reels of comedy, novelty and news comprising the month's output.

Five two reel comedies will form the backbone of the program, with two single reel fun films, a Bruce Wilderness Tale, a Lyman H. Howe Hodge-Podge, and one each of the "Secrets Of Life" and the "Sing Them Again" series, and the twice-a-week issue of Kinograms, Educational's News Reel, completing the program.

The two reel subjects, which consist of two Christie Comedies, and one each of the Mermaid, Clyde Cook, Juvenile and Hamilton Comedies, will be of a wide'y differing character. Well known comedy stars, including Lige Conley, Clyde Cook, Jimmie Adams, Johnnie Fox, Jr., and Lloyd Hamilton, will share the comedy honors for the month.

The first week of the month will mark the release of "Neck and Neck," a Jack White supervised Mermaid Comedy, with Lige Conley in the leading role and such well known comedy players as Hank Mann, Peggy O'Neill and Olive Borden in supporting parts. This is a college story and features a comedy boat race. The Cameo Comedy, "Oh Girls," with Sid Smith, Virginia Vance and Cliff Bowes, will be the single reel comedy for the week.

The two reel comedies and two single reel subjects are scheduled for release during the week of Feb. 10. Jimmie Adams will be seen in the two reel Christie Comedy, "Aggravating Papa." A unique feature of this comedy will be that next to Adams, the principal comedy role is carried by Peter The Great, the prize police dog. This is said to be the first time that a police dog has carried such a large comedy part.

Clyde Cook's first release through Educational will make its appearance this week in "The Broncho Express," a comedy of the days when the west was wild and wooly. Of special interest as feature releases of the week, also will be the two single reel subjects listed—"The Homemaker," the second release of the present series of Robert Bruce's dramatic Wilderness Tales, and "The Butterfly," of the "Secrets Of Life" series. "The Butterfly" presents for the first time on the screen, the almost miraculous transformation of a caterpillar into the chrysalis stage of the butterfly.

"About Face," one of the Juvenile Comedies, will head the releases for the week of Feb. 17. This comedy introduces Johnnie Fox, Jr., in his first starring part in two reel comedies. It is a comedy with a Boy Scout angle. "Here and There," a Cameo Comedy with the familiar Cameo cast, will complete the program for the week.

Lloyd Hamilton's "Lonesome" is the outstanding subject listed during the week of Feb. 24. Ruth Hiatt will be seen again as his leading lady. This picture is the third of the present series of Hamilton Comedies to be supervised by Jack White. Neal Burns and Vera Steadman will be seen in "Busy Buddies," a Christie Comedy with a decidedly new twist.

Reminiscences of the early days of the industry are found in the Lyman H. Howe Hodge-Podge for the month, "A Movie Pioneer," which recalls the early days of the movie road show.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Opinions on Current Short Subjects

"Keep Going"
(Universal—Two Reels)

THE elongated Jack Earle as a traffic cop and Harry McCoy as his rival for the favor of the girl are the featured players in this fast moving two-reeler. Earle is about to pinch McCoy for driving the fair maiden's roadster more than twelve miles an hour, when the latter intervenes and persuades him to tear up the ticket.

Later when Marjorie falls into a neighboring pond both of her lovers go to the rescue. She is saved by McCoy, but upon regaining consciousness gazes into the eyes of Earle, to whom she gives full credit for having saved her life. McCoy returns just in time to decide to "keep going". This is a fairly interesting picture that should go well in neighborhood houses.—CHESTER J. SMITH.

"Animal Athletes"
(Pathe—One Reel)

THOSE that love animals, and their name is legion, will be highly entertained and amused by this Grantland Rice Sportlight single reeler.

It demonstrates in a series of appealing sequences the fact that the instinct for sport and play is as deeply rooted in brute life as it is in humans.

Animals of a wide range of species are presented in their playful moods, the entire subject being marked by an abundance of action and human-interest appeal.—TOMHAM.

"About Face"
(Educational—Two Reels)

THIS little comedy is a tale of real boys. It tells a Boy Scout story in a way that is bound to bring recruits to that organization and at the same time the story would hold the interest of a picture audience almost anywhere.

For failure to live up to Boy Scout discipline a youth is dismissed from the camp. Returning to his home he immediately gets into all sorts of difficulties in which considerable comedy is interspersed. His plea to return to the camp and his promise to wash dishes all summer get him another chance and he makes good. Taken all in all it is a pleasing two-reeler.—CHESTER J. SMITH.

"Good Old Days"
(Pathe—One Reel)

NOT only football players but lovers of football games and the public in general should laugh heartily at cartoonist Paul Terry's conception of their favorite pastime.

This current Aesop Fable presents a highly amusing and original conception of the denizens of Jungleland engaged in a football game, which ends in a riot when one of the mice players grabs the ball from the opposition and hides in an elephant's trunk.—TOMHAM.

Pathe Review No. 6
(Pathe—One Reel)

THE current Review more than holds its own as a novelty number. It is also most timely as it presents a camera study of "The Heart of Mexico," the State of Durango. Other subjects in the collection of diversified entertainment numbers include: "Pan the Piper," a fantasy in black and white; "Sealing Wax Stunts," one of the latest fads; a Popular Science contribution, "The Sand Trapper," the tale of a bad, bold insect pirate; and a Pathecolor representation, "In the Heart of the Tyrol."—TOMHAM.

Scenes from the current Charley Chase one-reel comedy, "Just A Minute," produced by Hal Roach for Pathe distribution.

"Hats Off"
(Universal—Two-Reel)

PETE MORRISON, who is starred in this picture appears as the "Dude" cowboy, who is "razzed" by the cowpunchers until he proves himself anything but as "dudish" as he looks. On his arrival at Cactus Center he tells Molly, one of the kidders he will make her like him and his clothes.

Molly's brother is the victim of a card sharp who threatens him with jail. The youth is rescued by Pete who reveals a marked deck. Pete kidnaps Molly from a dance and is pursued by the cowpunchers. He tells her he is going to marry her the next day and in the end convinces her that he is right. Pete is a fast worker and his cave-man methods prove winners. It's rather an impossible story with Morrison in a ridiculous role and is hardly up to the standard of his past Westerns.—*CHESTER J. SMITH*

Lyman H. Howe's Hodge Podge
(Educational—One Reel)

CARTOONS, scenics and some of the Howe "sound effects" feature this rather entertaining hodge podge. The cartoons, as usual contain no little humor. Views in Southern France are shown in the scenic part of the reel. The "sound effects" are a tip-off of the Howe methods of adding to the attractiveness in displaying pictures. They are shown entirely in a humorous vein. These one-reelers are a distinct novelty and invariably there is at least a part of them that affords entertainment.—CHESTER J. SMITH.

"Big Business"
(Pathe—Two Reels)

HAL ROACH presents his "Young Rascals" in one of the best comedies of their youthful careers and has added a few new youngsters to the cast who are bound to win favor.

The kids are tired of the idle frivolous life and essay going into business for themselves. They open a barber shop in a barn and perform miracles in the cutting of hair.

When the irate mothers of some of the shorn ones make their appearance there is a riot. Of course the "Sissy" boy, portrayed by "Freckles," loses Fauntleroy locks to the distraction of his mother and to the satisfaction of his father.

The little black child brings in animals and birds for trimming in the barber shop and all in all we have a comedy that should hugely entertain young and old anywhere and everywhere.—TOMHAM.

"Down In Jungle Town"
(Universal—One Reel)

THIS is a hodge-podge featuring Joe Martin. Some exceptionally well trained animals divide the honors with a bevy of bathing beauties, with the animals playing the more important part. The action revolves about Joe, who sits upon a freshly painted bench and is taken for an escaped convict.

Joe proves himself a real hero when he saves a little child who is chased up a tree by a bear. Mounting an elephant's back he lariats the bear just as the latter is about to reach the child. The animals show almost human intelligence and about their antics is woven considerable comedy.—CHESTER J. SMITH.

"Powder And Smoke"
(Pathe—One Reel)

THIS one by far more ambitious than any of the previous Charley Chase offerings as it carries a large cast and gets into the Western locale.

The young light comedian appears on the desert as a lightning rod salesman from Michigan and runs into a gang of bandits holding up a group of ranch people.

By a comedy of errors the would-be robbers repeat their first attempted hold-up which had been thwarted by our hero, and he again manages to prevent the robbery.

But not before he is stood up against a wall before a firing line of bandits. He feigns death and shoots the bandit chief just as the sheriff arrives with the rescuing posse. And he registers heavily with the girl in the case.

A lot has been crowded in this one reel and it should please generally.—TOMHAM.

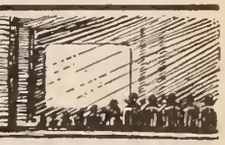
"Here and There"
(Educational—One Reel)

THE hero of this tale gets into difficulty in his maneuvers with a hock shop in an effort to pay for a steak. He escapes the irate restauranteur, whose efforts to capture him are augmented by a policeman.

Eluding his pursuers he multiplies his embarrassment when he encounters his sweetheart who invites him to a party that night. He hires a dress suit and in lieu of a payment a clerk is sent along with him to watch the suit.

Both the hero and the suit wind up in rather a dilapidated condition. This action affords numerous comedy situations which would be more appreciated by children than grown-ups.—CHESTER J. SMITH.

Pre-release Reviews of Features



Roulette

(Selznick Distributing Co.—Five Reels)

(Reviewed by Frank Elliott)

HERE is a good program picture which will command attention because of its cast. A lot of stars are introduced during the action. They appear on the screen for a moment—do their stuff—and disappear. That is, some of the "names" in the personnel really haven't much to do with the plot and seem to have been literally just "stuck in" so that their monicker could be flashed in the lineup of characters.

F'rinstance, Flora Finch is shown walking around a chair three times at a poker game, Henry Hull is shown losing his last cent at the roulette table, Diana Allen walks into the set in the role of a wife of one of the "400," Dagmar Godowsky appears as a mysterious gambler who gives I. O. U's to the management who for no reason whatever tears them up, Effie Shannon has the role of a society matron with a passion for tapestries, Mary Carr has a few scenes with Edith Roberts, her housekeeper and Montagu Love is "killed off" early in the first reel. So there you are. The real story is carried on, however, by Miss Roberts, who is the star; Norman Trevor, Maurice Costello and Walter Booth and all these do creditable work.

The picture is rather uninteresting in its early reels, but gathers some pep toward the close with the last reel containing a real punch as the gambler and the son of wealth play roulette for the girl who manipulates the wheel so that the latter will win her. There is another thrilling moment when the millionaire discovers he has been cheated out of $40,000 in a card game.

The picture has been artistically mounted and the photography is of unusual excellence. The interiors of the gambling rendezvous are quite elaborate. Miss Roberts looks charming at all times and interprets her role convincingly. Norman Trevor does well as Tralee and Maurice Costello wins sympathy for his character.

THEME. Drama dealing with life in gambling society and showing how a girl avenged the death of her father at the hands of an unscrupulous gambler.

PRODUCTION HIGHLIGHTS. The game of roulette with the girl as the stake. The poker game. The interior settings. The acting of Miss Roberts and Mr. Trevor.

DIRECTION. Has been required to slow up the action and to divert attention from the plot ever and anon so that several of the cast can do their stuff. Has built some interesting situations in the latter reels and a very fine climax has been achieved.

EXPLOITATION ANGLES. Play up the big cast, they don't do much but they're in the picture so you can flash them in your ads. It is the big talking point of the film.

DRAWING POWER. O. Keh for program theatres.

SUMMARY. Through a clever bolstering up of the cast, the producers have added value to the picture. Viewed from a screen entertainment standpoint, however, this one is fairly satisfying and will please your patrons.

THE CAST

Lois Carrington ..... Edith Roberts
John Tralee ..... Norman Trevor
Ben Corcoran ..... Maurice Costello
Mrs. Harris ..... Mary Carr
Peter Marineaux ..... Walter Booth
Mrs. Marineaux ..... Effie Shannon
Dan Carrington ..... Montagu Love
Jimmy Moore ..... Henry Hull
Mrs. Smith-Jones ..... Flora Finch
Hastings ..... Jack Raymond
Mrs. Hastings ..... Diana Allen
Rita ..... Dagmar Godowsky

By William MacHarg. Scenario by Lewis Allen Browne. Directed by S. E. V. Taylor

SYNOPSIS. About to avenge a crooked card game, Dan Carrington's weak heart gives out and he drops to a chair, dead. Learning that he has taken Dan's last cent and that he has a little daughter to support, John Tralee, unscrupulous gambler, returns to give back the money and finds the dead man. He adopts the daughter, educates her, gives her a home of her own, but introduces her into his gambling joint. The rest of the plot deals with her method of revenge and how she wins a millionaire for a husband.

The Breathless Moment

(Universal—5556 Feet)

(Reviewed by Laurence Reid)

THIS picture started out with perfectly good intentions of becoming an interesting crook melodrama, but before it progresses far it takes on the form of over-strained hokum, losing what little vigor it possessed and developing into a trite story of a crook's redemption. Once again a director fails in humanizing small town life. The crook, under suspicion as the thief of priceless paintings, is sentenced by a city detective to spend a year in a small hamlet in Massachusetts. He has been granted this alternative for saving the life of the "bull's" wife and son from a burning house.

All of this is unfolded in two reels. What takes place from this point onward is saturated with far-fetched hokum. This village supports a fairly substantial looking bank, but along the same street is a general store which would fit some small rural community. The subsequent action places the crook in the store. He has collected several outstanding accounts and put the emporium on its feet, thus becoming a partner to the aged proprietor whose daughter is a clerk for the sake of the romance.

It is episodic and brittle. And the director lugs in an ancient sequence concerning the church service. The minister is badly overdrawn—and the service reeks with over-stressed comedy. We take exception to it—for it doesn't belong. And so it builds with no flash nor sparkle. Toward the finish a villian is dragged in by the heels. Which smacks of coincidence. He knows our hero and tries to embarrass him—as well as the village banker. Imagine putting anything over on a hard-headed small town banker! Mr. Hill, the director, is apparently unacquainted with village life and its characters. There was opportunity to make the picture human and humorous—but the incident and characterization spoil it. It winds its way tediously to the conventional conclusion.

This film should have been treated in a burlesque manner or else handled so that it brought forth a human appeal. The director tries to kid it—and it gets nowhere. The characters are fairly well drawn, although Albert Hart has too much to do as a comedy crook.

THEME. Comedy-drama of a crook who, chooses alternative of living straight in small town for a year or going to prison. He chooses the village — finds redemption.

PRODUCTION HIGHLGHTS. The introductory scenes. The attempt of William Desmond to put color into his role. The rescue.

DIRECTION. Takes interest away from early scenes by relying upon exaggerated hokum. Is out of touch with small town life. Had weak story to begin with — but should have humanized it or burlesqued it

EXPLOITATION ANGLES. Title is meaningless. Play it up as tale of crook's redemption. Star is well-known. Exploit him.

DRAWING POWER. For program houses.

SUMMARY. A brittle and episodic picture which strives to create laughs, but hokum is over-stressed and is too familiar. Misses the human note — and story sags after introductory scenes.

THE CAST

Billy Carson ..... William Desmond
Dan Cassidy ..... Albert Hart
David Smart ..... Alfred Fisher
June Smart ..... Charlotte Merriam
Detective Quinn ..... Robert E. Homans
Mildred Day ..... Lucille Hutton
Banker Day ..... John Steppling
Evangeline Clementine Jones ..... Margaret Cullington
"Tricks" Kennedy ..... Harry Van Meter

By Raymond L. Schrock and Harvey Gates. Scenario by William E. Wing. Directed by Robert Hill.

SYNOPSIS. Crook who steals priceless paintings is caught by detective. The thief saves the latter's wife and son from a burning house—which ties the detective's hands. He gives the crook the alternative of living a year in a small town or going to prison. The hero chooses the latter, makes good, falls in love and wins redemption.

The Average Woman

(C. C. Burr-Mastodon Films—6500 Feet)

(Reviewed by Laurence Reid)

ACCORDING to this story the average woman is subject to all the whims and fancies that have characterized the sex from the time of Eve. Which means that the girl of today is no different from her mother and grandmother in her ability to take care of herself. She may not be as conventional, but her unconventionalities are governed by the same influences.

The central figure of this film is a spirited daughter of a doting father. He smiles at her caprices and indulges her whims. Searching for romance she finds it in a library where she encounters a newspaper man writing an article on "the average woman." She proceeds to live up to his ideas. There is a suggestion of light comedy for about three reels here. And the sudden turn of the story toward a melodramatic treatment comes as a surprise. A romantic triangle is introduced—the heroine playing a worthless scamp of a long established family against the newspaper man.

It is an original twist of the author's in fanning the love interest. The hero is "arrested" for following the girl and sentenced by her father, a judge, to pay courtship. On the other hand, the bounder attempts to intrigue her. His genteel bearing convinces the judge that his morals are O. K. It is at this point that the melodramatic note replaces the light romantic comedy. The polished villain runs a notorious road-house, the hostess of which is his paramour. And it is their purpose to blackmail the judge with some supposedly incriminating letters discovered by a foundling they have adopted—a foundling who is related to the jurist.

The action here merely points a conflict between the two admirers. The girl is compromised which prompts the bounder's mistress to register jealousy by telephoning the police. A raid is conducted, the judge and the newspaper man rescues the distressed heroine who had promised to marry the vicious proprietor to save her father from blackmail, and the would-be seducer is assassinated by the hostess—who makes her escape. The picture carries suspense despite the obviousness of the romance.

It is played with fine restraint by David Powell and Burr McIntosh—a restraint which adds effectiveness to the denouement. If it sags in its love interest, there is sufficient incident to revive it. The roadhouse scenes carry the dramatic punch—and most of the atmosphere. Harrison Ford's study of the newspaper man is colorless, and Pauline Garons emotional flare is not so genuine as her quieter moods. De Sacia Mooers as the vengeful hostess gives a vital performance. A simple story, treated with considerable discretion, smoothly and logically told.

THEME. Romantic drama of an unconventional girl who obeys the conventions when brought into contact with the vicious side of life.

PRODUCTION HIGHLIGHTS. The roadhouse sets, featuring cabaret entertainment. The raid by the police. The deft treatment of handling the romance. The good work by Powell, McIntosh, Miss Mooers—and Miss Garons romantic moments.

DIRECTION. Hasn't much of a plot—but develops it so that it offers suspense. Builds up to climax in logical and straightforward fashion. Might have made newspaper man more genuine. Provides good production.

EXPLOITATION ANGLES. Start teaser campaign and arouse curiosity on what constitutes "average woman." Put on a dance prologue. Play up cast.

DRAWING POWER. For average audiences.

SUMMARY. Should excite interest despite familiarity of plot, because it is developed in progressive and logical manner. Some of the early scenes need trimming to heighten the action. Carries punch in concluding scenes.

THE CAST

Sally Whipple ..... Pauline Garon
Jimmy Monroe ..... Harrison Ford
Rudolph Van Alten ..... David Powell
Judge Whipple ..... Burr McIntosh
Mrs. La Rosa ..... De Sacia Mooers
Tike ..... Russell Griffin

By Dorothy de Jagerts. Directed by Christy Cabanne.

SYNOPSIS. Unconventional daughter of judge has flirtation with young newspaper man and encourages him to pay ardent courtship. He has rival in member of old aristocratic family who has shady character. The latter attempts to compromise the girl into matrimony by threatening her father with blackmail. He is prevented by jealous hostess of his roadhouse who has the place raided. The girl is rescued.

Three O'Clock in the Morning

(C. C. Burr-Mastodon Films—Seven Reels)

(Reviewed by Laurence Reid)

HERE is a picture consistent with its theme, which shows the tragic results that inevitably happen when an irrepressible flapper loses her balance—and plunges headlong into the world of pleasure. There is a moral established—which concerns the violation of the commandment—"Honor thy father and mother." The heroine will not brook any parental interference in her indulgences. It is one wild party after another until disaster brings her up sharp with the law.

The idea employed here suggests the gay whirl which is being experienced nightly in the big city by the younger generation who are able to indulge their whims and fancies through an obese bankroll. It is worked out dramatically—and the plot is keyed up with plenty of pep and speed. We are introduced to several bacchanalian revels—which are the last word in riotous indulgence. One of these revels is staged at the heroine's home of a Sunday morning while her parents are at church. They are shocked eventually—and the conflict between them and the girl causes her to find freedom of expression elsewhere.

What follows are her experiences in the dizzy climb to success. She is determined to get along without any compromise, although she is unaware that one of her persistent suitors—a philanderer—is paying her salary as a dancer in a smart cabaret. For contrast she has a sober, industrious admirer who is repulsed because he refuses to step on the gas. A child is run over as a result and the hero is sent to prison. Meanwhile the girl lives the three-o'clock-in the morning existence until the philanderer thinks the time is ripe to exact payment. Then she realizes the futility of her gay life and finds redemption in the love of the sincere chap. Her parents have disposed of their home to help him out of prison—and like all parents they are willing to forgive her.

The picture is sumptiously mounted in its cabaret settings—and its atmosphere is always convincing. It offers plenty of incident—which ranges all the way from exhibition dancing to ensemble manoeuvers by a chorus. The wee hours of the morning are celebrated in true anti-Volstead fashion. The acting is competent as offered by Constance Binney—who is thoroughly in the character of her role. William Bailey also contributes an effective performance as the bounder. As a study of heedless youth the picture commands attention.

THEME. Drama revolving around the dancer who refuses to pay the piper—and who has tragedy stalk in her path. Conflict of spirited girl rebellious against parental authority.

PRODUCTION HIGHLIGHTS. The lavish mounting of cabaret scenes. The convincing atmosphere. Scene when child is injured. The dancing of star. The wild revels. The conflict between heroine and parents.

DIRECTION. Makes plot convincing by dressing it with proper background and atmosphere. Makes action peppy. Gets dramatic kick out of climaxes. Holds some scenes too long. Gets results from cast.

EXPLOITATION ANGLES. Link up with popular song. Use it as theme of musical arrangement. Bill it as a picture of the times. Play up star and her dancing ability. Put on prologue featuring dance numbers.

DRAWING POWER. An audience picture for downtown houses.

SUMMARY. Certainly depicts the gay life convincingly—and plants a moral without making it a sermon. Shows the results of too much self-expression by heedless girl of society. Builds dramatically—and is competently acted.

THE CAST

Elizabeth Winthrop ..... Constance Binney
Mr. Winthrop ..... Edmund Breese
Mrs. Winthrop ..... Mary Carr
Hetty ..... Edna May Oliver
Clayton Webster ..... Richard Thorpe
Hugo Von Strohm ..... William Bailey
Mickey Flynn ..... Russell Griffin

By Mann Page. Scenario by Gerald C. Duffy. Directed by Kenneth Webb.

SYNOPSIS. Society girl rebels against parental authority—and is determined to have a gay fling. Leaves home after shocking her parents and finds job as waitress. A wealthy bounder becomes interested in her and tries to compromise her. She understands his motive and realizes that her reckless indulgences don't pay. Is reconciled to parents and her sober, industrious admirer.

The Stranger

(Paramount—Seven Reels)

(Reviewed by Frank Elliott

GALSWORTHY has reached the screen in a highly satisfactory manner. The noted English author's story, "The First and the Last," has been transplanted to the silver sheet in a manner calling for loud praise of all those concerned in its making. Galsworthy knows life—the workings of the human heart and in this story which Paramount selected to introduce him to picturegoers, you'll find dramatic lights and shadows colorfully painted against a background of wealth and poverty in English high and low places. And it is all done in such a way that the most jaded cynic cannot fail to be moved with its appeal.

Next to the story the acting is the thing that commands the attention of the observer. Galsworthy's characters are real folks and the actors have made them live and breathe in this picture. Tully Marshall contributes a notable bit of portraiture as the scrub man who gives his life so that others may live on in happiness. It is one of the finest bits we've seen this season. Richard Dix proves most acceptable as the wayward brother who, when put to the test, shows the real manhood "underneath." Miss Compson as the girl of the slums who rises to the high places through the force of love is excellent. Lewis Stone does his usual fine work as Keith Darrant, K. C. and the rest of the cast is adequate.

The fistic battle between the convict and Larry is a thrilling moment and the trial scenes are well staged and carry a full quota of suspense as does the climax in which the scrub man is led to the scaffold to pay with his life for the transgressions of another and dies just as the noose is to be slipped over his head. When asked if the old man was known to them, the girl, the brother and the king's counselor reply, "He was our brother." It is a scene of the kind that strums on the heart strings.

The atmosphere of London has been convincingly transferred to the screen and there is a wealth of detail noticeable. "The Stranger" is real entertainment.

THEME. A drama of sacrifice and regeneration showing how a poor scrub man saved a noted King's Counselor from ruin and a pair of lovers their happiness, when he takes the blame for the death of a former convict.

PRODUCTION HIGHLIGHTS. The atmosphere of London. The proposal. The trial scene. The climax in which the scrub man dies on the scaffold just before the moment set for his execution. The acting of the fine cast. The settings. The inspiring nature of the story.

EXPLOITATION ANGLES. Play this up as the first Galsworthy story to reach the screen. Tell the folks of the fine cast. Play up the trial scene. Impress on your town the great moral of the tale.

DIRECTION. Has been able to reach the heart in almost every scene. Has injected a wealth of incident and detail. Has inspired the players to live their parts. Has moved the tale along logically to a tense climax.

DRAWING POWER. Suitable for first class, first run houses catering to patrons of intelligence.

SUMMARY. It is one of the best things Paramount has ever done. A human document giving us a new slant on life. The cast is one of uniform excellence. Highly entertaining.

THE CAST

Peggy Bowlin ..... Betty Compson
The Scrub Man ..... Tully Marshall
Larry Darrant ..... Richard Dix
Keith Darrant, K. C. ..... Lewis Stone
Jim Waleen ..... Robert Schable
Bill Cutts ..... Frank Nelson

Adapted from "The First and the Last," by John Galsworthy.

Scenario by Edfrid Bingham. Directed by Joseph Henabery.

SYNOPSIS. Shows how a poor unknown scrub man in a London saloon takes the blame for the killing of a convict because of his friendship for the girl who is in love with the real slayer. Assassin wants to face the music but is persuaded from doing so by his brother, who is fearful that such a move will kill him politically. So the trial goes on, the scrub man refuses to talk and is sentenced to be hanged. He dies on the scaffold of a weak heart. The lovers find happiness.

Daddies

(Warner Bros.—Seven Reels)

(Reviewed by Frank Elliott)

EVERYONE is going to revel in this picture. It has that same delightful comedy element that appeared in "Three Wise Fools." Claude Gillingwater was one of the reasons for that feature's success and he is going to be one of the reasons for the enthusiastic reception of this David Belasco production of a Broadway stage hit. This offering ought to be a "wow," if properly exploited and its appeal brought to the attention of the public, for it is screen entertainment that will "get" every member of the family, dad, ma and especially the kids.

"Daddies" just bubbles over with effervescent humor, with real comedy situations and we'll wager the hardest boiled egg in the audience will laugh at the scenes in which the "daddies" attempt to get their new charges to bed and to sleep. Especially will the h. b. e. laugh when they sing "Sweet Adeline," and the children instead of going to sleep applaud for an encore. Then there are the moments in which the orphans arrive to claim their "daddies." The hero gets one 18 years old and a girl, another member of the Bachelors' club gets a girl when he wanted a boy, while still another gets triplets. And the antics of these children will destroy the worst case of blues.

Mae Marsh has the leading feminine role and does so well that she reminded us of the old days when she appeared with Bobby Harron. The old Mae returns in "Daddies." Gillingwater's facial expressions are immense and Harry Myers contributes some more comedy acting. All the others in the cast keep the fun rolling merrily along, with some appealing romance interspersed here and there as the bachelor makes love to his "daughter."

"Daddies" is beautifully mounted, the interiors being unusually artistic. It is a picture rich in musical accompaniment possibilities and exploitation opportunities.

THEME. Comedy in which hardened bachelors adopt war orphans, become softened and then, as always happens, get married and each forfeit $5000 without a murmur.

PRODUCTION HIGHLIGHTS. The scenes attending the efforts of the "daddies," to put the orphans to bed. The singing of "Adeline" by the daddies. The acting of Mae Marsh, Mr. Myers, Mr. Gillingwater and others. The laugh-provoking situations.

DIRECTION. Has succeeded in carrying out the object of the picture—to make audiences laugh. Has done some great work with the children players. Has kept things moving and has not permitted the interest to lag for a moment.

EXPLOITATION ANGLES. Play up the fact that this is a David Belasco production, based on one of his greatest stage hits. Tie up with your newspaper on a special showing for orphans having the newspaper emphasize that it is a screening for children who have no "Daddies."

DRAWING POWER. Suitable for the best houses anywhere.

SUMMARY. Any picture that can make folks laugh is a box office success to begin with. It is a feature that will send them away feeling satisfied. It is well acted, excellently directed and artistically mounted. A sure-fire audience picture.

THE CAST

Ruth Atkins ..... Mae Marsh
Robert Audrey ..... Harry Myers
James Crockett ..... Claude Gillingwater
William Rivers ..... Crauford Kent
Bobette Audrey ..... Claire Adams
Henry Allen ..... Willard Louis
Nicholson Walters ..... Boyce Combe
Mrs. Audrey ..... Georgia Woodthorpe
Parker ..... Otto Hoffman
Alice ..... Priscilla Dean Moran
"The Triplets" ..... DeBriac Twins and King Evers
Katie ..... Milly Davenport

By John L. Hobble. Scenario by Julien Josephsen. Directed by William A. Seiter. Photographed by John Stumar.

SYNOPSIS. The Bachelors club gets an awful shock when one of its members comes through with a $5,000 forfeit and marries. Bob Audrey, to avoid further suggestion from his mother that he also wed, decides to adopt an orphan and persuades the other members of the club to do likewise and become "daddies." But Bob's orphan turns out to be a pretty girl. In the end he falls in love with his orphan and marries as do all the other members.

Not a Drum Was Heard

(Fox—4823 Feet)

(Reviewed by Laurence Reid)

THIS story, based upon the friendship and loyalty of two itinerant cowboys, displayed signs at the start of being a right smart western, even though it didn't suggest any novel treatment. But before its conclusion is reached it becomes wild and improbable—and even ridiculous in its effort to establish the undying friendship of the modern Damon and Pythias.

According to the press book several departures have been made from the original by Ben Ames Williams. His central figure according to the exploitation suffered a tragic end. Which naturally, would not do for screen purposes. But the sponsors have changed the incident considerably.

However, the picture contains much of interest until it reaches its climax. When the heroine chooses the lesser figure sympathy is extended the disappointed suitor. Yes, she has returned from an Eastern finishing school—and the cowboys have settled down in her town—to be near her, the hero becoming a blacksmith, while the more fortunate rival, having a better education, gets a job in the bank. The unfortunate lover is happy, however, in seeing his friends contented. They have named their child after him.

It is at this point that the picture becomes overstressed with melodrama. It loses its human appeal. The figure in the bank is up against it financially. And the banker won't loan him a cent because the heroine rejected him. He steals money to sink in some oil stock promotion—and his cowboy friend stages a hold-up to cover the theft. In the excitement the banker is killed—and when they catch the hero he confesses the crime.

The big gap here is his plea of guilty—a plea which is against the law itself. In other words he is willing to perform the great sacrifice to spare his pal. Then the wounded bank teller who is sure to die from his injury, stumbles into court and confesses to the crime before he dies. The scene is unconvincing and spoils the human incident which has preceded it. The finish brings the hero and widow together. Charles Jones and William Scott succeed in being human when the author and director give them the opportunity. Betty Bouton hasn't much to do except register romance.

THEME. Western melodrama revolving around loyalty and friendship of two cowpunchers—each willing to perform the big sacrifice for the other.

PRODUCTION HIGHLIGHTS. The human incident in the early reels. The pursuit of the hero by the posse. The incident when rich, elderly suitor is tricked by cowboy. The good portrayals by principal players.

DIRECTION. Does a good job in early reels, but the climax is unconvincing. Trial defies logic. Builds human interest and establishes theme, but finish is too melodramatic and doesn't ring true.

EXPLOITATION ANGLES. Play up the Damon and Pythias angle. Tell of the big sacrifice—and feature the author as popular writer of fiction. Use cowboy quartette for prologue. Play up cast.

DRAWING POWER. For program houses.

SUMMARY. A good western, releasing a volume of human interest until the story becomes melodramatic. At this point it is unconvincing, though the action is crisp enough. Theme builds sympathy for central figure. Fairly well played.

THE CAST

Jack Mills	Charles Jones
Jean Ross	Betty Bouton
Banker Rand	Frank Campeau
James Ross	Rhody Hathaway
The Sheriff	Al Fremont
Bud Loupel	William Scott
Jack Loupel, Jr.	Micky McBain

By Ben Ames Williams. Directed by William Wellman.

SYNOPSIS. Two cowboys are loyal friends. One rescues girl in distress and both of them follow her into town and settle there to be near her. She chooses the more educated one, the loser taking it good-naturedly. The husband becomes financially embarrassed—and his friend, to help him, holds up the bank to cover the losses. In the excitement villainous banker is killed—and the hero is captured. He is willing to sacrifice his life—but a dying confession from his friend saves him.

Painted People

(First National—6900 Feet)

(Reviewed by Laurence Reid)

ANY time the Cinderella or Ugly Duckling formula is employed for a screen story you may look for sharp contrasts and much dramatic license. The idea is back of the newest Colleen Moore production—and the spectator is introduced to the contrasts with the introductory scene. The children of the poor crave the social gaiety of the rich and in bringing them into contact with the atmosphere of the upper strata the author employs an irrepressible, spirited girl who in delivering her mother's washing knows how to sass a "ritzy" matron, and a youth who rescues a society belle from a runaway.

It is easy to guess that the central characters will eventually carry out a romance, though, ad interim, there is revealed considerable incident of a humorous and homely quality which keeps the interest alert. The action is conventional but occasionally sparkles with a mirthful episode. There is one scene presented in the familiar theatric design. It shows the boy and girl invited to the society girl's party—and shocking the guests with their old-fashioned clothes.

With the story displaying signs of sagging the sponsors see to it that the youngsters must climb the ladder. The youth goes away to become a writer—and the girl is helped along on the stage. He fails and she discovers him a glass blower, the same kind of work at which their fathers are employed. He re-writes her play and presto!—it is a success. She comes back to the native town starring in her playmate's drama.

Up to this point there is no evidence of the society youth who displayed such sympathy before she climbed to the heights, being a bounder. But for purposes of injecting punch in the story he is painted as a fortune hunter. He is knocked all over a reception room by the hero who suddenly realizes that he loves his erstwhile playmate. A picturey story, but which, nevertheless, is an audience film. The incident and the spirited acting by Colleen Moore see to that. Charles Murray has some comedy moments and the rest of the cast is competent. It is well staged and photographed.

THEME. Romantic drama of children of the poor who, brought into contact with the rich, resolve to climb the ladder and enter the social sphere. They are successful and after some conflict declare their love for each other.

PRODUCTION HIGHLIGHTS. The humor in the incident which features the heroine. The rescue of society girl from a runaway. The deft characterization by Colleen Moore. The comedy provided by Charles Murray.

DIRECTION. Misses the human note in striving for comedy. Relies upon incident. Employs a deal of familiar episodes. Continuity is well arranged however, and director gets fine results from star and a few others. Stages it well.

EXPLOITATION ANGLES. Make a point of playing up star who has developed into talented actress. Put on prologue featuring Pierrot dance number. Mention Charles Murray and Anna Q. Nilsson in cast. Emphasize the theme.

DRAWING POWER. Good audience picture.

SUMMARY. The ugly duckling theme is employed here with no variations. Is rather episodic, the incident holding the attention. Is overstressed with melodrama toward finish. Should be shortened. A great chance to express pathos is lost. Well acted by star. Sam de Grasse, a good actor, has little opportunity.

THE CAST

Ellie Byrne	Colleen Moore
Don Lane	Ben Lyon
Stephanie Parrish	Charlotte Merriam
Preston Dutton	Joseph Striker
Tom Byrne	Charles Murray
Fred Lane	Russell Simpson
Mrs. Byrne	Mary Alden
Mrs. Lane	Mary Carr
Henry Parrish	Sam de Grasse
Mrs. Dutton	June Elvidge
Leslie Carter	Anna Q. Nilsson
Ed. Decker	Bull Montana

By Richard Connell. Directed by Clarence Badger.

SYNOPSIS. In the families of glass blowers are children who grow up as playmates and long to be in society. The boy rescues the daughter of his father's employer from injury and is invited to her party. The girl is also invited. They make a sorry appearance. The youth goes away to make good and in rewriting the girl's play (she has become an actress) both climb the ladder to success and social position. Their friendship culminates in a romance.

Pied Piper Malone
(Paramount—6500 Feet)

(Reviewed by Laurence Reid)

BOOTH Tarkington may be the author of this story but there is very little of his characteristic touch in it. The Indiana novelist is wonderfully adept at drawing the human note—and fashioning his tales from substantial plots. The idea back of this original which he penned for Thomas Meighan is extremely slight— and unfolded on the screen, it loses its spontaneity after the first two or three reels. Furthermore its characterization is not clearly sketched— and the logic disappears with much implausible incident. There are some natural touches in it which give the picture a certain appeal—and a colorfulness about the acting of George Fawcett which commands attention. But on the whole it is a film which sags through lack of plot and toward the end, it becomes tedious.

The central figure is a junior officer in the merchant marine who is extremely fond of children. Whenever he returns to his home port he entertains them. So he becomes their ideal and they, being hero-worshippers, follow him around the town.

The main idea, which centers around their loyalty when he is condemned by the Selectmen and advised to leave the village, is unconvincing in view of his *faux pas* in leading a drunken skipper home when the congregation is leaving the church. He might have waited until the services were over. Naturally he is thought to be as intoxicated as the helpless captain. The congregation stands amazed over the scene. Yet when the order comes for his expulsion, the children follow him to the boat. Such a figure would be painted by their parents as unworthy—and the youngsters would be forbidden to associate with him. They follow at a respectful distance, all of them closely huddled together and with a suggestion of being difficult to handle. When the junior officer reaches his boat, his sweetheart realizes she has made a mistake in condemning him. She rushes to the wharf and declares her love.

THEME. Drama of naval officer who is misunderstood by villagers because of his loyalty to drunken skipper. He is understood by the children who idealize him. Scorned by the elders the children have sufficient faith to restore him in good standing in community.

PRODUCTION HIGHLIGHTS. The miniature shots of storm at sea. The clever study by George Fawcett. Scene when he is escorted home. The titles. The incident in Shanghai.

DIRECTION. Has flimsy plot to begin with and is unable to make it convincing. Is best with the characterization. Doesn't get good results from children who seem hard to handle.

EXPLOITATION ANGLES. Play up Pied Piper of Hamelin idea. Ballyhoo it along this line if you feature publicity stunts. Put on prologue in character with plot. Play up Fawcett. Mention that it is original screen story by Booth Tarkington.

DRAWING POWER. Will draw because of star and author.

SUMMARY. Not Tarkington at his best. Picture has weak story which, uncovering several gaps, deitroys logic. Carries tedium toward finish. Is capitally played by George Fawcett.

THE CAST

Jack Malone	Thomas Meighan
Patty Malone	Lois Wilson
Mother Malone	Emma Dunn
Jas. P. Malone	Charles Stevenson
Capt. Clarke	George Fawcett
Chas. Crosby, Jr	Cyril Ring
Chas. Crosby, Sr	Claude Brook
Mr. Thomas	Joe Burke
Betty Malone	Peaches Jackson
Louie, the barber	Charles Winninger
Photographer	Hugh Cameron
Housekeeper	Dorothy Walters

By Booth Tarkington. Scenario by Tom Geraghty. Directed by Alfred E. Green.

SYNOPSIS. Junior officer in merchant marine is exceptionally fond of children who worship him. When he comes home from foreign cruise, he loses his job because of helping drunken skipper. Both men are condemned by villagers and are advised to leave town. Hero's sweetheart loses faith in him, but it is restored when she sees how the children are attracted to him. They follow him to his boat. Love triumphs.

Just Off Broadway
(Fox—5444 Feet)

(Reviewed by Laurence Reid)

THERE is considerable plot complication to this story which takes on the form of crook melodrama in which not much attention is paid to logic just so long as the incident is crisp and measures out a punch. There is enough action packed away here to fulfill the demands of a ten-reeler. If it errs on the side of plausibility it also errs in trying to cover so much ground. Had the incident been trimmed—and the sequences presented in more compact continuity it would have been made even more interesting.

The atmosphere is of the underworld of Paris and New York—with the crooks employed as counterfeiters. But with every orthodox story of crime, there must be a character depicted through mistaken identity. Here he is a detective masquerading as a counterfeiter in order to capture a gang of international crooks. Scenes of the Paris underworld reveal some cabaret atmosphere. One of the ringleaders dies after a resort is raided. Meanwhile the dead man's sweetheart befriends a girl who has had no success on the stage. When the former is arrested the masquerader, posing as her fiance, makes love to the heroine—and gets away with it. The conclusion shows the detective assuming his real identity and rounding up the rest of the crooks.

The story is fairly well worked out—and in view of the crowded action it is surprising that the incident is easy to follow. It offers much realism in the development—and the characters are well drawn. It holds the interest because of its rushing incident — and the fact that the denouement is built up with a deal of suspense.

There's one point, however, that authors and directors of crook melodramas haven't learned—and that is dressing the characters realistically. They are always in evening clothes or attired in togs which would arouse the suspicion of any guardian of the law. The crooks parade around here in full dress. The picture is played with much melodramatic expression by a cast headed by John Gilbert.

THEME. Crook melodrama built around detective posing as crook and capturing leader of international band of crooks.

PRODUCTION HIGHLIGHTS. The atmosphere. The incident and suspense. The good work contributed by cast —with John Gilbert and Marian Nixon conspicuous with first rate performances. Scene when detective's identity is established. The underworld shots.

DIRECTION. Takes complicated crook melodrama and makes it interesting through keeping it moving with action and incident. The identity of central character may be guessed. Fairly suspensive. Gets results from his cast. Stages it with first rate atmosphere.

EXPLOITATION ANGLES. This title may suggest a teaser campaign. Emphasize that it is a crisp melodrama of the Paris and New York underworld. Mention that John Gilbert has good vehicle for his talent—and that a newcomer, Marian Nixon, makes a charming heroine.

DRAWING POWER. For program houses.

SUMMARY. A fairly effective crook melodrama—which carries good action and a share of suspense—and furnishes some crisp incident. The identity of central figure may be guessed in view of the fact that crook is not made over through redemption.

THE CAST

Stephen Moore	John Gilbert
Jean Lawrence	Marian Nixon
Nan Norton	Trilby Clark
Florelle	Pierre Gendron
Comfort	Ben Hendricks, Jr.

Directed by Edward Mortimer.

SYNOPSIS. International crook, a counterfeiter, has companion in detective who deceives him into believing that he is also a criminal. The crook dies and his pal returns to New York. The crook's sweetheart has a girl friend who falls in love with him, carrying on the identity of the crook. He reveals himself as a detective and arrests the ringleader. He wins the innocent girl.

Regional News from Correspondents

Detroit

JANUARY 24 marked the formal opening of the Cinderella theatre, located at East Jefferson and Coplin Avenues. This theatre has a seating capacity of 1,800 and will show pictures with vaudeville. George Sampson is vice-president and manager. Mr. Sampson, until he took over this particular activity was manager of the Pathe exchange. His successor has not yet been appointed. R. S. Shrader, division manager, at present, is in charge of the local office.

First National has a new salesman in Henry Zapp. Mr. Zapp resigned from Metro and will cover eastern Detroit for his new company.

The Butterfield interests are to have two new theatres in the comparatively near future. At Albion a theatre will be built on property owned by Harry Parker of the Malleable Iron Works. The seating capacity will be around 900. It is expected that the new house will be opened for business next October. At Flint a new house will be erected to replace the present Majestic.

Max Ruben and Ernie Forbes of the Amusement Supply Co., R. Brady of the Exhibitors Supply Co., and M. Rogers of the Service Theatre Supply Co., were among those who attended the convention of the National Motion Picture Dealers Association in Chicago.

J. M. Duncan, division manager for Vitagraph was in the city last week for a conference with J. Young, local exchange manager.

Division Manager, W. C. Bachmeyer and assistant sales manager, T. J. Connors of Metro were also in the city visiting F. Nugent, local manager.

Mrs. Leah Caplan, mother of S. and Maurice Caplan of the Metropolitan Motion Picture Co., died at her home in Cleveland last Wednesday.

The Crystal Theatre with A. D. Baehr as manager celebrated its eighth anniversary on Jan. 15. During this period, the theatre has been twice enlarged and many improvements made.

G. S. Goddard is the new salesman for Rex Film Co. He succeeds Harry Lloyd who left last week for Atlanta, Ga., where he will be state salesman for Famous-Players.

Joe Miller and Leo Mullen, of Renown Pictures, Buffalo.

Seattle

CHARLES E. STILLWELL, formerly owner and manager of a string of downtown picture houses in Spokane, was a recent visitor in this city, accompanied by Mrs. Stillwell. After a few days spent here, they left for Califorina, where they expected to spend a number of weeks in San Francisco, Los Angeles and other Southern California points. Mr. Stillwell at the present time owns only the Unique theatre in Spokane, and this house is now undergoing a complete remodeling and a change in floor plan which will result in an increased seating capacity. The Stillwells expect to return to this territory in the spring.

A new type of motion picture and concert music was introduced to Seattle picture audiences last week when Henry Damski, new leader at the Strand theatre, presented for the first time his string ensemble in concert. Mr. Damski has just replaced S. K. Wineland as conductor at that house, upon the placing of Mr. Wineland as director of the Coliseum theatre orchestra.

O. W. Newton, owner and manager of the Rialto theatre in Hillyard, Wash., spent a number of days in the city last week, making arrangements for pictures to play at his house during the coming few weeks. He announced that he has just finished the installation in his house of a new type Hope Jones organ, which is one of the first of this style to be installed in any theatre in the Pacific Northwestern states, and which, according to Mr. Newton, is furnishing his patrons with some of the finest music yet heard in that territory.

The Vaudette theatre in Tacoma, formerly owned and managed by B. D. Holcomb, was sold recently to Nathan Levin, according to information received here. Mr. Levin will continue to operate the house under the same second run policy as heretofore, and is at the present time making slight repairs and renovations preparatory to a large spring season opening.

Ed C. "Red" Shafer, formerly connected with a number of theatrical enterprises in Spokane, who came to this city recently, has left for Tacoma where he will become house manager of the Proctor Street Blue Mouse Theatre, recently acquired by Mr. and Mrs. E. J. Potter of Portland from John Hamrick.

Frank Steffy, manager of the Coliseum theatre, recently took possession of his new office on the mezzannine floor of the theatre, after having made his headquarters in a separate store of the theatre building since the house was constructed a number of years ago. Another strategic change in the floor plan of the theatre was made recently when the former elevator shaft was removed and was replaced by a check room, which brings the latter close to the entrance. The former check room, on the main foyer aisle which was usually crowded, has been transformed into a workroom for the house employees' use.

Two reels of "Rosita" were totally destroyed by a slight fire which broke out in the projection room of the Strand theatre here last week, during the screening of that feature, but quick work on the part of the theatre projectionists averted any disturbance in the house, or further damage to film. By the time the next showing was scheduled, another print had been rushed to the theatre from the local United Artists exchange. A number of months ago, when "Tess of the Storm Country" was playing at the Blue Mouse theatre, a similar blaze occurred and two reels of the picture were destroyed at that time, but were replaced from the exchange in the same manner.

Herbert Hixon, former doorman at the Columbia theatre, and a veteran theatre man of this territory, has recently returned from a trip to the Eastern coast.

George P. Endert, manager of the Famous Players-Lasky exchange, left last week for New York City, where he was to attend the branch managers' convention there during the middle of January. Mr. Endert expected to be gone between two and three weeks, during which time the local office was under the management of H. W. West, sales manager of this territory.

Miss Opal Caldwell, in number of years' service one of the oldest employees on Seattle's Film Row, left the Goldwyn-Cosmopolitan exchange this week for San Francisco, where she will again take up her duties for the same organization.

Harry Lustig, Western division manager of Metro, spent a number of days with Manager Carl Stearn at the local exchange last week. He left to continue his tour of the Pacific Coast territory.

The R. F. M. Film Distributing Corporation, under the management of Roscoe Russell, was formed at a recent meeting in this city, and offices will be opened soon at 1924 Third Avenue, according to announcements made by the officers. The new exchange will handle state right pictures in the Pacific Northwest territory.

Fred G. Slyter, new manager for the First National, left for Spokane, where he was scheduled to make arrangements for the showing of the First National product in that city during the next season. Arthur Gollofon, booker at the exchange, has been promoted by Mr. Slyter to the position of office manager.

L. K. Brin, president and manager of the Kwality Picture Company, has returned to this city from New York, and has announced that the Film Classies, Inc., has been organized with Warner Brothers and himself as leaders in the body. Under this plan, Mr. Brin will continue to handle the Warner Brothers product in the five Northwestern states, and at present he is outlining plans for a sales drive to start within the next few weeks.

J. L. Sheffield, of the Lannon-Sheffield Greater Feature Exchanges, left here recently on a tour of the territory, expecting to spend a number of days at the Portland branch office before returning to this city. Mr. Lannon has recently returned from a short trip to Eastern Washington, and is now handling all affairs in the management of the office here.

H. A. Black, manager of the Vitagraph office, returned last week from a tour of Eastern Washington, including a number of days spent in Spokane and other key points in that territory. During his absence the local exchange was under the management of W. K. Beckwith.

Seattle's Film Row seemed to make a general exodus to Spokane during the last few days, as five local managers have either left for that territory or returned from there. Not including Fred Slyter and H. A Black, previously mentioned J. A. Gage of the Education Film exchange, R. C. Hill of the Hodkinson exchange, and A. H. Huot of the Film Booking Officers all left for that territory this week, intent upon lining up their product there for the coming months.

J. E. Flynn, Western division manager of the Goldwyn-Cosmopolitan exchange, spent a few days recently with Manager Seth D. Perkins, while on one of the regular tours of his territory.

H. A. Beal last week took over the managerment of the Oak theatre of this city and is now running it under a combined stock musical comedy and second run picture policy, with two changes each week.

Salt Lake City

THE Film Board of Trade of this territory held the annual election January 14, to elect a president, first vice-president, secretary and treasurer, and members of the arbitration and grievance committees. William C. Gehring, local manager for Fox was elected president, W. G. Seib, Pathe local manager, first vice-president; E. C. Mix, manager for Selznick, secretary. Judge Frederick C. Loofbourow, was retained as general counsel. The members of the grievance committee are M. H. Cohn, Universal manager, chairman; assisted by George Mayne, Preferred Pictures manager, and H. B. Braly, Famous Players-Lasky manager. The arbitration board consists of W. H. Messenger, Educational, chairman; L. L. Hall Associated First National, manager, and W. B. Corby, F. B. O. manager.

David Farquar, who was formerly manager of the Selznick exchange, will arrive in this city next Friday, after having been connected with the First National in London for the last year. He is expected to identify himself with the local Selznick exchange.

Jesse D. Solomon, manager for the Goldwyn-Cosmopolitan exchange here is making a trip through the Montana territory, returning next Saturday.

H. B. Braly, manager of the Famous Players-Lasky exchange, and Louis Marcus, Western Division Manager, are expected to return to Salt Lake City the latter part of this week, from New York City, where they have been attending the Famous Players-Lasky convention of division and branch managers.

W. G. Seib, resident manager for Pathe, is in Idaho for two weeks in the interest of the features on the 1923–24 season program.

Carston Dahnken, son of Fred Dahnken, head of the company which bears his name, owners of the American and Orpheum Theatres in this city, is here for a short time, conferring with Ralph Kreutzberger, manager of the America. Mr. Dahnken will go from here to Denver and then back to the coast.

T. H. Biddick, associated with the First National exchange in Denver, has been here for the last two weeks, installing C. H. Hayes, recently appointed bookkeeper at the local Associated First National office. Hays was formerly auditor of the old Supreme Company.

Charles Knickerbocker has been appointed manager of the W. W. Hodkinson exchange, succeeding W. F. Adamson. Knickerbocker is well known in film circles here, having formerly been identified with the Goldwyn exchange in this city as manager.

W. Dickinson, who recently purchased the Rex Theater interests in St. Anthony, Idaho, from William Snyder was in the city visiting local exchanges and getting lined up on new business.

Another deal was consummated in Rexburg, Idaho, recently when M. A. Madsen, bought out the Columbia and Elk Theaters from M. Allermand. Both were here this week, Allermand going on to the Pacific Coast.

A. E. Smith, Western Division Manager, for the Film Booking Offices of America, was a Salt Lake City visitor, conferring on the new policies with W. B. Corby, branch manager. Corby expects to leave next week for the Montana territory.

M. H. Cohn, manager of the Universal exchange, returned Thursday from Chicago, where he attended the convention of branch and division managers. The local Universal office is all set for Carl Laemmle Month.

A successful sales conference was held at the local Universal office, with the salesmen coming in from their territories. The Intermountain territory has been broken up into zones, with W. J. Cross, covering the Southern Utah zone; Joe Solomon, Salt Lake City, and Northern Utah, and Barney Rose, Idaho. There will be another sales conference next Saturday. Cross was recently added to the local sales force.

Fred Gage, newly appointed Division Manager, with jurisdiction over Salt Lake City, Denver, Butte, and Spokane, is expected in this city Friday, and will attend the conference. He will leave for Spokane after the meeting.

James Sartoras, owner of the new Rex Theater at Rock Springs, Wyoming, was in the city, signing contracts for the next four months business. The house is being thoroughly remodeled and will open in the near future. It has seating capacity of six hundred and forty seats.

George Mayne, local manager for Preferred Pictures returned from a swing around the Central and Southern part of the state.

W. C. Gehring, manager for Fox, announces that there will be a sales conference at the local office next Saturday. Gehring said that the local exchange will celebrate the biggest week that has ever been experienced in that office, February 2 Fox Week. The local sales contest conducted for the biggest business for that week was won by J. L. Tidwell, selling in the Southern Utah territory.

George L. Cloward, manager of the local Metro branch is in Montana supervising the premieres in Montana of "Scaramouche," and "The White Sister," in Butte, Great Falls, and Billings.

Southwest

ROY A. FUHRER has sold his Princess theatre at Earl, Ark., and purchased the Star theatre at Yares Center, Kansas.

Three men walked into the office of the Murray theatre at Ponca City, Okla., Sunday night, January 20th, and took about $1,000 out of the safe and made their escape.

Cleo Madison, in C. B. C's "Discontented Husbands"

Al Lee Loyd, for the past three years with the Dye Ford-Rogers interests, has been appointed organist for the Crescent theatre at Temple, Texas, and will play a brand new Fotoplayer that is being installed.

M. M. Newcomb, vice president of the Phil H. Pierce Co., has returned to his home in Dallas, Texas, after an extended visit through the Southeast.

Mrs. J. C. Cooper has purchased the Queen theatre at Hempstead, Texas, and will manage it personally.

Saenger Amusement Co. has taken a short time lease on the Best theatre at Helena, Ark., to operate on a picture policy for two days a week.

E. D. Luna, who owns theatres at Prairie Grove and Lincoln, Ark., has purchased the Rialto theatre at Siloam Springs, Ark., from Robert Gentry.

Elks theatre at Port Arthur, Texas, is installing new up-to-date seats.

Topics theatre at Honey Grove, Texas, has been purchased by O. Gill from R. C. Bryan and D. W. Redwine. Fridays and Saturdays will be show days.

E. C. Robinson expects to open his new theatre at Camden, Ark., in the near future. Fred E. Carney has purchased the Princess theatre at Parkin, Ark.

John M. Stewart has installed a new set of stage scenery in his Wonderland theatre at Kaufman, Texas. Mrs. N. T. Screeton has remodeled her Pastime theatre at Charleston, Ark., and now has an up-to-date show house.

The Best and Gem theatres at Palestine, Texas, will remodel and build a stage and flies to house dramatic effects.

J. J. Hegman has leased the Grand theatre at Galveston, Texas. Mr. Hegman also owns the Queen theatre at Austin, Texas. Mrs. W. T. Brooks has purchased the Rialto theatre at Broken Arrow, Okla.

Through purchase of Electric theatre at Mulberry, Ark., from Ed. Storie, Guy Henderson closes this house and operates only the Alma. H. Highfill will build a new theatre at Fayetteville, Ark., in the near future. Modern construction and equipment will obtain throughout.

N. D. Naman will rebuild the Orpheum theatre recently destroyed by fire at Marlin, Texas. Pictures and vaudeville will be the policy. John Hamlyn has purchased the Queen theatre at Cuero, Texas, from A. V. Wade.

Barclay Morgan has purchased the Cozy theatre at Henryetta, Okla., from John Feeney. This makes three theatres under one management.

Leland Howard has leased the Majestic theatre at Roscoe, Texas, from Costephens Bros. J. W. Griggs has purchased the A-Muse-U theatre at Roscoe, Texas.

R. E. Heffner, branch manager for Paramount at Oklahoma City, Okla., has gone to New York City for a ten days' stay at the home office, and will visit other eastern cities en route.

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St. Louis

A PETITION for a receiver and dissolution of partnership for the theatre at 205 Main street, Little Rock, Ark., and the Community Theatre, Pine Bluff, Ark., was filed in the Chancery Court at Little Rock, Ark., January 23 by L. V. Cassinelli against his partner, Roland Siegel. Cassinelli manages the house in Little Rock while Siegel has charge of the Pine Bluff theatre. Cassinelli in his petition alleges that Siegel failed to advance necessary finances for the successful operation of the houses as he had agreed to; had failed to keep proper records and refuses to make an accounting. Siegel has denied all of Cassinelli's allegations.

Picture theatres of St. Louis will co-operate in the raising of funds for the new St. Louis Maternity Hospital. The campaign opens on February 1 and the screens of the city will be utilized in carrying the need for funds to the people of the city. The drive closes on February 11. It is planned to raise $500,000 for the hospital.

Stuart Barrie, considered one of America's most brilliant organ soloists who formerly played for the Missouri Theatre in St. Louis but who went to the Pacific Coast about a year ago, has returned to St. Louis to fill a special engagement at the Grand Central Theatre, conducted by Spyros Skouras. The Grand Central recently installed a $50,000 Kilgen organ and Barrie will play both jazz and classical numbers on the new instrument.

Too much realism in the storm scenes at the neighborhood movie, Twenty-fifth and State streets, East St. Louis, consisting of a downpour of rain through nineteen holes in the roof defeated Fred Wiesemann's claim for rent against J. L. Price and H. E. Rose in a Belleville Justice of the Peace court January 24. Rose and Price rented the building from Wiesemann for $110 a month but moved out. The owner sued for four months' rent.

Wiesemann charged that Price and Rose deserted his building because a rival theatre had opened in the neighborhood and lured their patrons away. The defendants denied this saying it was the leaky roof. They said they were "standing 'em up" until the water started coming through the roof in nineteen different places.

Ed A. Alperson formerly manager of the Omaha, Nebr., First National office has succeeded Barney Rosenthal as resident St. Louis manager for Universal pictures. R. J. McManus, formerly St. Louis manager for Famous Players-Lasky, has been named St. Louis sales manager for Universal. They have already assumed their duties. Will Haynes lately with Goldwin, has also been added to the Universal sales staff and will make southern Illinois, while Ed Hurley has taken over the exploitation for "The Hunchback of Notre Dame" in the St. Louis district.

Fred A. Wasgien, formerly manager of the McGraw Theatre, Brookfield, Mo., has accepted a position in the sales organization of the local First National office. He will travel Territory B while Harry Pitner, who formerly had that district, takes over Territory C. Lee Chamberlain has succeeded Wasgien as manager of the McGraw Theatre.

Charles T. Sears has established general offices in Nevada, Mo., and will handle the business of his circuit there. He has houses in Nevada, Brookfield, Marshall, and Booneville, O. and Parsons and Chanute, Kas.

Edward Forth plans to re-open the Rialto Theatre, Moberly, Mo., about February 15. He is making extensive repairs and improvement to the house.

Moberly, Mo., newspapers have recently highly complimented J. E. Hayes, manager of the Grand Theatre, for the manner in which he conducts his theatre and the class of shows he has been giving to his patrons. He is very proud of this unsolicited and unpaid-for press notice.

The Princess Theatre, Baldwyn, Miss., has closed for the Winter.

Harry Weiss, local manager for First National, has been requested to deliver a series of eight lectures on Salesmanship at Soldan High School. The local film colony is very proud that one of its members has been selected for this honor. Other prominent leaders of St. St. Louis' business world will make similar talks to high school students.

Reuben Emery, manager of the F. B. O. branch in Memphis, Tenn., has resigned to accept a post at Atlanta, Ga., and has been succeeded by C. L. Hickman, who formerly travelled Southern Illinois out of St. Louis. Milton Goldbaum, for ten years Southern Illinois salesman for Universal, has joined Tom McKean's F. B. O. organization and is making his old territory again.

The Ketchum Amusement Company plans to re-open the Chippewa Theatre Broadway near Chippewa street on February 1. This company recently purchased the Chippewa and the Aubert Theatres from Charley Bromley and associates.

Spyros Skouras and Ralph Nichols, production director for the Skouras Brothers Enterprises, have gone to New York. When they come back they are expected to bring a number of surprises for Grand Central patrons in the way of unique stage presentations, prologues, etc. Skouras is never satisfied unless he is giving the last word in entertainment to his patrons.

Leo Keiler of Paducah, Ky., plans to winter in California and will depart for the Coast this week. C. Ferris of Arthur, Ill., has taken over the Gem Theatre, Lovington, Ill.

Frasina & Frasaro have purchased the Strand, Mattoon, Ill., from the Saunders Amusement Company.

The Film Board of Trade gave a banquet to the salesmen working out of St. Louis at the Melborne Hotel, January 25. Roy Britton, chief counsel for the Board, was the principal speaker.

Out-of-town exhibitors seen along Picture Row during the week included: Tom Reed, Duquoin, Ill.; T. Evans, Glen Carbon; J. Price, Oblong, Ill.; E. Franklin, Carlisle, Ill.; Charley Barber, Tilden; Robert Cluster, Johnston City; E. Weeks, Staunton, Ill.; Curley Lawson, Mount Olive and G. Newsume, Mt. Vernon.

Cleve Adams, district manager for F. B. O., departed January 24 for Little Rock, Ark., where he will spent several days in meeting salesmen, exhibitors, etc.

Mrs. Frank Paul of the Marvel Theatre, Carlinville, Ill., and H. C. Tuttle of Leadwood, Mo., were visitors.

Chicago

FOR the first time this year small town exhibitors report that country patrons of their houses are getting out the autos and coming in for the shows, the zero weather having moderated to such an extent that this is possible. Business over the week-end was generally reported big, both in the city and country.

Ed. Tarbell, Jimmy Salter and S. Odian are now members of the United Artists' sales staff and all three have been assigned to country territory.

Eddie Bonns, of Goldwyn-Cosmopolitan, was in the city this week for a conference with District Manager Hickey, Exchange Manager Hollander and other local officials.

The second annual meeting of the stockholders of the Kenosha Orpheum Theatre Company was held last week in that city. The annual report showed many improvements in equipment and increased business over that of the company's first year. The directors for the ensuing year will be: Thomas Saxe, A. B. McCall, Joseph G. Rhode, Frank L. Wells, and Edward Dayton. A subsequent election of officers for the board of directors resulted as follows: Thomas Saxe, president; J. G. Rhode, vice-president; A. B. McCall, treasurer; and Edward Dayton, secretary.

First National's new stars, Barbara LaMarr, Ben Alexander, Colleen Moore and Corinne Griffith.

Watterson R. Rothacker is back at the Chicago Rothacker headquarters on Diversey Parkway after several weeks spent at the Rothacker-Aller Laboratories in California.

The New La Grange Theatre, at La Grange, Illinois, purchased two De Luxe Motiograph Projectors, equipped with De Luxe Arc controls, and the machines have been installed by the Amusement Supply Company of Chicago.

Manager Sidney Meyer of Fox Exchange has returned from a sales conference at the home office in New York. Managers Gilmore, of Omaha; Sullivan of Minneapolis; Scott of Denver; and Levy of Kansas City who also attended the meeting travelled as far as Chicago with Mr. Meyer and then left for their respective headquarters.

Herbert McNally, house manager of the Madison Theatre at Peoria, is making a trip to leading theatre centers to look over presentations and gather ideas for use at the Madison. Managing Director Charles Nathan is in personal charge of the Madison during Mr. McNally's absence.

Percy Havill is now connected with Goldwyn-Cosmopolitan's sales staff. He recently had been working for Universal.

The management of the Standard Cinema Corporation has been taken over by Henri Ellman, who resigned from the sales staff of Selznick Pictures. He is opening an exchange at 831 S. Wabash Avenue.

T. Y. Henry, assistant general sales manager of United Artists, is in Chicago for a week's visit at his company's local exchange.

The Gaiety and Princess theatres, Springfield, Ill., are now credited with having the best orchestras the theatres have ever housed. The directors know their business and as a result the shows are given more pep and go over as they should.

The Savoy and Empress, Springfield, are going along nicely. George Koehn sold the Empress recently to the Shipps, famous circus people. Shipp has also bought two theatres and a hotel in Beardstown, Illinois.

Central Penn.

MANAGER HARDY, of the Alto theatre, Lancaster, has engaged Miss Minnie Wright, of New York City, and formerly of Columbia, Lancaster county, as organist for his picture house.

Harry Newman has taken over the lease of the Palace Theatre, Coatesville, from Mr. Lagges.

The principal picture theatres in the downtown section of Harrisburg suspended their matinee performances for ten minutes, beginning at 2:30 o'clock, on Saturday afternoon, January 26, as a tribute to the memory of Spencer C. Gilbert, a much loved Harrisburg citizen and business man, whose public funeral was held at that hour in the Market Square Presbyterian. The Harrisburg Chamber of Commerce,—of which G. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatres, is president,—requested all business of the city to be suspended at the time of the funeral. Mr. Hopkins immediately announced that his theatres would comply with the request and almost simultaneously, Peter Magaro, owner and manager of the New Regent theatre, made a similar announcement. Memorial exercises were held in the theatres during these intermissions. Mr. Gilbert died suddenly on January 24, at the age of 74. He was head of a large wholesale hardware firm, a director of the Pennsylvania Railroad and noted for his philanthropies.

Slight damage was done to the offices in the Opera House Building, Easton, a Wilmer and Vincent picture theatre, when flames broke out there recently. The fire was prevented from reaching the auditorium.

St. Joseph's Auditorium, East Mauch Chunk, used as a picture theatre except for about fifteen dates in each year when St. Joseph's parish utilizes it for other purposes, has been leased for the next twelve months by John M. Dolon, manager of the Mauch Chunk Opera House. The place previously had been operated by Manager Bayer, of the Park theatre, Lehighton, whose lease has expired.

The third annual ball under the auspices of the Motion Picture Machine Projectionists organization of Harrisburg was arranged for Monday evening, February 4, in the Coliseum dance hall, Market street near Fourth, which is owned by Peter Magaro, owner and manager of the New Regent motion picture theatre, nearby. Ted Brownnagle's Jazz Band and the Belmont Society Orchestra were engaged to furnish the music, and a program of vaudeville between the dances was arranged. The committee of arrangements included L. J. Katz, chairman; Maurice Caldwell, M. C. Miller, H. W. Smith, E. Z. Yost, and Paul F. Paterson.

The lease of the Palace theatre, in Shickshinny, held until recently by R. Sabel, has been acquired from him by J. E. Kine, who will operate the house hereafter.

Viola Guest, wellknown dramatic soprano, appeared as an added attraction to the program at the New Regent, Harrisburg, during the week of January 28.

Washington

MANAGER George Faulkner of W. W. Hodkinson's Washington exchange, spent several days in New York City, attending the Hodkinson sales conference.

Abe Dreisner, of the Washington Theatre Supply house, was reported to be using his return-ticket stopover privileges in Milwaukee, Chicago, Detroit and Pittsburgh, en route home from St. Louis.

Following his return from the New York managerial pow-wow of Paramount, Manager Harry Hunter of the Washington office, had his former chief, Manager C. M. Hill, of the Portland, Oregon, exchange, who helped to launch Hunter in the film industry. Hill made the North Capitol street exchange headquarters for several hours till he pulled out for the coast.

After several months as booker in the Educational Pictures exchange, Ed. Holtz has returned to the shipping room. Earl Taylor, old General Film exchange booker, has taken up the duties of booker for J. A. Bachman's office, relieving Holtz. Manager Bachman has recently made a sales clean-up drive through the key towns, Baltimore, Roanoke, etc.

Clarence Vaden, formerly of Crewe, Virginia, has been buzzing 'round in local film exchanges the past few days, including the F. B. O. and First National exchanges among those visited. He has taken over the Rialto theatre at Petersburg, Va., and is lining up a film supply.

Title to the property occupied by the Fayette theatre at 2239–43 East Fayette street, was conveyed to the recent purchasers, the Patterson Realty Company, by William Curran, trustee. Consideration was $25,000, in fee, with furniture and fixtures.

Film exchanges and fellow-exhibitors through the Washington trade field, are regarding the Evans brothers of Lonacening, operators of the newest Tri-State circuit centering around the western Maryland coal fields, as budding capitalists. Long interested in the Lenaconing Electric Light and Power Company, they have succeeded in buying control of the concern for $25,000. Directors and share-holders Duncan R. Alexander and Percy Sloan were understood to have let their control in the $50,000 corporation to Benjamin H. Evans, and his brother Arch M. Evans, manager of the theatre properties and president of the power concern. Their power is purchased from the Potomac Edison plant at Cumberland and the Lonaconing concern sells to Lonaconing, Frostburgh, Pekin and Moscow, Md.

The Crescent theatre at 1110–12 South Charles street, Baltimore, was transferred from the Crescent theatre company to Joseph Wesolowski and wife, through the Maryland Title Guarantee Company. The property changed hands in fee for $25,000.

Arthur C. Melvin, representative at Baltimore of Fox Films is being congratulated on the turning of his eighth annual milestone in Fox film circles. For the past four years he has handled the Baltimore zone, and started with the Washington exchange on January 24, in 1916.

Miss Sara Castro, formerly of New York City, is now contract and billing clerk in the Goldwyn-Cosmopolitan exchange, Washington. Nat Sauber is due to travel down the Eastern Shore counties of Maryland and Virginia, after an absence of some weeks, during which he was selling in other zones. Miss Matthews, secretary to Manager Walter Price, has resigned. Her duties have been assumed by Miss Pauline Resnikoff, formerly with the local exchange of Famous Players, when the old location on 11th street was in use.

E. F. Connors of Elkton has entered the film trade as impresario of the new Community Playhouse, Elkton, Md. Ruby Mathers, formerly with Paramount's local film inspection service is now inspecting at Educational.

Miss Rose Levin, some-time cashier at Paramount is now handling the work formerly assigned to Miss Margaret Sullivan at the Goldwyn exchange.

The Garrick theatre, Wilmington, Del., is still dark.

Joseph P. Morgan, general manager of the Crandall theatres in Washington and vicinity, left the Capital on a tour of the principal theatre centers of the middle west and the North. Mr. Morgan during his fortnigth's absence from the city, will inspect theatres and theatre management in Cleveland, St. Louis, Chicago, Detroit, Buffalo, Rochester, and other important points where large theatrical interests have been recently launched.

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Philadelphia

THE testimonial dinner, which was to have been given to H. J. Schad of Reading, president of the M P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware on Feb. 11th at the Ritz-Carlton hotel has been postponed until Feb. 25th owing to the fact that it came too soon upon the heels of the Heenan dinner.

Hobart Henley, recently signed by Louis B. Mayer.

C. J. Lafferty, city purchasing agent, Chas. W. Grakelow, director of public welfare, and Jules E. Mastbaum were the principal speakers at the informal opening of the Logan Theatre, the newest Stanley house to open in Philadelphia. It has a seating capacity of 2,500, and is fashioned much after the Stanley at 19th and Market Streets. The interior trimmings are bronze, gold, red, and gray. The paneling of silk damask has been carried out in all parts of the theatre. A beautiful seascape mural painting by MacGill of Baltimore is one of the features of the mezzanine. There will be two shows in the evening and one in the afternoon. The afternoon prices except Saturday will be 15 cents for the balcony and 25 for the lower floor, and in the evening 20 cents for the balcony and 30 down stairs.

The American Feature Film Exchange has opened offices at 1335 Vine Street with John Bethel in charge. He is assisted by Jay Emanuel, who had charge of exploitation and handled sales at the Metro exchange of which the American is an offspring. Other members of the force consist of Miss Esther Fels, bookkeeper, Gordon Lenhart, booker, who was formerly with the American Releasing Corporation, and Al Wilkinson shipper. A sales force is now being organized and will take to the road within a few days.

Fred Errickson, who has been managing Hunt's Auditorium at Jenkintown has been transferred to the Logan Auditorium, and has been succeeded by J. A. King, who was formerly with Williams, Brown, and Earle.

E. T. Seldon, formerly manager of the Elite Theatre, Bridesburg, has taken back the Legion Theatre, Frankford from Sam Sagan, who has been operating it for the owner. Mr. Sagan was at one time booker in the Fox exchange in Philadelphia.

F. B. Willis, former secretary of the Film Board of Trade has opened a film booking office and is now booking for the Opera House, Tower City, Opera House, Williamstown, and Moose Hall, Lykens, Pa.

Marvin Kempner, new Paramount manager in Buffalo.

Buffalo

MARVIN W. KEMPNER, for seven years in the employ of Paramount, has been appointed manager of the Buffalo exchange of that company, succeeding R. J. MacManus, who recently resigned. Mr. Kempner comes to Buffalo after four years as manager of the Albany office. He is familiar with the Buffalo territory having formerly worked out of the local exchange as sales representative. Mr. Kempner is a brother of Ed Kempner, the popular salesmen at the Paramount office. January 28 the office staff gave a surprise party for Mr. Kempner on the second floor of the Paramount building which was attractively decorated for the event. There was dancing and a buffet luncheon and brief speeches by members of the staff who welcomed the new manager to town. Mr. Kempner responded thanking them for their promises of co-operation. The party was unique in local exchange history and Mr. Kempner was greatly touched by the reception given him.

Jack Thomson has resigned from the sales staff of Vitagraph and has been succeeded by Mell R. Edwards. Mickey Rose has resigned from the Universal sales staff.

Fred M. Shafer was host to a party of friends in his home last Saturday night. The Lafayette Square theatre manager is some host, according to those who "sat in."

Starting Sunday, Feb. 3, the Gayety, a burlesque house, will put on Sunday picture and vaudeville shows. The Academy, another burlesque house, is also showing pictures and adding vaudeville as a special Sunday entertainment. So is the Garden. This makes it 100 per cent. Every theatre downtown is now putting on big shows on Sunday.

The Schine Theatrical Company, Inc., who own and operate the Temple theatre in Lockport has just closed a real estate deal with H. F. Thurston for the purchase of the Thurston Auditorium in the heart of the business section of the Lock City. It has been speculative on the Lockport public as to whether or not it will have a real modern theatre. Rumors have persisted that such a house was to be built, but nothing definite could be ascertained until the announcement came from Mr. Thurston that the Auditorium had been sold to the Schine Theatrical Company, Inc., for the purpose of converting it into a modern theatre. J. Meyer Schine, president of the Schine interests, says that he has plans ready which call for changing the Auditorium into one of the most beautiful theatres in this neck of the woods. The house will have a seating capacity of 1,400 on one floor and balcony. Work will be started at once and it is expected to have the theatre ready before the opening of the new season in the fall. The Schine company is now operating 21 theatres throughout the state.

On February 1, the Buffalo exchange of Renown Pictures corporation moved into its new quarters on the second floor of the Beyer film building in Pearl street, occupying half of the floor formerly used in its entirety by Associated First National Pictures, Inc. The moving has necessitated much work such as the erection of partitions, new vaults, etc. When completed Renown will have one of the finest offices in the city, being fully equipped to handle the greatly increased product of the company. Plans are being formulated for a sort of house warming to introduce the new exchange to western New York exhibitors and Manager "Joe" Miller will soon announce the date of the event.

Frank Hark, former manager of the picture theatre in Attica, N. Y., is dead in Deland, Florida, as a result of injuries sustained in an automobile accident. Mr. Hark and family had been touring Florida in a house car.

A certificate of incorporation of the John L. Moore Company, Inc., has been filed in the county clerk's office in Binghamton. It is reported that the concern will enlarge and improve the Hotel Lincoln, erect a picture theatre with a seating capacity of from 1,300 to 1,400 at Oak and Main streets and build an apartment house. The theatre, it is said, will face Main street. All the seats will be on one floor.

Long and efficient, as well as loyal service on the part of the staff of girls at the Goldwyn-Cosmopolitan office has been rewarded by Branch Manager McCabe, who has promoted several of young ladies. Miss M. Ryan is now booker, succeeding Clayton Pfeiffer, resigned. Miss Ryan has been with Goldwyn for six years, an enviable record in the exchange business. Miss Marion Setlock is cashier. She also has been in the employ of the company six years. Miss Ella Burg is bookkeeper with a four year record. Miss T. Ryan is contract and billing clerk. She has been in the company's employ four years. Miss M. Funsinger, stenographer has served two years.

Frank J. McCarthy, manager of the First National office, is out on the war path and is cleaning up. He has booked the company's new product with Shea's Hippodrome and Lafayette Square in Buffalo, the Eastman in Rochester and leading houses in other cities of the territory. Harry Buxbaum, district manager, was in town last week for a conference with Mr. McCarthy.

Charlie Hayman, manager of the Strand and Cataract theatres, Niagara Falls, N. Y., is all set for his trip overseas. Monte Carlo, get ready!

Jim Cardina, owner of the Varsity and Kensington theatres, has the right idea. He is going to use newspaper space to tell the folks in his communities about the great shows he put on. You never heard Jim kicking about business. He always has some trick up his sleeve to drag 'em in with.

It is reported that Abraham Atlas, manager of the Lumberg theatre, Niagara Falls, was injured in an auto accident on his way home from the Buffalo Film Board of Trade ball. He is recovering in the hospital.

Albany

AFTER the smoke has cleared away, following the bolt of lightning which descended on Albany's Film Row last week, resulting many changes of managers, S. M. Burns is occupying the swivel chair as manager of the Vitagraph exchange here, while J. H. MacIntyre, formerly of Portland, Me., replaces Marvin Kempner as manager of the Famous-Players exchange, Mr. Kempner having been transferred to Buffalo as manager of that branch. Miss Marie Wheeler, for several years manager of the Merit office, leaves Albany to become the personal representative of I. E. Chadwick between the Capital City and Buffalo. Frank S. Hopkins, former manager of the Universal exchange here, has become associated with the local Vitagraph office in a selling capacity, handling the Capital District and the main line to Utica. Milton Simon comes to Albany from St. Louis, and is associated with the Universal exchange.

Mr. Burns started in with Vitagraph at its New York office, was transferred to this territory, where he has been a salesman for the past three years. Mr. MacIntyre comes from Boston where for two years and a half he served as salesman for Goldwyn, going later with Famous-Players at Portland, Me., and then coming to Albany to handle one of the most important exchanges in this section. Mr. Kempner's transfer to the Buffalo office is in the nature of a promotion. For three and one-half years he managed the Famous-Players branch here, coming originally from Buffalo as a salesman. Mr. Simon started in with the General Film company in Chicago twelve years ago, later going with Triangle and other companies before becoming branch manager for F. B. O. first in Washington and later in St. Louis.

In order to discuss the working of the Albany Film Board of Trade and the joint arbitration board, there was a get-together dinner Friday night of managers, assistants, bookers and salesmen at the St. James Restaurant. Frank S. Hopkins, presided. Among the exhibitors present as representing the arbitration board, were Louis Buettner, of Cohoes; Ben Apple, of Troy; William Benton, of Ballston, and Rae Candee, of Utica.

Frank Rogers, who has been in Albany for several weeks handling the reins of the Vitagraph exchange, has returned to the home office once more.

The sympathy of exhibitors and exchanges generally throughout New York state goes out to William Berinstein, owner of houses in Albany, Troy and Elmira, in the death of his wife in New York city the past week, following an operation. Mrs. Berinstein is survived by her husband, two daughters and two sons, Harry, manager of a theatre in Elmira, and Benjamin who manages the Palace in Troy. Mr. Berinstein, while retaining his theatrical interests upstate, has been making his home in New York city for the past year or so. The funeral was held in Albany on Thursday, the exchanges being represented by Harry Seed, of the F. B. O.; Charles Walder, of Goldwyn; Robert Bendell, of Selznick; Victor Bendell, late of Hodkinson, and Alex Weisman of United Artists.

Sidney Katz, of New York, eastern district manager for F. B. O., spent the week end in Albany.

Mr. and Mrs. Herman Vineberg, of Albany, observed their fourth wedding anniversary last Thursday night. Mr. Vineberg is manager of the Mark Strand theatre.

There will be an election of officers next week of the Albany Film Board of Trade. It is said that Frank Bruner, manager of the Pathe exchange, and now first-vice-president of the board will probably be elevated to the presidency.

Maurice Chase, former European general manager for Universal, and now district manager for the same company, with jurisdiction over Buffalo, Albany and New Haven branches, is spending two weeks in Albany, putting things in shape to the end that the local exchange will shortly become a buying office and its activities greatly broadened.

Nat Beier, of Warner Brothers, in New York, was in town the past week. Sam Berman, of the M. P. T. O., was also around the State Capitol.

Walter Hays, of Buffalo, passed through here on his way to New York, where he will spend a day or two.

Harry Symansky, who is running the Lincoln, in Troy, in good shape these days, is not in favor of split weeks, and states that he will endeavor to keep the Lincoln from now on with one picture a week policy.

There is talk heard around Albany that Harmanus Bleecker Hall may shortly become a second-run house.

According to William Shirley, of Schenectady, he will be shortly associated with William Smalley, of Cooperstown, and Morris Silverman, of Schenectady, in the erection of a new 800-seat house in Ilion. Mr. Shirley says the house will open in six months.

The State theatre in Schenectady, which has an unusually large lobby, the floor of which permits of dancing, is leasing the lobby on many occasions, following the eleven o'clock show. A high school sorority will entertain about 100 persons on February 8 at a box party from 9 to 11, at the State, with a dance following.

Alec Herman, manager of the First National exchange, and Frank Bruner, of the Pathe exchange, have become the "old guard" along Film Row, practically all other managers of a year ago now being located in other cities.

The new Gregg theatre, in Norwood, was opened Wednesday night. The house seats 300. About a year ago, Mr. Gregg bought the old Castle theatre, which was later destroyed by fire.

Dr. J. Victor Wilson, managing-director of the Robbins theatres in Watertown, and a former member of the Royal Canadian Northwest Mounted Police, spoke at the Watertown Rotary Club last Wednesday, and recited many of his thrilling experiences as a tropper.

F. A. J. Dunwick, of Pulaski, a newspaper man, seventy years of age, will be tendered a reception at the Hohman Opera House in that village on the occasion of his birthday.

Theatres in this section are running far ahead of a year ago in the way of receipts, due to an almost total lack of snow. Last year at this time, there was 18 inches of snow in this territory.

Frank Breymaier is playing to big crowds on Sunday, using the Van Curler in Schenectady to handle the overflow from the Barcli.

There is talk of enlarging the Albany theatre in Schenectady. Its seating capacity will be increased about 30 per cent and if the plan goes through vaudeville will probably split the week with pictures.

Allen Thomas, of the Albany theatre office in Schenectady, has gone with the Congress in Saratoga.

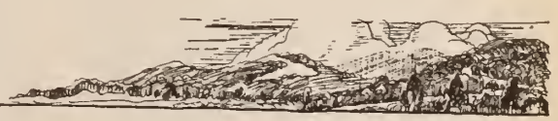
Charles Unseld, electrician at the State theatre in Schenectady, won a five dollar prize last week, offered by William Shirley to any employee with the best suggestion that could work out to the benefit of the theatre. Mr. Unseld rigged up a spotlight using a slide throwing on the floor of the lobby a notice of the coming week's attraction.

Fred Smith, general utility man at the State theatre in Schenectady, and who was recently operated upon, is able to be up and around.

There will be a Valentine Day party in the lobby of the State theatre in Schenectady on the night of February 12, for the cashiers and bookkeepers of the Albany film exchanges. It is now planned to have Alex Weismann as the guest of honor. Mr. Weismann leaves in about three weeks for Mexico City to handle the United Artists.

Ted Hayes, salesman for Goldwyn here, is laid up with the scarlet fever.

Cincinnati



D. C. SHIARELLA, controlling the Virginian Theatre, Charleston, W. Va., has taken over the controlling interests in the Rialto Theatre also of Charleston. It is Shiarella's intention to run high class pictures at both houses.

Moody Wear, who has been managing the Rialto since it has been built has been retained by the Shiarella interests in the same capacity.

The picture situation in Charleston, W. Va., at the present time is on an advancing plane. Since the burning of the Capitol Theatre the city has returned to what might be termed a normal seatage in the picture houses, although a few exhibitors still claim that the town is overseated.

N. Schechter, is doing the publicity on "Scaramouche" in the territory for Metro. He is at present making the towns in W. Virginia in advance of the picture. Harry Smith who dispensed tickets for the picture at the Cox Theatre, Cincinnati, when that picture played there for a four weeks' engagement is back with the company.

A busy chap in the field these days in Morris Ridge, better known as Deacon Ridge. The Deacon travels for Paramount. He was formerly on the Famous Players exploitation staff.

J. Nesbitt, traveling West Virginia for F. B. O., was ill at the Holley Hotel in Charleston for several days during the recent cold spell.

D. F. McCoy of the La Max theater, Willmington, Ohio, was a visitor on Film Row last week.

The Mayor of Washington, C. H. Ohio, has placed a ban on all outdoor advertisiing in his city. The only means of advertising allowed is the kind that is kept within the lobby of the theater.

Chas. Johnson, owner of the Family Theater, Millford, Ohio has increased the showing days at his theater from one to five day a week.

Raymond Frankel, manager of The Temple Theater, Newport, Ky., is making extensive alterations in his theater.

A visitor at the exchanges last week was Wm. Hill of the Opera House at Loveland, Ohio.

L. F. Leslie, representing the L. Theater Circuit in Cincinnati composed of five of the finest suburban houses declares that attendance at his theaters is improving to a great extent.

The Enterprise Theater Camplesburgh, Ky., suffered heavy losses by fire on Friday, January 18.

Lawrence Benche, manager of the new Woodlawn Theater, Cheviot, Ohio, is highly pleased with his business since the house opened three weeks ago.

A visitor at the Metro office during the week was Ernest Emerling, manager of Loew's Dayton. He reports that business is very good at the Dayton house.

Chas. F. Schwerin, special representative for the "Hunchback of Notre Dame" is in this territory at present placing the picture for first runs at advanced prices.

Cleveland

BILLY EXTON has joined up with the local Metro organization. Billy will act as advance advertising man for "Scaramouche" and "The White Sister" through the state.

R. H. Miller has been added to the local Metro sales force. Miller is free lancing all over the territory, and is apt to call on any exhibitor anywhere, with anything that Metro has to sell.

Carol Slavin, head broker of Progress Pictures Company, admits that she's in direct competition with every exhibitor in Cleveland, since she installed her own motion picture projection machine, silver screen 'n everything in her home. Carol holds the palm for being the most consistently enthuiastic picture fan in the film business. She has been booking pictures for Cleveland exhibitors for eight years without an interlude. That's about the best record we've found in this territory.

The big event of the week was the opening of the new Detroit Theatre in Lakewood. The house was built by the Homestead Theatre Company, who also own and operate the Homestead, Manhattan and Crown theatres. The new house is the latest word in aesthetic surroundings, which combined with the newest mechanical effects and equipment, provides high class entertainment. The opening program included Lyman Howe's "Hodge Podge," "The Bee," "Paris Lights," among its short subjects while the feature was "The Virginian." An elaborate musical program preceded the picture program, consisting of the overture "Rienzi," rendered by Miss V. Towl on the new $25,000 Kimball organ; "Ah, So Pure," a vocal selection from "Martha," "Oriental" a violin solo by Cui and "One Fine Day," vocal, from "Madam Butterfly." The Detroit has 1,000 seats, which sell for 20c and 30c admission. Programs will be changed twice a week.

G. E. Stacy, who has been in Cleveland for the past several weeks in connection with the run of "The Covered Wagon" at the Stillman theatre, is now on his way to Milwaukee, to prepare for the opening of the picture.

Dan Gutilla has sold the Royal theatre at Kenton, to M. L. Weslow. Lemotto Smith, who owns the Columbia theatre in Allance, and the Opera House and Hippodrome in Warren, is reported to be quite ill.

W. F. Wiberg, who has a picture house in Salem, has recently purchased the Windsor theatre, Canton, from Edward Werner.

Tim Roberts, the genial proprietor of the White Way in Mansfield, was in Cleveland for several days last week.

J. Rubin, who manages the Strand theatre at Newton Falls, visited around the exchanges in Cleveland the early part of last week. George Christ, of the Weber theatre, Dover, was in town last week, swopping hard luck stories with local exhibitors.

Sam Barck, Cleveland exhibitor, is getting deeper and deeper into this motion picture business. Last week he bought out his partner's interest in the Market Square theatre, and this week he leased the entire building on Broadway and East 84th Street, which includes the Ducan theatre. Barck intends to offer his Ducan patrons four changes a week for 10 and 20 cents admission.

Word has been received that the Rialto theatre, Toledo, is closed.

J. J. Machnics figures conspicuously in theatre changes of the week. He sold his Miles Square theatre, Cleveland, to Sam Kaufman. He also sold the Angela theatre, Buckeye Road, but the name of the purchaser has not been disclosed.

Word has been received that the Exhibit theatre at Ashley, Ohio, has changed ownership with its sale by R. P. Powers, to E. C. Carter.

Messrs. Kaufman and Bodenheimer have purchased the Palace theatre at Louisville, Ohio, from E. C. Lair. The new owners rechristened the theatre and it now is known as the Louisville.

Fred Holzworth, house manager of the State theatre, Cleveland, and Micha Guterson, State theatre musical director, announce their plans for a new enterprise, which will have as its nucleus, the scoring of feature photo plays.

Charlie Schweitzer, manager of the Opera House and Hippodrome at Warren, has resigned his position to become affiliated with the sales and distribution of pictures rather than their exhibition. Schweitzer is now with Universal, covering the western part of the state. This territory was formerly covered by Harry Levy, who has recently been promoted from the ranks to the position of manager of the Pittsburg Universal exchange.

Southeast

COMPETITION is lively in Charlotte, North Carolina, among prospective promoters of a new and large theatre in Charlotte, to obtain the backing and moral support of the local Chamber of Commerce to such a project, since it is believed each of the promoters would desire to sell stock locally in the new enterprise, and it is necessary, at least, to have the sanction of the Chamber of Commerce. The Chamber has a special committee to handle such matters, and before a recent meeting of the committee R. D. Craver, owner of the Broadway theatre, appeared and detailed his plans for a theatre and office building, eight stories in height, to be erected on West Trade street. Mr. Craver would build a theatre seating two thousand or twelve hundred on the main floor and would present therein pictures, vaudeville and road attractions, six days per week. Another proposal was offered by N. C. Hines, real estate and theatre man of Raleigh, who appeared before the committee with Ralph DeBruler, former manager of the Broadway. The plan of Mr. Hines embodies a community theatre, all stock being owned by local people. Three other plans have been mentioned, and the committee will go into the matter thoroughly to decide which promoter is best qualified to carry out the needs of a modern new theatre in Charlotte.

Many friends of Mr. and Mrs. F. E. Williamson, exhibitors of Winter Haven, Florida, are congratulating them upon the fact that their daughter, Dorothy Williamson, has been made queen of the Orange Festival, an annual event held during January in that city.

William E. Arnaud, Southeastern representative of the American Society of Authors, Composers and Publishers, has returned to Atlanta after a tour of Florida in the interest of his clients. He reports the greatest tourist season in the history of Florida among the Southern winter resort cities.

Colonel Bill Yoder, formerly Southern division manager for Pathe, has taken charge of the Atlanta Hodkinson office, which removes Mrs. Anna Sessions to the New Orleans office permanently. Colonel Yoder will have charge of distribution in the entire Southeastern States, a position formerly filled by Mrs. Sessions, who now goes to New Orleans as branch manager again. W. F. Seymour, Eastern and Central sales manager, will have charge of both exchanges. Alpha Fowler and E. C. Blakeman will continue as salesmen in this territory. H. P. Rhodes remains as booker and assistant manager.

Willard Patterson, of Atlanta, scored a distinct hit when he presented "Little Old New York" for its southern premiere at a late Saturday night show on Robert E. Lee's birthday, following the unveiling of the Lee section of the Stone Mountain monument, as a benefit of the Stone Mountain Association, and with the sponsorship of the Hearst newspapers of Atlanta, who put the affair over with a whoop and sold the house completely out. Elaborate special prologue features were arranged and twice the regular price, one dollar top, was charged, although the picture started a week's run the following Monday at fifty cents top. This showing had the rare distinction of drawing six Governors of States; not to mention Admiral Williams, and many other notables. Shots of the unveiling, which had taken place that afternoon, were shown before the opening of the de luxe performance.

Wallace Jackson, who opened as concertmaster at the Metropolitan, Atlanta, in September, 1922, and who returned to Cincinnati the following Spring to resume his studies' has returned to his old position with the Metropolitan.

Dan Michaelove has arrived in Atlanta to assume his new duties as Southeastern Division Manager of Universal. He will have supervision of the Atlanta, Memphis, Jacksonville and Charlotte offices.

Montgomery Hill, District Manager for Southern Enterprises theatres in the Carolinas and Eastern Tennessee is receiving congratulations upon the arrival of a son.

M. J. Mullin, purchasing agent for Southern Enterprises, has returned from a trip through Florida where he supervised the installation of new equipment in several theatres and managed to "shoot" some golf on the side.

When the extensive remodeling of the old Bonita, Tampa, Fla. is completed the theatre will be reopened under the name Franklin. It will have new equipment throughout and will be managed by John B. Carroll, who also manages the Victory.

E. C. Kingman, who was formerly with the theatre department of Famous Players has returned to the organization, but in the exchange end and will be a member of the Paramount selling force in the New Orleans territory.

S. G. Rogers, who owns and operates Everybody's theatre, Dillon, South Carolina, has taken over the Grand theatre, Whiteville, N. C. from Tom Carroll.

Abe Guckenheimer has sold his Star and Globe theatres in Savannah, Ga., both of them colored houses, to the Savannah Savings and Real Estate Company. This company is already operating the Dunbar theatre, Savannah.

Frank Bell, who was assistant manager of the Howard, Atlanta and later of Loew's Palace, Memphis, is now on the road for Southern States Film Company.

Tom James, manager of Loew's Grand, Atlanta is recovering from a minor throat operation which kept him in the Georgia Baptist Hospital several days.

F. E. Perryman of Johnson City, Tenn., is soon to branch out. He will open a new theatre in Erwin, Tenn. in the very near future.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Method Employed in Making Mechanigraphs

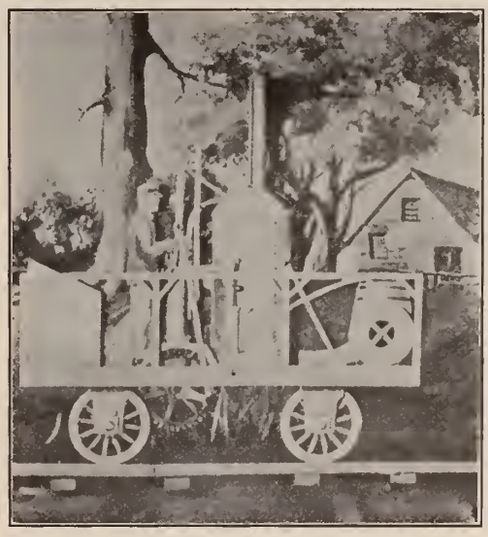
*Animated Pictures Require Detail and Are Direct Descendants of Cartoon**

YEARS ago, when motion pictures had just emerged from the experimental stage and were wholly novel as a means of entertaining the pleasure-seeking public, anything that moved upon the screen was not only considered worth seeing, but worthy of the exclamatory comment that greeted each new wonder. The thing was amazing, and without ocular proof it would be almost incredible. And the mere wonder of the motion picture was quiet sufficient, for a while, to make it attractive, regardless of subject or handling. It was enough to see pictures that moved. Why be critical of details?

Today the wonder of the moving picture is wholly forgotten, and hopelessly unsophisticated is he—or she—who cannot pick flaws in productions that only a few short years ago would have been considered flawless. In fact, such productions were impossible to make at that time.

In other words, the public has been educated up to a much higher type of motion picture than that at which it first marveled. And, what is more, it has been educated up to the point of expecting even better—in fact, something better is being *demanded* as a matter of course. And, equally of course, that demand is going to be, and is being, progressively, met.

Of the theatrical type of picture the public, generally speaking, knows a good deal—too much, perhaps, for the peace of mind of the producer whose one aim in life is to keep just one jump ahead of his audiences and who frequently finds his heels entangled with the toes of his fast-growing critics. There is, however, another type of picture that is less well known, but which, it is firmly believed, will shortly find for itself the place in public estimation that it so well merits. That is the type that is best known as the "animated mechanical picture," though it has long outgrown that designation.



Mechanigraph of Peter Cooper's First Locomotive.

As a matter of fact, the animated mechanical picture is a direct descendant of the cartoon. Years ago the untiring search for something that would lend novelty and variety to screen showings led to the development of the now familiar animated comic drawings, and it is unnecessary to call to mind the favor with which they were received when first exhibited. It was not long, however, before the crudeness and the obvious limitations of the plan became more or less conspicuous, and the public demanded something of the same sort, but much better. So today we have what we called cartoons, but which have every appearance of being actual photographs of utter impossibilities—really wonderful productions made by complex, and highly ingenious processes. The old ideas, outgrown, paved the way for something better.

The animated mechanical drawing was at first precisely what the term indicates—a drawing that differed from the ordinary fruit of the drawing board only in that it moved in much the same manner as the machine, or whatever it might be, that was portrayed. This was of course very good indeed, as far as it went, and it supplied something that appealed mightily to many who appreciated the luxury of being taught, in an entertaining way, things that could not otherwise be grasped without more or less distasteful study and application. Later the animated drawings were improved by washing and tinting, just as the ambitious draughtsman often washes his exhibition drawings—after which he puts them in frames under glass and keeps them for show pieces.

But, just as the original form of cartoon was forced to give way to the modern, lifelike type, the animated mechanical drawing has had to give way to something more advanced — the "mechanigraph."

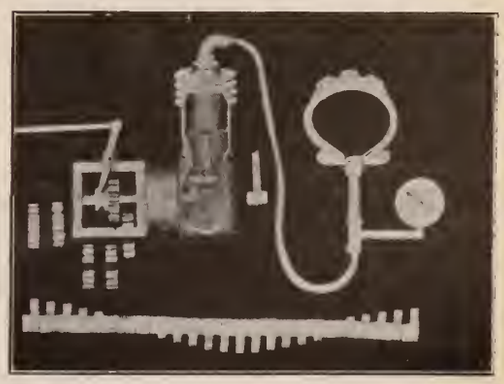
The term "mechanigraph" is the trade name given to motion pictures of animated mechanical and technical drawings and models developed and improved by the organization with which the author is connected. Mechanigraphs differ from other animated technical films rather in the care and thoroughness with which they are made and the knowledge of subject matter and the engineering skill behind them, in the refinement of details of method and equipment and in the artistic character of execution rather than in the basic procedure of machinery of manufature. It is the purpose of this paper, therefore, not to explain the basic features of mechanigraph production, with which you are already familiar, but only to point out a few of the more conspicuous details of method in which mechanigraphs are different.

Let us consider, first the objective material used under the camera in making mechani-

(*Continued on the following page*)

* From Transactions of the Society of Motion Picture Engineers.

Broken down parts from Mechanigraph Model of Vacuum Gasoline Feed Mechanism.



From Mechanigraph of Motor-driven Tire Pump showing every operation of the Tire Pump in action.

Method Employed in Making Mechanigraphs

(Continued from preceding page)

graphs. This consists for the most part of flat working models, supplemented by technical drawings, of the machine operation, process or idea to be presented. The models are usually made of especially prepared fibre board, drawn, cut out and washed with air brush and by hand so as closely to resemble the real object. One of the secrets of success in mechanigraphs is that where an actual object is presented the picture looks not like an animated drawing of the object but like the actual object itself. Great pains are exerted to attain this result. Even where a series of superimposed animate line drawings would clearly illustrate the lesson to be taught, our mechanigraph engineers are not satisfied, but go to considerable extra trouble to make a picture, say of a metal part, actually to look like metal, of wood to look like wood, and of flowing liquid or gas to look not like symbolic moving dashes but actually like flowing or floating gas. Sometimes it happens that the effect sought in a mechanigraph is not a simulation of the ultimate object itself, as, for example, an automobile, but a representation of, say, the plan or drawing. Recently we prepared a mechanigraph whose purpose was to simulate a drawing of certain features of the car, and the resultant picture on the screen was, through the instrumentality of an animated line drawing white on black, of strong contrast in the photography, of extreme under printing and of blue toning, a striking simulation of an animated blue print.

To increase similarity to the original as well as to facilitate execution, the actual original objects themselves or parts of them are wherever possible used in the mechanigraph. One of the first mechanigraphs was of a machine which makes hooks and eyes. The model of the machine was made of fibre board but the wire, the hooks and the eyes were the real articles, taken from the actual machines at various stages of manufacture.

As another effort toward true representation, it might be worthy of mention, merely as an example of attention to detail on a rather large scale, that a graduate mechanical engineer, the author of several text books on engineering and who has been technical editor of engineering periodicals, plans and supervises the making of mechanigraphs, while a paint and brush artist, whose only concern in life is to make his pictures true representations, handles the coloring and shading and free handwork. The combination of two such forces comes pretty near to the attainment of an ideal result.

Perhaps it is a little curious that there is very little that is new in the way in which mechanigraphs are made. On the contrary, effects are produced by resorting to all the well-known methods. Of course almost every new job calls for some little ingenuity in treatment, and numerous little schemes have been worked to overcome individual difficulties. But, generally speaking, there is no hard and fast process or method. One job is handled in one way, and another in a different way. The process is bent to the job — not the job to the process. The net result is that there is as much variety in the screened results as there is in the subjects; the subject is not sunk in the process.

Two photographs recently sent by radio by C. Francis Jenkins through the use of his specially developed apparatus for wireless photography.

CAMERA WORK.

The camera work on mechanigraphs is more often than not done on stop motion, though not exclusively. When a more realistic or graphic result can be obtained through the performance of the objective and photographing it at normal speed or at a speed which makes possible regular cranking of the camera, such is the method employed.

In general, no set methods are employed in producing mechanigraphs. Whatever device or procedure will contribute best to the result desired is used. If actual relief models suit better for a given purpose and will more closely represent the original or more graphically teach the lesson than flat models, if shooting horizontally will result in a better picture than shooting vertically, or if combining straight photography and animation will give better success than using either singly, such is the procedure followed.

The subjects which lend themselves to presentation by mechanigraphs are unlimited. The simplest forms are those demonstrating the operation of machinery which is either too much hidden and inaccessible or too complex or too rapid or slow or too large or small for picturization by straight photography or which will not operate when opened up to the view of the camera. A recently made mechanigraph showed an entire unit of hydro-electric generation at Niagara Falls. The power house in which the generators are placed is on a level with the river above the falls, and the turbines which drive the generators are just above the level of the river below the falls — that is, nearly two hundred feet below the generators. Drive is through a long vertical shaft reaching from turbine to generator through a pit cut in the rock, and the penstocks, which carry the water to the turbines, run down through the pits. Obviously it is impossible to actually photograph anything but the power house and its contents. The mechanigraph, however, being blissfully ignorant of such limitations, makes a sharp cut, so to speak, through the rock from top to bottom of the pit and lays bare the whole system. More — it slices off exterior parts that hide inner workings. On the screen the whole unit and all its activities are visible — the water from the canal rushing down the penstock to the turbine, the turbine spinning under the impulse, the long shaft transmitting power to the generator and even the generator armature itself turning in its field. The appearance of the job is true to life, as nearly as it is possible to make it — so true, in fact, that one skeptic asserted, with a shake of his head, that he did not believe it *was* really a photograph, for he did not see how it could be done.

We have succeeded in making water flow on the screen in much the way water appears to flow in reality. That is, the observer sees that a transparent body is in motion, but there are no visible lines or streaks to help his eye to deceive his brain. The flow of gases is shown in the same way, without the use of arrows, dots and dashes or other arbitrary symbols which savor of the drawing board and take away from the appearance of reality. Smoke and steam look like smoke and steam. Clouds and lightning *are* clouds and lightning, and not caricatures. Even the afterglare of a lightning flash glows on the screen.

In electrical work, such as was embodied in a picture showing the principle of the induction motor and its revolving magnetic field, it is of course necessary to assume that electricity looks like something and that magnetism is visible. It is possible, however, to do this and still keep away from an excess of conventionalism, with the result that the screen shows the theory of the motor in a

(Continued on page 674)

Officials of the West Coast Theatres, Inc., who attended the opening of the new Cabrillo Theatre at San Pedro, Cal., They are: Top row, left to right — A. L. Gore, secretary; Adolph Ramish, treasurer; Sol Lesser, vice-president. Lower, left to right—Harry C. Arthur, general manager; M. Gore, president; Dave Bershon, booking manager.

One Function of Light
Illustrating how effective lighting brings out, in a striking manner, the points of des'gn of this theatre.

And Another Use
Attractively illuminated theatre mezzanine which offers an inviting rest and meeting place for theatre patrons.

What Good Lighting Means to Your Theatre

Good lighting pays—

There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

THEATRE lighting is an art in itself. When light is properly employed striking results are obtained. A house of average design is made beautiful while in the elaborately appointed theatre the opportunity for enhancement is almost unlimited.

Yet, light, while the most effective, is also the least expensive decorative feature of a theatre. Many houses do employ sufficient light. The whole secret lies in its application.

In general, light should make the theatre exterior predominant through brightness and color; a lobby invitingly attractive; while in the auditorium, flexible control apparatus should permit varied effects in color and intensity.

Several pages of our advertisements to be presented in coming issues of this publication will be devoted to giving more detailed lighting recommendations for theatre exteriors, lobbies, foyers, lounges and rest rooms, and auditoriums.

Good lighting pays. Watch for our advertisements and profit by them. Address any inquiries on illumination to our Lighting Service Department, Edison Lamp Works, Harrison, N. J.

EDISON
MAZDA LAMPS
EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

National Anti-Misframe League Forum

Light: Explanation of What It Actually Is and How It Acts.

Lesson 1 — Part 1

Propagation of Light

OPTICS, to put it briefly, is the science of vision. Or, if you will, it is the science of seeing things.

It should not be confused, however, with the often effects of drinking

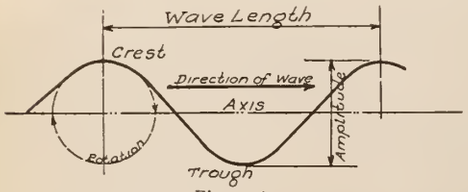


Figure 1

bad "likker" or other Anti-Volstead beverages since it has to do only with such mechanical aids to vision as lenses, mirrors, and other similar devices.

The requirements for vision number three: an *eye*, an *object* and *light*. Lacking any one of these nothing can be seen. The eye serves as the receiving organ for the physical sensations which come to us from outside sources. Its function is similar, in many respects, to the radio antenna which receives the radio vibrations in the ether and, in turn, transmits them to the receiving set. The brain acts as the receiving set for the light vibrations resulting in vision.

An object is necessary for vision since light itself cannot be seen. Many people mistake the illuminated beam ordinarily visible when a shaft of light passes thru a dust cloud. However, what is seen in this case is not the light itself, but the *small solid dust particles* (objects) which reflect the light striking them back to the eye.

Light, which after all, really makes vision possible, can be thought of as either the *effect* or *sensation*, produced on the eye or as the actual light itself; the *agent* which produces the effect on the eye, before referred to. In our further references to light, however, we shall mean the agent, or object, which is capable of producing the sensation of vision.

The Nature of Light

One of the most interesting problems which has confronted the scientist in his quest for information has been (and probably is yet, for that matter) the determination of the nature of light. Just exactly what is light and how does it travel from one point to another. It does not affect our ordinary senses in any manner since we can neither see, hear, feel, smell nor taste it. We can only observe its *effects* on our eyes.

One of the earliest theories which scientists had to explain the nature of light was that it consisted of a *steady stream* of microscopically small solid particles which continually bombarded the eye. This explained how light travelled from one point to another but offered no explanation for some of the more complicated actions of light.

A later theory, which is now generally accepted, as offering the true explanation holds that light is nothing more than *vibrations* set up in space between the light source which ordinarily consists of a very hot body. Since these vibrations must occur in a medium of some sort, or since there must be something to vibrate, the word *ether* has been applied to the mysterious substance which carries these light vibrations. This explanation seems to satisfy all conditions.

The sad part of it all, however, lies in the fact that as soon as we are beginning to digest this theory and understand its workings along comes a man by the name of Einstein who throws a monkey wrench into the works by producing a new theory which claims that there is no ether, never was one, and probably never will be.

It is enough to know, however, that light is a form of energy which exists in extremely rapid vibrations of a certain kind and that it travels from one place to another by means of a *wave motion.*

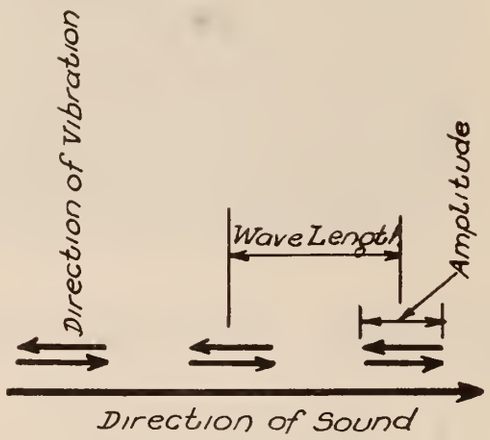


Figure 2

Kinds of Waves

There are, however, several different kinds of wave motions and that used as a means of sending light from one point to another should not be confused with the others.

In some respects, light waves resemble those set up in a pool of water when a stone is thrown into the pool. They are also similar to the waves which transmit sounds from one place to another, commonly called sound waves. These three types, water, sound, and light waves, have certain points in common but each differs from the other in one principal respect. The vibrations of the medium which carries the waves are of a different type in each form of wave.

Water Waves

In the case of water waves, when a stone is dropped into a pool of water, ripples called waves, spread out in all directions in the form of cicles which grow larger and larger in diameter until all the energy in the waves is lost, or absorbed by the water on the surface of the pool.

These waves, as a matter of fact, are formed by the vibrations of the particles of water on the surface of the pool. The particular manner in which the surface particles of water vibrate is in the form of a *circle* as shown in Fig. 1: *There is no general movement of the water in the direction of the wave except the circular vibration of each individual water particle.* A cork, floating on the pool, would move *forward.* Wind and the inertia of floating bodies are really responsible for objects being washed ashore.

Now all forms of waves have certain points of similarity and these are:—

Wave Length
Amplitude
Frequency of Vibration

The Wave Length, which is the distance from crest to crest of adjoining waves governs the *velocity* of the wave. In general it may be stated that for any particular type of wave, the longer the wave length the greater the velocity of the wave. Water waves range in speed from that of the tiniest ripples to 1000 miles per hour which is the speed with which the tremendous tides (which are water waves) sweep around the entire earth, once each day. The shorter wave length the slower the speed of the wave. The effect of wave lengths in respect to speed also applies to Sound and Light Waves.

The amount of energy which is contained in the wave is indicated by the size of the wave. That is, by the distance from crest to trough (Fig. 1) which is called the *Amplitude.* Thus weak waves are small whereas powerful waves are large. This would appear to be self evident but this fact is often lost sight of when considering sound and light waves.

(*Continued on page* 673)

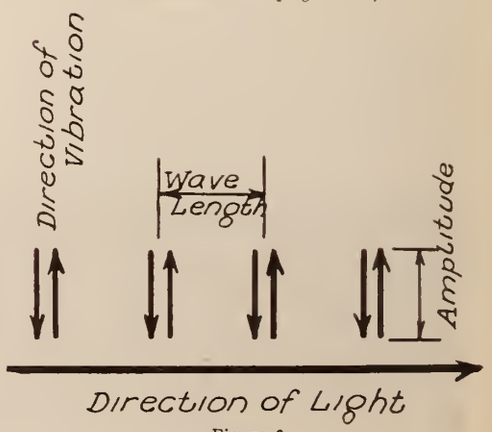


Figure 3

Honor Roll

2038—Herbert Hamiel.....Castine, Ohio
2039—Louis E. Corbell.....DeLeon, Texas
2040—S. H. McGuire.....Hooperston, Ill.
2041—Guy Woods.....Humble, Texas
2042—Joe Serna.....Pharr, Tex.
2043—Frank DaCosta
Port of Spain, B. W. I.
2044—Wm. J. May.....Spokane, Wash.
2045—L. H. Ertzberger..Westminster, S. C.
2046—Waiten S. Beardsley..Woodstock, Ill.

There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Marquette Theatre, Chicago, which is being erected by Fitzpatrick & McElroy and which has been leased for ten years by Balaban & Katz. The house will be completed at an early date.

Important Theatre Building Under Construction in Chicago

TWO important Chicago, exhibiting firms, Balaban & Katz and Fitzpatrick & McElroy, are interested in the two story, office and store building located at 63rd and Kedzie, which is rapidly nearing completion, Balaban & Katz having leased the theatre for ten years and will operate it in line with their well known policy.

Fatzpatrick & McElroy purchased the 125x125 foot lot with frontage on the two streets and on it are erecting a beautiful two story building of the latest fireproof construction embracing a motion picture theatre, stores and offices.

Although Fitzpatrick & McElroy are operating their own large circuit of theatres it was decided to lease the theatre in this building, to be known as the Marquette Theatre.

The building of pressed brick and grey stone, which has been named the Chicago Lawn Building, was designed by Henry L. Newhouse and F. M. Bernham, architects. In addition to the twelve hundred seat theatre occupying the center of the building, there are ten stores, all of which are already leased, and on the second floor is an Oriental Cafe with an entrance from both streets.

The theatre embodies all the latest ideas in playhouse construction. It is designed with a main floor and balcony and a roomy stage. The lobby is finished in westfield green and white Alabama marble and black and white tile covers the floor.

The inner lobby is of york fossil and pink Tennessee marble, and the main cross aisle leading from the foyer is flanked by a parapet of the balcony which carries a pink Tennessee marble wainscoting. The same marble trimming is repeated in the women's rest room and the men's smoking room and the office of the theatre which are located under the balcony and off the foyer.

The auditorium is built with a single dome high ceiling. By a special arrangement of exits, of which there are nine, besides the two main entrances, it is possible to empty the entire house in a very few minutes.

The theatre is now practically completed and ready for the decorating and furnishings which will be carried out by Balaban & Katz.

Boro Hall Installs Simplex Ticket Machines

The Borough Hall, Brooklyn's newest theatre, opened Saturday evening, January the 19th to an exceptionally good house. The owner, Morris Goodman, spared no expense in putting in the best of equipment throughout the house. The box office was equipped by the World Ticket and Supply Co. with Simplex ticket registers.

Two More Added to Loew String

Marcus Loew recently added two theatres to his string, Loew's Burnside, a new structure in the Bronx, at Burnside and Walton Avenues, and Loew's Elsmere, at Crotona Parkway and Elsmere Place, both in New York City. The Burnside will be devoted exclusively to motion pictures and has a seating capacity of 3,000. In addition to an unusually large concert organ, an augmented orchestra has been engaged.

The Elsmere comes back to the Loew fold after several years and will also be given a straight moving picture program. The theatre has been entirely renovated and like the new Burnside was given a gala opening.

New $1,000,000 Theatre

Announcement was received to the effect that S. Z. Poli, noted theatrical man of New Haven, Conn., has decided to erect a new million dollar motion picture palace in Scranton, Pa.

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Many Claims for Newly Invented Electrical Orchestra Director

TEN years of constant work to overcome the limitation of human memory by S. W. Lawton, General Musical Director of the B. F. Keith–B. S. Moss Theatres has resulted in what is claimed to be a triumphant success — The Electrical Orchestra Director — an invention which is said to insure perfect synchronization of musical setting and motion picture even though the conductor and orchestra are out of sight of the screen.

During his career Mr. Lawton has written musical scores for motion picture productions but regardless of the competence of the director and musicians he always met the same setback—the physical impossibility of a conductor to watch changes in the picture and properly direct the music. No two performances were ever alike. The musical accompaniment was always an uncertain factor: the music to correspond with a scene was either a little too soon or too late; the conductor was kept on edge shifting his gaze from music and orchestra to film, trying to remember the exact moment of playing loud, soft, fast, slow and having his calculations upset by an unexpected increase or decrease in running time of the film.

On last Sunday evening, it is reported, Mr. Lawton had as his guests at the premiere performance of the picture "Through the Dark" shown at the B. S. Moss Cameo Theatre, many of the most famous orchestra directors and score-writers from New York and other large cities. They were very enthusiastic in their praise and said the Electrical Orchestra Director will revolutionize present methods of arranging and performing musical settings, and that its possibilities in regard to signalling of cues and the opportunity given the score-writer are limitless.

The Electrical Orchestra Director in the orchestra pit is controlled and operated by the motion picture machine in the projection room; this makes for exact synchronization. The slightest change in the speed of the film instantly affects the Electrical Orchestra Director; if the film breaks, it automatically stops and when the film is repaired it starts again. It is claimed to signal the conductor everything he wants to be reminded of during the picture at the exact instant needed, when the orchestra is to rest and signals them in the "musicians room" when to resume playing, and in addition gives them a warning before each cue.

A very important feature of the machine it is said, is that it makes rehearsals unnecessary. Once a paper record of a score compiled by a specialist in musical settings has been made, it may be duplicated and sent out to other theatres possessing this device.

Good Business and New Theatres for Southwest

A. Powel has recently purchased the Highland Theatre at Guthrie, Okla., and will present first run pictures as the policy.

The new Musee Theatre at Gering, Nebr., has recently been opened to a very pleasing business a few weeks ago. Pictures is the policy.

Wichita Falls, Tex.—The new Mission Theatre has been opened a few weeks ago to capacity business. This new house is strictly modern and fireproof. Two late type projection machines and a motor generator set have been installed. The Muse has a seating capacity of about 1,000.

A recent visit to the motion picture theatres in Denver, Colo., by the writer showed that most all the theatres are doing a very nice business. The Colorado Theatre, one of the finest motion picture theatres in the Middle West, is doing capacity business most every night. The booth equipment consists of two Power's 6's and a large motor generator set. The projection room is large and roomy. There is also an extra machine in case of a break-down. The Rialto and Princess Theatres are doing a very nice business. Projection at most all these theatres is very good. The Denver Theatre Supply and the Argus Theatre Supply reports that their business is very good. A visit to various film exchanges disclosed the fact that business was extra good with them and they report that most all the theatres in Colorado are doing a nice steady business.

The new theatre erected at Conway, Ark., has been named the "Conway." S. S. Harris of Little Rock, Ark., has leased the theatre and will run a first class motion picture theatre.

The Famous Players-Lasky has purchased a building site and will start construction of a modern picture theatre at San Antonio, Texas.

Rialto Theatre Featuring Organ Novelties

The management of the new Rialto Theatre, Superior, Wisc., is pleasing its patrons by the novel Organ Recessionals featuring all the big overtures and popular songs as special numbers with slides.

Craftsmen Film Laboratories *announce:*

The opening of their new ***Public Cutting and Projection Rooms*** on the top floor of the Godfrey Building, 729 Seventh Avenue.

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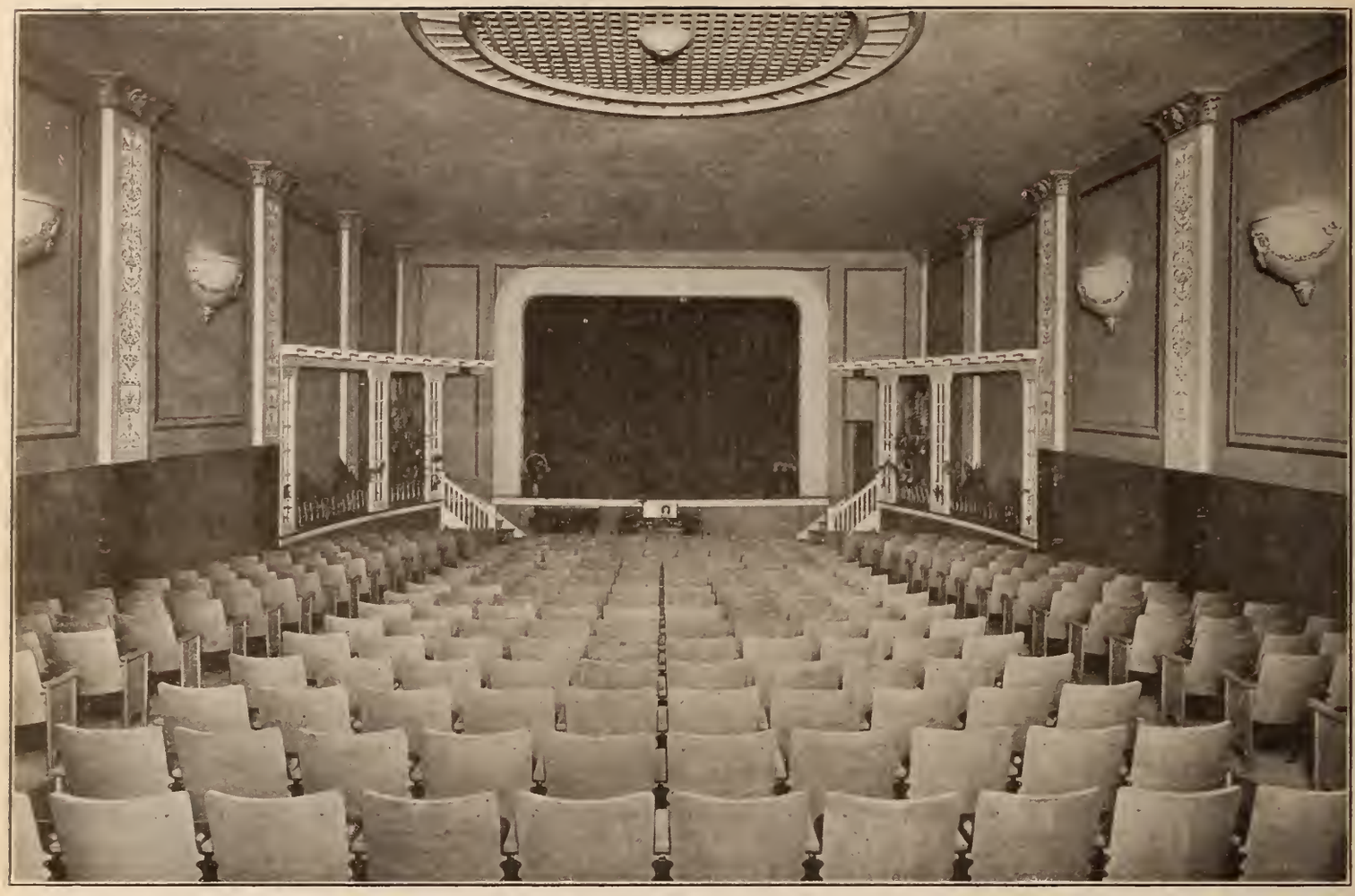

Auditorium of the Proctor Street Blue Mouse Theatre, Tacoma, Wash. This theatre has a seating capacity in the neighborhood of 600 and offers an example of an attractively designed and arranged house of its type.

Exports from This Field Shows Greatest Proportional Gain

IGURES released this week by the Department of Commerce, Bureau of Foreign and Domestic Commerce, show that the most encouraging trade gains have been made in exports from the Motion Picture field. October 1923 figures for photographic goods except photo paper were $1,119,321 as against $989,939 in November of 1922. In November 1923 such goods leaped to $1,185,079. Thus the per cent of gain in one month was 5.9 while the gain in one year for the month of November was 19.8 per cent. Projection apparatus exports amounted to $337,995 during October of 1923 and tapered to $48,070, in November. That however, was over twice the value of projection apparatus, exported during the same month of 1922, which totaled only $22,589. The per cent of gain between November 1922 and November 1923, was 112.8, while the difference between November and October 1923, was 26.5 per cent. "Aside from the continued very large increases in the minor items of projection apparatus," etc. etc., office appliances were the most important leader," (of the specialties groups). The paragraph on photographic goods is also of interest:—"Exports of photographic goods (except photographic paper) deserve note, with a gain over November 1922 of 19.8 per cent, and over October 1923, of 5.9, per cent. Camera shipments continued to exceed the 1922 volume, though not to the extent of the previous month. In the motion picture film class, shipments of sensitized films, unexposed, amounted to 8,065,995 linear feet, valued at $133,051 in November of 1923, as compared with 3,102,148, valued at $83,676 in November of 1922; and 1,933,777 linear feet, valued at $51,031, for October 1923. The trade in negatives, also showed large gains in value, if not in quantity, that for November 1923, aggregating 716,635 linear feet worth $193,025, as compared with November 1922 of 328,122 linear feet, worth $40,937; and the October showing of 5,177,834 linear feet, valued at $82,986, in 1923. Some declines were registered in the trade in 'other sentitized films, not exposed,' and in dry plates."

Concluding the Bureau statement says apropos of projection apparatus, "Here again export figures repeated their splendid performance this year." During November 1923, 89 motion picture machine projection units, worth $23,727 were sent abroad, as compared with 58 machines, valued at $10,551 in the same month of the preceding year. During October of 1923, 65 projectors aggregating $19,364 were shipped abroad. Concluding the bureau statistician informs the trade that "The trade in stereopticans, magic lanterns and other projection apparatus (and equipment) also improved substantially."

Crandall's New Tivoli Nearing Completion

The rapid progress that is being made toward the completion of Crandall's new Tivoli Theatre at Fourteenth Street and Park Road, Northwest, not only permits an accurate appraisement of the outside appearance of the huge structure but has reached a stage where the general plan of the interior arrangement is easily discernible. In addition to being one of the most beautiful playhouses on the continent, the Tivoli will also be one of the most commodious and most conveniently arranged. The projection booth from which the picture will be thrown upon the screen is in the exact center of the mezzanine tier on an exact line with the screen. This will insure the finest right-angle projection in the city. The sight lines from the balcony proper are perfect and ample provision has been made for a series of the most magnificent rest rooms and promenades in any theatre in America.

Adrian Sees Opening of New Family Theatre

Of great interest to the residents of Adrian, Mich., recently, was the gala opening of the new Family theatre which was designed and built by C. F. Matthes & Son of that city. The new theatre is a fair example of Adrian's progress and the residents of the city may well be proud of it.

Light, What It Is and How it Acts

(Continued from page 668)

Sound Waves

If any object such as a piece of metal is struck with a hammer, two distinct sets of waves will be generated. First the air particles will be caused to vibrate which results in one train of sound waves and second the metal particles will be caused to vibrate and a second set of sound waves will flow thru the metal and then out into the air.

The manner in which these various particles vibrate is the same for all objects as regards sound waves and is shown in Fig. 2. It will be noted that the particles vibrate in a *straight line back and forth* and that their direction of vibration is parallel to the direction in which the wave is traveling.

Here too the wave length and amplitude have the same relative effect on the sound wave as in the case of the water wave. Large waves travel fast and small ones slow. Since all *solid objects* transmit sound faster and better than gases it may be deduced from this fact that the waves in solid objects are longer than those in gases. (The air is considered a gas.) Furthermore loud sounds have a greater amplitude than weak sounds and also, the *faster* the vibration (called frequency) the higher pitched will be the sound. The vibrations of a mouse squeak are many times those of a hammer blow on wood.

The smallest number of vibrations which can be heard by the average person is about 16 per second while the greatest number is about 25,000 per second.

Light Waves

The direction of vibration in the case of light waves is at *right angles* to the direction in which the wave is moving as shown in Fig. 3. Here also the *wave length* and *amplitude* exercise the same effect on *velocity* and *intensity of effect* as in the case of water and sound waves. Thus the waves from a powerful light source vibrate over a greater distance than do those from a weak source.

However, the frequency of vibration has the effect of controlling the *color* of the light. Thus, in the case of *red* light the particles vibrate much slower than those for blue light. As a matter of fact, the blue light waves vibrate *twice* as rapidly as the red light waves. Colors are commonly classified according to their wave length.

Foyer of the Proctor Street, Blue Mouse Theatre, Tacoma, Wash.

Thus all the intermediate colors between red (longest visible wave length) and violet (shortest visible wave length) have their own particular wave length which is usually expressed in thousandths, millionths of a meter (36.39 inches).

The velocity of light, by the way, which was long regarded as being instantaneous, is roughly 186,300 miles per second. This being so, it takes the light from our sun *eight minutes* to reach us here on earth. The light from our nearest neighboring star does not reach us until *4 years* after it has left its starting point.

Automatic Reports Good Business

The Automatic Ticket Register Corporation reports a good demand for its Gold Seal products.

Recent installations of Gold Seal ticket machines have been made in the U. S. theatre, Hoboken; Majestic theatre, Paterson; Olympia theatre, Brooklyn; Empress theatre and Empire theatre, Manhattan; and the new Broadway theatre just completed by Joseph Kneer Enterprises in Astoria.

In Pittsburgh the Rowland & Clark Enterprises have just completed the installation of 15 Gold Seal ticket machines in their chain of theatres — likewise the Harry Davis Enterprises have installed new equipment in all their theatres.

Judging by the volume of business, Mr. E. S. Bowman, treasurer, is of the opinion that exhibitors in general will find 1924 one of their banner years.

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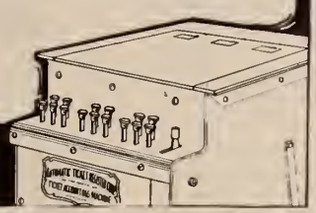
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Method Employed in Making Mechanigraphs

(Continued from page 666)

way that appears realistic. This particular picture brings out clearly and understandably principles that are extremely difficult to grasp by the ordinary text-book method.

The same methods are employed in showing the operation of the vacuum gasoline feed system, for instance. The somewhat complex action of vacuum and atmospheric pressures are clearly brought out, the operation of the valves, the flow of liquid throughout the whole system, and, in fact, every detail. The effect is the same as if the system were split open but still continued to operate.

In a general way, it may be said that the mechanigraph consists of a base drawing upon which the moving parts are so mounted as to be capable of their normal movement and action. In the matter of materials, as in methods, there is no set rule. Paper, cardboard, fibre board, sheet metal and other materials are used as occasion may demand. If we can use an actual object to better advantage than a picture of it, we use the object. For instance, in making a mechanigraph of a power-driven tire pump, we used a thin section of an actual automobile tire instead of making a drawing. The observer does not know where the drawing leaves off and actua'ly begins.

Another unique and novel result attained by the mechanigraph process is the ability to place activities and objects of a mechanical nature in the proper environment and to show them under natural and proper conditions, just as the stage and the photoplay have been able to do in their field.

Mechanisms far less mechanical are equally well adapted to treatment by mechanigraph. The human body, its parts and the performance of its various functions are as easy to present as machines made of steel and iron.

The mechanigraph is destined to become a most valuable aid in the teaching of medicine, surgery, dentistry and allied sciences, as supplemental to actual photographs of anatomical structures and of surgical and dental operations. No matter how clear and sharp and well done a straight picture may be, many aspects can be more clearly and graphically presented in mechanigraph, and usually what is performed on the operating table or in the dentist's chair is far from open, clear and readily understandable. More often than not the actions and parts to be shown are hidden in other parts, impossible to light and concealed with blood. The mechanigraph is able to make them clear, and easily and accurately followed.

Microscopy will profit immeasurably by mechanigraph treatment. Straight micro-cinematography is at best only fairly successful in portraying the subject matter. Cross-section mechanigraphs, many times enlarged over the extreme limits of the micro-cinematograph and many times more graphic and clear, are able to give microscopic subjects and activities a new meaning upon the screen.

Physics, chemistry, mechanics and other phases of mathematics, biology, astronomy and architecture are but a few pedogogical subjects selected at random of the many the teaching of which may be enhanced by this medium.

The mechanigraph process finds its readiest application in commercial and industrial films. Their capacity for the development of microscopic studies, for example, find commercial expression in explaining how paint, which is revealed under enlargement to consist of long fibres holding the substance together, is absorbed into the pores of wood or holds on to the rough surface of what appears to the unaided eye as polished metal, or how bacteria develops in fruit and vegetables canned improperly and how the proper type of jars and rubbers will prevent the development of the destructive germs.

Dull, uninteresting statistics and diagrams, plans and organization and policy charts can be brought to life by mechanigraphs.

Selling and merchandising as well as teaching and general education and entertainment have acquired by mechanigraphs a new, powerful and efficient medium which is as far advanced beyond ordinary cinematography for attaining certain desired results as the ordinary cinematograph is advanced beyond the older methods of the oral or written word.

Sierra Madre Gets First Film House

To supply a much needed want, Mr. & Mrs. N. Brown of Alhambra, Cal., announced they would open a motion picture house in Sierra Madre, Cal. They have taken a five-year lease on the Bergein Building at 87 West Central Avenue. The alterations are to be made immediately and will be among the best in view of the fact that the Browns are experienced in the picture show business.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Darling Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Camel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rush	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Tiger Rose	Linore Ulru	Warner Bros	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros	7 reels	Dec. 29
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Faramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
Just Off Broadway	John Gilbert	Fox		
Lullahy, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was Heard	Charles Jones	Fox		
Painted People	Colleen Moore	First National		
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Plunderer, The	Special Cast	Fox		
Shadow of the East	Special Cast	Fox		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O.	8 reels	
Breathless Moment, The	Wm. Desmond	Universal	6 reels	
By Divine Right	Dexter-Harris	F. B. O.	7 rells	Jan. 26
Daddies	Special Cast	Pathe		
George Washington, Jr.	Wesley Barry	Warner Bros	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros	8 reels	
Ride for Your Life	Hoot Gibson	Universal	6 reels	
Secrets	Norma Talmadge	First National		
Three Miles Out	Madge Kennedy	Asso. Exhib.	6 reels	Jan. 12
Torment	Owen Moore-Bessie Love	First National		
Unguarded Gates	Madge Bellamy	F. B. O.		
Uninvited Guest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beau Brummel	John Barrymore	Warner Bros		
Beware The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros		
Damaged Hearts		F. B. O.		
Enchanted Cottage, The	Richard Barthelmess	First National		
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish, The	Special Cast	First National		
Lillies of the Field	Griffith-Tearle	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
Sundown	Special Cast	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Why Get Married	Andree Lafayette	Asso. Exhib.		

MAY

Feature	Star	Distributed by	Length	Reviewed
Bahhitt	Special Cast	Warner Bros		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel.	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal		
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal		
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gerties Goat	Dorothy Devore	Educational	2 reels	
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Halfback, The	Harry Grihhon	Pathe		
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Bahy Peggy	Universal	2 reels	Dec. 29
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	
High Fliers	AesopsFables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bohhy Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snnb Pollard	Pathe	1 reel	
Jack and the Beanstalk	Bahy Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Join the Circus	Snnh Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb. 2
Keep Going	Earle-McCoy	Universal	2 reels	
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Unlversal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love In a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Bahy Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Lias)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
Nohody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Quit Kidding	Buddy Messinger	Universal	2 reels	
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox		
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somehody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Amost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe		
Ant, The (Secrets of Life)	Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Edcuational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columhus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Hats Off, Pete Morrison	Universal	2 reels	
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Lone Larry	Kingsley Benedict	Universal	2 reels
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	
Riddle Rider, The	Universal	15 episodes	
Rock Bound Brittany (Educational)	Fox		
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	Educational	1 reel	
The Spider (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	
Twilight Trail, Boh Reeves-Marg. Morris	Universal	2 reels	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlar	Preferred		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
An Old Man's Darling	Laura La Plante	Pathe		
Apache, The	John Gilbert	Fox		
Arab, The	Special Cast	Metro		
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres—Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Special Cast	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers		Metro		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Claim No. 1	Special Cast	Universal		
Code of the Sea	Rod La Roeque	Paramount		
Crash, The	Special Cast	Vitagraph		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Mark, The	Mildred Harris-Fraser	F. B. D.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.		
Fool, The	Special Cast	Fox		
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Girls Shy	Harold Lloyd	Pathe		
Goldfish, The	Constance Talmadge	First National		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 29
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Her Man	Special Cast	Warner Bros.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
Hook and Ladder	Hoot Gibson	Universal	6 reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
HunchbackofNotreDame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
In Fast Company	Richard Talmadge	Stuart		
In the First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Ladies to Board	Tom Mix	Fox		
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Lone Wolf, The	Dalton-Holt	Asso. Exhib.		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Magnolia	Spec. Cast	Paramount		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Man From Wyoming, The	Jack Hoxie	Universal		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict.	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Mixed Manners	Tom Mix	Fox		
Montmartre	Pola Negri	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
Night Hawk, The	Harry Carey	Hodkinson		
No More Women	M. Moore-Belliney	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Pagan Passions	Special Cast	Selznik		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Perfect Flapper, The	Colleen Moore	First National		
Pied Piper Malone	Thos. Meighan	Paramount		
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick		
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Sherlock, Jr.	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Singer Jim McGee	William S. Hart	Paramount		
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Society Scandal, A	Gloria Swanson	Paramount		
Son of Sahara	Special Cast	First National		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount		
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares		F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Spec. Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Those Who Dance	Blanche Sweet			
Three O'Clock in the Morning	Special Cast	Asso. Exhibitors		
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Thy Name is Woman	Special Cast	Metro		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Wanderer of the Wasteland		Paramount		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Welcome Stranger	Special Cast			
White Moth, The	Barbara La Marr	First National		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Jan. 12
Woman on the Jury	Sy			
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marion Davies	Goldwyn-Cosmo		

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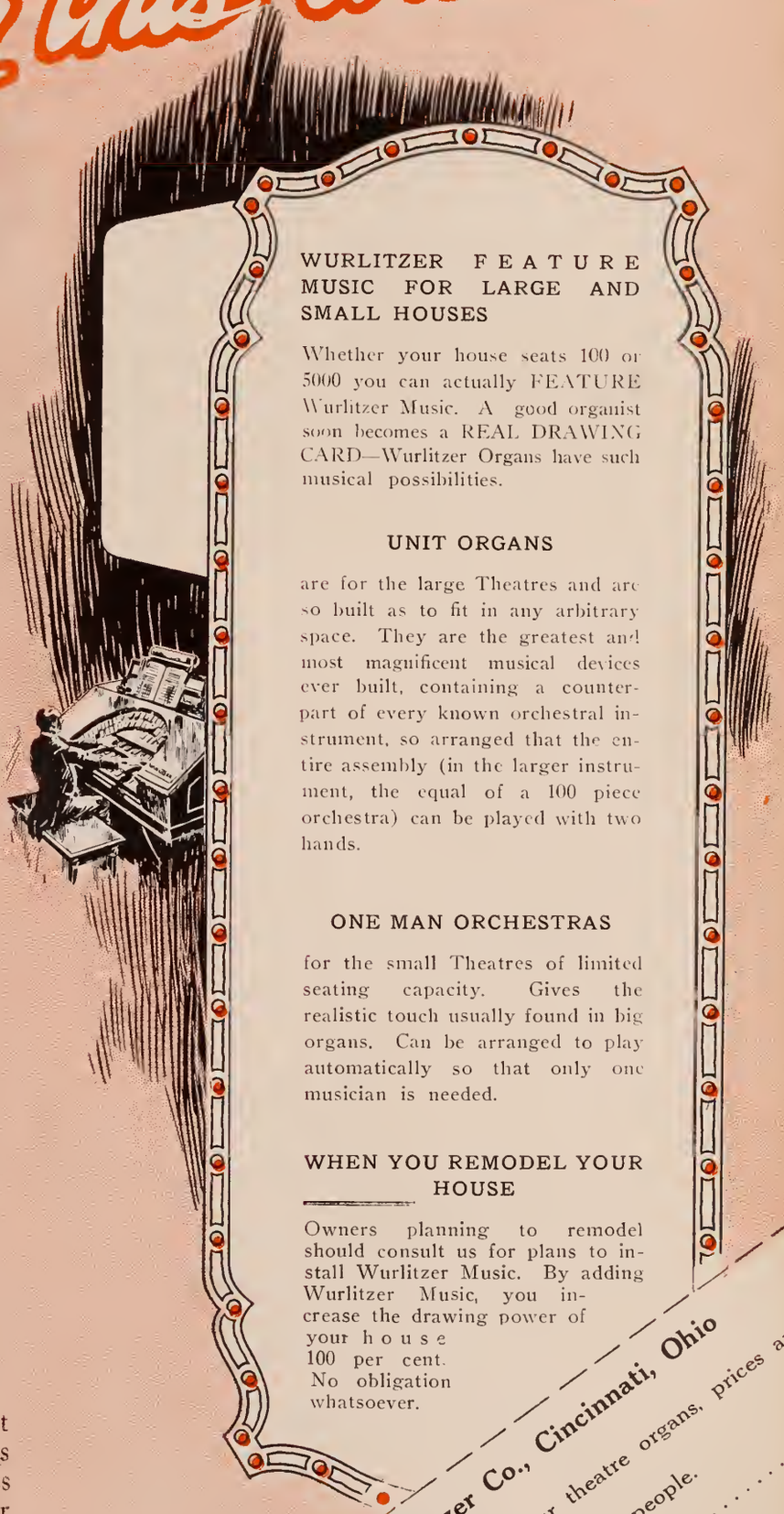

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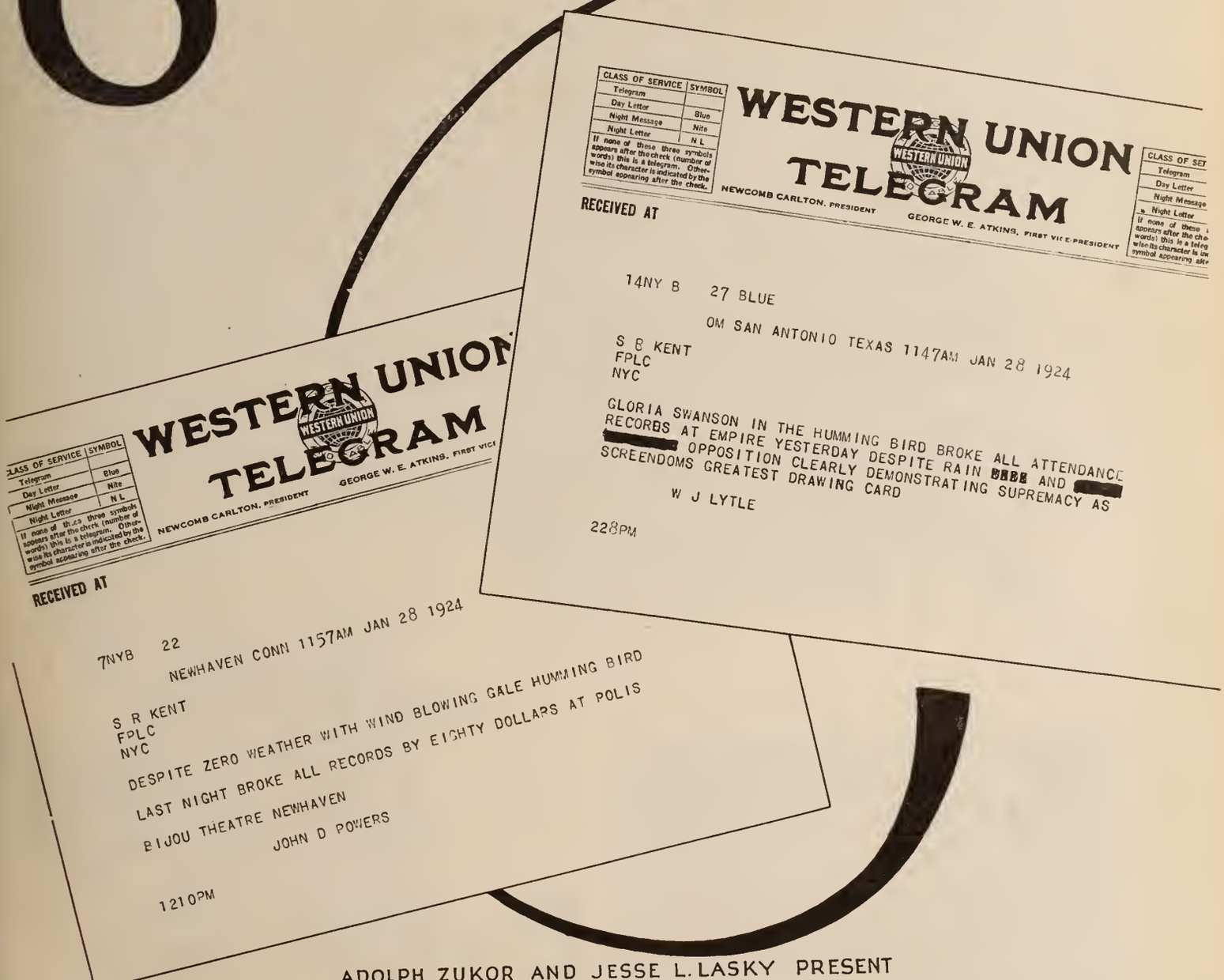

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GLORIA SWANSON IN THE HUMMING BIRD BROKE ALL ATTENDANCE RECORDS AT EMPIRE YESTERDAY DESPITE RAIN [redacted] AND [redacted] OPPOSITION CLEARLY DEMONSTRATING SUPREMACY AS SCREENDOMS GREATEST DRAWING CARD

W J LYTLE

228PM

WESTERN UNION TELEGRAM

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CLASS OF SERVICE	SYMBOL
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JOHN D POWERS

1210PM

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANSON

in "The Humming Bird"

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A Paramount Picture

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WRITTEN FOR THE SCREEN BY FORREST HALSEY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR AND
JESSE L. LASKY *present*

"The Stranger"

A
Joseph Henabery
PRODUCTION

with

BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

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rom "The First and
he Last"
y John Galsworthy
dapted by
dfrid Bingham

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The world's greatest living author wrote the story. Henabery had produced it perfectly. Betty Compson is at last as good as she was in "The Miracle Man." The rest of the all-star cast is marvelous.

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"The Stranger" is doing great business at the Rivoli, New York, and Grauman's Metropolitan, Los Angeles, and the critics say:

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"One of the best things Paramount has ever done. Highly entertaining."
—*Motion Picture News*

"Betty Compson expands to the caliber that was hers in 'The Miracle Man.'"
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IN JANUARY AT A

American Theatre, Butte, Mont.
Stone Opera House, Binghamton, N. Y.
Park Theatre, Youngstown, O.
American Theatre, Denver, Colo.
Columbia Theatre, Phoenix, Ariz.
Rex Theatre, Sheboygan, Wisc.
Garrick Theatre, St. Paul, Minn.
His Majesty's Theatre, Sherbrooke, Que.
Imperial Theatre, Three Rivers, Que.
Poli Theatre, Waterbury, Conn.
Gem Theatre, Naugatuck, Conn.
Dawe Theatre, Bridgeport, Conn.
Strand Theatre, Far Rockaway, N. Y.
Cohen's Theatre, Newburgh, N. Y.
Music Hall Theatre, Tarrytown, N. Y.
Rivoli Theatre, New Brunswick, N. J.
Patchogue Theatre, Patchogue, L. I.
Park Theatre, Rockaway Park, L. I.
Broadway Theatre, Astoria, L. I.
Brandeis Theatre, Omaha, Nebr.
Arcadia Theatre, Philadelphia, Pa.
Grand Theatre, Huntingdon, Pa.
Hollywood Theatre, Pottsville, Pa.
Victoria Theatre, Altoona, Pa.
Elks Theatre, Du Bois, Pa.
Nemo Theatre, Johnstown, Pa.
Strand Theatre, Ridgeway, Pa.
Capitol Theatre, Washington, Pa.
Roland Theatre, Phillipsburg, Pa.
Opera House, Houtzdale, Pa.
Grand Theatre, Oregon City, Ore.
Columbia Theatre, Erie, Pa.
Heilig Theatre, Seattle, Wash.
Wigwam Theatre, Reno, Nev.
Victory Theatre, San Jose, Cal.
Liberty Theatre, Spokane, Wash.
Pershing Theatre, St. Louis, Mo.

Some of the Theatres

HUNCHBACK OF

IN FEBRUARY AT A

Lotus Theatre, Sheridan, Wyo.
Majestic Theatre, Utica, N. Y.
Rialto Theatre, Glens Falls, N. Y.
Family Theatre, Batavia, N. Y.
Strand Theatre, Ithaca, N. Y.
North Park Theatre, Buffalo, N. Y.
Palace Theatre, Moline, Ill.
Virginian Theatre, Charleston, W. Va.
Hartman Theatre, Columbus, O.
Stillman Theatre, Cleveland, O.
Palace Theatre, Wichita Falls, Tex.
Monarch Theatre, Georgetown, Tex.
Royal Theatre, Laredo, Tex.
Rex Theatre, Greeley, Colo.
Empress Theatre, Laramie, Wyo.
Empress Theatre, Ft. Collins, Colo.
Dubuque Theatre, Dubuque, Ia.
Adams Theatre, Detroit, Mich.
Wysor Grand Theatre, Indianapolis, Ind.
Art Theatre, Kansas City, Kan.
Rivoli Theatre, Portland, Ore.
National Theatre, Jersey City, N. J.
Hempstead Theatre, Hempstead, L. I.
Frederick Theatre, E. Pittsburgh, Pa.
Ritz Theatre, Indiana, Pa.
Majestic Theatre, Butler, Pa.
Pascoe Theatre, Berlin, Pa.
Court Theatre, Wheeling, W. Va.
Heilig Theatre, Eugene, Ore.
White Theatre, Fresno, Cal.
Westwood Theatre, Westwood, Cal.
Zelda Theatre, Duluth, Minn.
Colonial Theatre, Pittsfield, Mass.
Palace Theatre, New Britain, Conn.
Middlesex Theatre, Middletown, Conn.
Strand Theatre, Portchester, N. Y.
Montauk Theatre, Passaic, N. J.
Regent Theatre, Elizabeth, N. J.
Ridgewood Opera House, Ridgewood, N. J.
Garden Theatre, Princeton, N. J.
Capitol Theatre, St. Louis, Mo.
West End Lyric Theatre, St. Louis, Mo.
Shaw Theatre, St. Louis, Mo.
Floressant Theatre, St. Louis, Mo.
Manchester Theatre, St. Louis, Mo.
Lafayette Theatre, St. Louis, Mo.
Maffitt Theatre, St. Louis, Mo.
Montgomery Theatre, St. Louis, Mo.
Welster Theatre, St. Louis, Mo.
Tivoli Theatre, St. Louis, Mo.
Imperial Theatre, Sarnia, Ont.

ASK THE MAN W

A UNIVERSAL PRODUCTION

That Played The

NOTRE DAME

DVANCED PRICES

Tivoli Theatre, Toronto, Can.
Winter Garden Theatre, Jamestown, N. Y.
Oliver Theatre, South Bend, Ind.
Weller Theatre, Zanesville, O.
Liberty Theatre, Kansas City, Mo.
Alhambra Theatre, Milwaukee, Wisc.
Vogue Theatre, Kenosha, Wisc.
Palace Theatre, Montreal, Can.
Victoria Theatre, Quebec, Can.
Lyric Theatre, Bridgeport, Conn.
Regent Theatre, Norwalk, Conn.
Majestic Theatre, Hartford, Conn.
Suffolk Theatre, Holyoke, Mass.
Keith's Lynn Theatre, White Plains, N. Y.
Rialto Theatre, Poughkeepsie, N. Y.
Strand Theatre, Lakewood, N. J.
Savoy Theatre, Asbury Park, N. J.
Palace Theatre, Huntington, L. I.
Liberty Theatre, Oklahoma City, Okla.
Kurtz Theatre, Bethlehem, Pa.
Temple Theatre, Lewiston, Pa.
Criterion Theatre, Bridgeton, Pa.
Opera House, Bellefonte, Pa.
New Theatre, Homestead, Pa.
Jefferson Theatre, Punxsutawney, Pa.
Pastime Theatre, State College, Pa.
Capitol Theatre, McKeesport, Pa.
Driggs Theatre, Clearfield, Pa.
Majestic Theatre, Cornwallis, Wash.
Majestic Theatre, Corvallis, Ore.
Grand Theatre, McDonald, Pa.
Berkeley Theatre, Berkeley, Cal.
State Theatre, Sacramento, Cal.
Grand Theatre, Bellingham, Wash.
Rex Theatre, Lewiston, Idaho.
Star Theatre, Hannibal, Mo.
Regent Theatre, Ottawa, Can.

That Will Play The

NOTRE DAME

DVANCED PRICES

Metropolitan Theatre, Washington, D. C.
Strand Theatre, Syracuse, N. Y.
Eastman Theatre, Rochester, N. Y.
Bellevue Theatre, Niagara Falls, N. Y.
Havens Theatre, Olean, N. Y.
Shea's Hippodrome, Buffalo, N. Y.
Ft. Armstrong Theatre, Rock Island, Ill.
Crocker Theatre, Elgin, Ill.
State Theatre, Huntington, W. Va.
Mozart Theatre, Canton, O.
Capitol Theatre, Dallas, Tex.
Hancock Opera House, Austin, Tex.
Palace Theatre, San Antonio, Tex.
Majestic Theatre, Grand Junction, Colo.
American Theatre, Colorado Springs, Colo.
Auditorium Theatre, Pueblo, N. M.
Grand Theatre, Dubuque, Ia.
Plaza Rialto Theatre, Waterloo, Ia.
Circle Theatre, Indianapolis, Ind.
Grand Theatre, Terre Haute, Ind.
Isis Theatre, Kansas City, Mo.
Academy Theatre, Northampton, Mass.
Opera House, Westfield, Mass.
Community Theatre, Meriden, Conn.
New Theatre, Port Jervis, N. Y.
Clairidge Theatre, Montclair, N. J.
Regent Theatre, Passaic, N. J.
Colonial Theatre, Pompton Lake, N. J.
Rialto Theatre, Newark, N. J.
Liberty Theatre, Kelso, Wash.
Rialto Theatre, Tacoma, Wash.
Glen Theatre, Glen Cove, L. I.
Academy of Music, Lebanon, Pa.
Academy Theatre, Meadville, Pa.
Strand Theatre, Uniontown, Pa.
Pascoe Theatre, Somerset, Pa.
Grand Theatre, Bradford, Pa.
Colonial Theatre, Beaver Falls, Pa.
Salt Lake City Theatre, Salt Lake, Utah
Orpheum Theatre, Everett, Wash.
Liberty Theatre, Susanville, Cal.
New Grand Theatre, St. Louis Mo.
Arsenal Theatre, St. Louis, Mo.
Grand Theatre, St. Louis, Mo.
Lindell Theatre, St. Louis, Mo.
Gravois Theatre, St. Louis, Mo.
Variety Theatre, St. Louis, Mo.
Pageant Theatre, St. Louis, Mo.
Virginia Theatre, St. Louis, Mo.
Shenandoah Theatre, St. Louis. Mo.
Queens Theatre, Niagara Falls, Ont.
Allen Theatre, Windsor, Ont.

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PRESENTED BY CARL LAEMMLE

Clear the track for Unive

FIFTEEN TWO-REEL EPISODES

The FAST EX

STARRING WILLIAM DUNCAN

GET aboard "The Fast Express" for the biggest box office run you ever had! Here is the greatest combination of star, author, story and cast ever incorporated in one chapter play—the dawn of a new era of chapter play production. William Duncan, the greatest chapter play star on the screen today, is the featured player! Courtney Ryley Cooper, known to millions for his stirring adventure stories in The Saturday Evening Post and other magazines, is the author! What a combination for box office results! Get your patrons steamed up for 15 smashing, breath-taking episodes! This is the picture that is going to railroad the biggest business you've ever had—right to your box office. Make your reservation—you can book it now!

For Release March 10th.

WILLIAM DUNCAN

FEBRUARY 15
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

EDITH JOHNSON

EDWARD CECIL

WILLIA WELSH

rsal's great feature serial

PRESS

FEATURING ONE OF THE GREATEST CHAPTER PLAY CASTS EVER ASSEMBLED!

WRITTEN BY THE FAMOUS SATURDAY EVENING POST AUTHOR

COURTNEY RYLEY COOPER

JOE DOMINGUEZ

EVA GORDON

HARRY WOODS

AL SMITH

Press Praise ~ East and West

It is unalloyed bliss to watch "The Marriage Circle." Filled with surprises and moves along with a hitherto unknown rapidity of action. The direction by Lubitsch is original and subtle. A delightfully entertaining picture of sound, artistic merit, which may inspire other producers to do something along the same line.
—F. W. Mordaunt Hall, *N. Y. Times.*

Let no one keep you away from the Strand this week, if you enjoy smartness in your amusement. "The Marriage Circle" fairly flashes with it. One of the most engaging picture plays we have seen, it is proof enough that Ernst Lubitsch is every inch the fine director they have called him.
—Quinn Martin, *N. Y. World.*

"The Marriage Circle" may well be added to the list of truly great pictures. We warn you not to miss this picture. Its beauty and its joyousness can not be described. It is the most delightfully whimsical thing we have ever encountered on the screen. Mr. Lubitsch is a wizard.
—*Harriette Underhill, N. Y. Tribune.*

"The Marriage Circle" is a great credit to Ernst Lubitsch and to the far-sighted Warner Bros. Entirely new, a distinct departure. It is the sort that will ultimately rescue he silent drama from the mal swamps of mediocrity. The members of the cast reflect Lubitsch's genius, and outdo themselves in the eloquence of their interpretations.
—Robt. E. Sherwood, *N. Y. Herald.*

In "The Marriage Circle" Ernst Lubitsch shows life as it is, not as we think it should be. The new method of simplicity in motion picture direction has a most disarming fashion of stripping human nature bare. We congratulate him.
—Louella O. Parsonas, *N. Y. American.*

In "The Marriage Circle" at the Strand we have a neat comedy, expertly contrived and beautifully executed, and showing the director's infinite capacity for taking pains. There are no waste scenes, no dreary preliminaries, no hiatuses. The result is a film which carries a quality and finish generally lacking in comedies of this type.
—*N. Y. Morning Telegraph.*

Ernst Lubitsch with "The Marriage Circle" again proves himself a creative master. Those who are married, those who wish to get married and those who do not, will find much to absorb them in this story.
—*N. Y. Evening Telegram and Mail.*

At The MARK STRAND THEATRE, New York
At GRAUMAN'S RIALTO THEATRE, Los Angeles
Opening Soon at the ORPHEUM THEATRE, Chicago
and other leading FIRST RUN THEATRES EVERYWHERE ~

WARNER BROS.
Classics of the Screen

The director, Ernst Lubitsch, has every reason to be proud and happy over his accomplishment.
—Pearl Rall, *Los Angeles Express.*

The highest kind of film entertainment. It is the kind that we have been crying for. Lubitsch has brought a new kind of picture to the screen.
—L. B. Fowler, *Los Angeles News.*

"The Marriage Circle" at Grauman's Rialto is rare comedy. It is so realistic that you imagine yourself eye-witnessing real life. Warner Bros. have made good pictures, but none will out-do this one in public impression.
—Guy Price, *Los Angeles Herald.*

Indications are that the Strand is in line for a mighty good week's business with "The Marriage Circle." The feature is a work of art.
—*Times Square Daily.*

"The Marriage Circle" is an artistic revolution. Its genius lies in detail and incident. The story is shaped into a keen, terrifyingly true exposition of why many marriages go wrong.
—Ted Taylor, *Los Angeles Record.*

The picture, crammed in its every scene with plot suspense and love interest, is a triumph for Lubitsch. It places him at once in a field almost unoccupied in the realm of the silver sheet.
—Florence Lawrence, *Los Angeles Examiner.*

Gay, glittering, frivolous, merry, smart! "The Marriage Circle" promises to be one of the most successful productions of the season. Few premieres have had such a dazzling effect on Los Angeles audiences.
—Edwin Schallert, *Los Angeles Times.*

WARNER BROS. present
"The MARRIAGE CIRCLE"
An ERNST LUBITSCH Production
WITH
FLORENCE VIDOR ~ MARIE PREVOST
MONTE BLUE ~ ADOLPHE MENJOU
HARRY MYERS ~ CREIGHTON HALE

DIRECTED BY
ERNST
LUBITSCH

It's Got

what it takes to make a smashing first run picture

Title

Story

Cast

Regal Pictures, Inc.
Presents

Love's Whirlpool

with

James Kirkwood, Lila Lee and Madge Bellamy

Adapted by
Elliott Clawson
and
Bruce Mitchell

Story by
Martha Lord

Directed by
Bruce Mitchell

Destined to set new records for your box office

Distributed by HODKINSON

This trade-mark on a picture means that the picture has a definite box-office value—because PYRAMID PICTURES are produced by showmen for showmen.

PYRAMID PICTURES INC.

When you play a picture bearing this trade-mark you may safely stand outside your theatre as patrons file out, for you'll never hear any squawks.

Here's one that IS just what your fans like

Society melodrama, teeming with sprightly incident and suspense, building to a smashing climax—

And played by the best all-around cast seen in a picture—*any picture*—this year—

Is it any wonder the best theatres everywhere are playing

"Wife In Name Only"

By Bertha M. Clay

Directed by George Terwilliger

With All Star Cast including Florence Dixon, Edmund Lowe, Mary Thurman, Arthur Housman, Tyrone Power, Edna May Spooner, Ora May Jones, William H. Tooker

"The cast is exceptional. . . There is a real punch to the climax. . . Not just another of those pictures dealing with the '400.'"
Phila. Public Ledger (Morning)

"'Wife in Name Only' has a good plot and is well acted. Holds spectator's interest throughout. Excellent suspense. Exciting climax."
Philadelphia Record

"The players are the thing this time, the picture has an extraordinarily good cast. Picture artistically mounted, splendidly directed."
Phila. Public Ledger (Evening)

"Florence Dixon scores a triumph in 'Wife in Name Only,' a very much worthwhile picture. She has beauty, talent and personality."
Louisville Herald

"Shining in a cast of stars. and a wonderful cast at that, Florence Dixon scores a real triumph in 'Wife in Name Only,' at the Walnut."
Louisville Times

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Praise From Walter Hays Is Praise Indeed

SELZNICK DISTRIBUTING CORPORATION

SYRACUSE STRAND THEATRE COMPANY

WALTER HAYS, PRESIDENT
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SYRACUSE OFFICE
SYRACUSE STRAND THEATRE BUILDING
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Mr. C. R. Seelye,
c/o SELZNICK DISTRIBUTING CORPORATION
729 Seventh Avenue,
New York City.

Buffalo, N. Y.,
Feb.1, 1924

Dear Sir:

You have aeked me for a letter of recommendation on your picture "DAUGHTERS OF TODAY" and the unique experience I had with the run of thie picture at the Strand Theatre, Syracuse. I eeldom allow my name to be ueed in euch a connection as my experience hae been that lettere of thie kind are ueually bought very oheaply and ueed for the purpose of extracting from fellow exhibitors a rental price far in exceee of the box offioe value of the productione.

To be honeet with you, my judgment was againet booking "DAUGHTERS OF TODAY", but, ekilled in ealesmanehip as you are, you prevailed upon me to give you a poeitive contract for four daye; and if the picture did a etipulated amount of bueinees by the end of the third day, I agreed to hold it a week; and believe me, I put that figure eo high that I immediately eet in another picture for the laet three daye of the week.

You agreed to pereonally euperintend the exploitation work and expend a few hundred dollare over our regular appropriation in the papere, which was to be deducted from your rental.

You were eo good at this work and eo plaueible that you refueed to accept a contract from me. You eaid to me, "Play the picture firet and after the run pay me what you think it ie worth." That eounded good to me and I fell for it.

I took a run down to Syracuee for the opening of your pioture. I wanted to juetify my advance opinion of "DAUGHTERS OF TODAY" through expreeeione of approval or dieapproval of our patrone. For the firet time I learned what a rotten judge of picturee I wae.

Mr. Seelye, who has long been recognized as one of the best showmen in the industry, has prepared an exploitation campaign that will make records for you too.

Only a big man will admit it when he guesses wrong.

"DAUGHTERS of TODAY"

Year's Biggest Box Office"

The opinion of the great majority is the highest tribunal — when record breaking thousands, fathers with their daughters, mothers with their sons, stand in line to praise a picture — that picture is great.

Mr. C. R. Seelye. -2- Feb.1, 1924

The public was unanimously against me. I questioned dozens of people in the hope of finding at least one that agreed with me. Surely in that vast crowd, there must have been one solitary human being that would console me, but if so, I missed him.

We opened up big and we played to capacity all week. That week "DAUGHTERS OF TODAY" was the reigning topic of conversation in Syracuse. The gross receipts were bigger than any week for over a year. After the run I settled with you Mr. Seelye, and willingly too, for at least fifty percent. more than I could have bought the picture for in advance.

This picture should make a lot of money for everybody, you the owner, the Selznick organization as distributors, and exhibitors fortunate enough to play it.

With congratulations, I am

Sincerely yours,

Walter Hays

President,
SYRACUSE STRAND THEATRE CO., Inc.

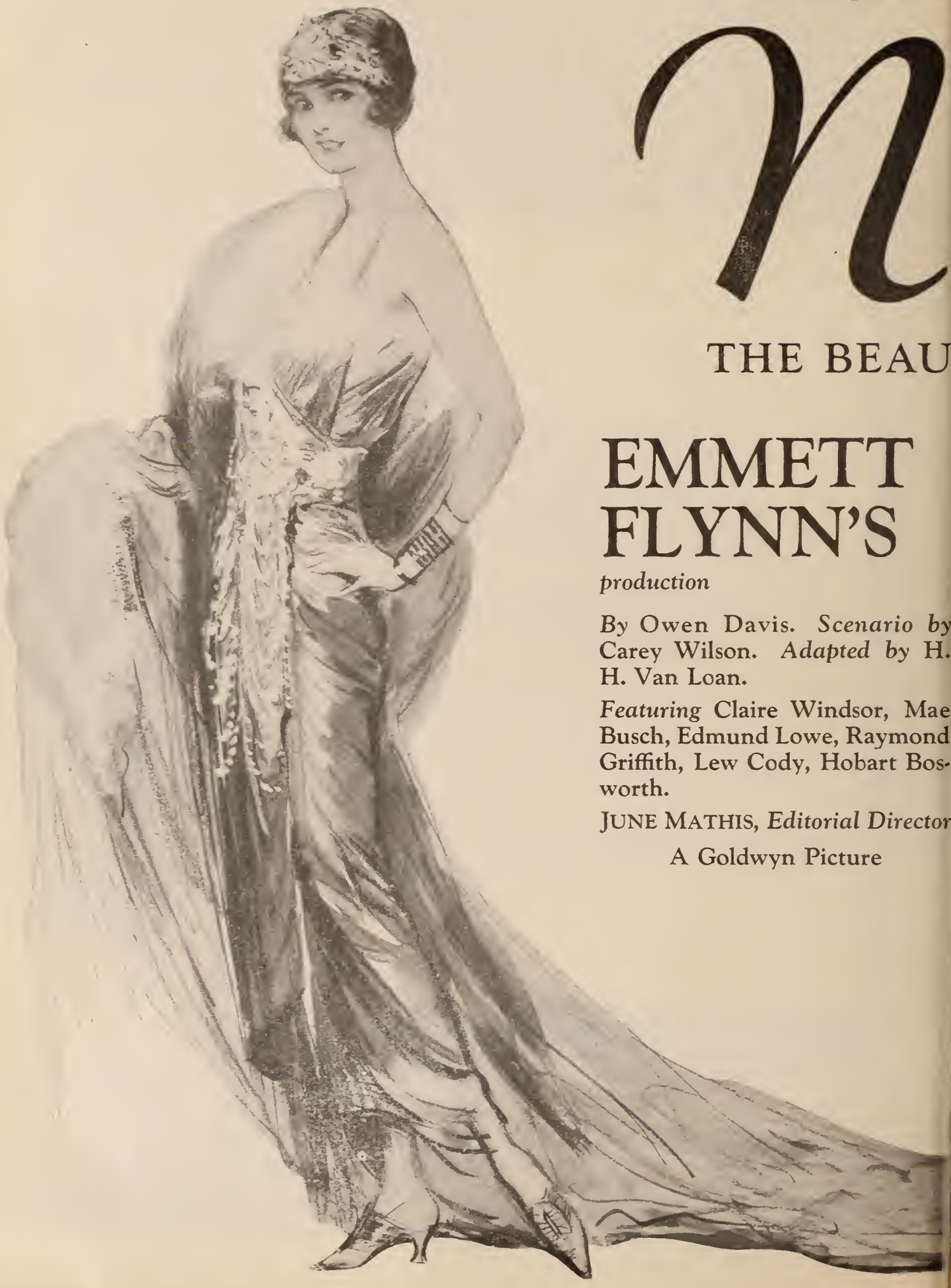
W.H. H.

Walter Hays is Director of New York Strand, Brooklyn Strand, Syracuse Strand, prominent member of Associated First National and other important enterprises, and is known as one of America's leading showmen.

Syracuse regards Harold Lloyd as a home town boy—his "Why Worry" held the record until the Strand played "Daughters of Today."

Among recent big pictures played in the Strand were: "Flaming Youth," "Eternal City," "Why Worry," "Black Oxen," "Common Law" and "Rosita."

Goldwyn *presents*



THE BEAU

EMMETT FLYNN'S

production

By Owen Davis. *Scenario by* Carey Wilson. *Adapted by* H. H. Van Loan.

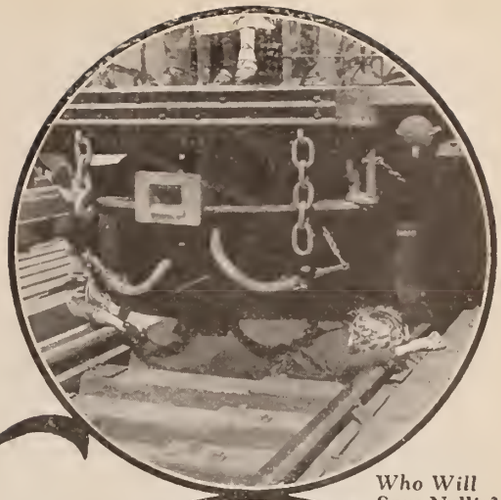
Featuring Claire Windsor, Mae Busch, Edmund Lowe, Raymond Griffith, Lew Cody, Hobart Bosworth.

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

ellie

TIFUL CLOAK MODEL



Who Will Save Nellie?

The Fire in the Fashion Salon.

"I won't pose like this!"

WHILE the learned ones of the picture business were wondering what the public wanted next, the Goldwyn Company was busy making "Nellie the Beautiful Cloak Model."

Now here's a picture that can be labelled, without the slightest exaggeration, as one of the greatest box-office attractions ever brought out of the studios.

It makes no bones about being a real melodrama—it gives the public a genuine thriller produced in a high-class way with a cast of screen celebrities.

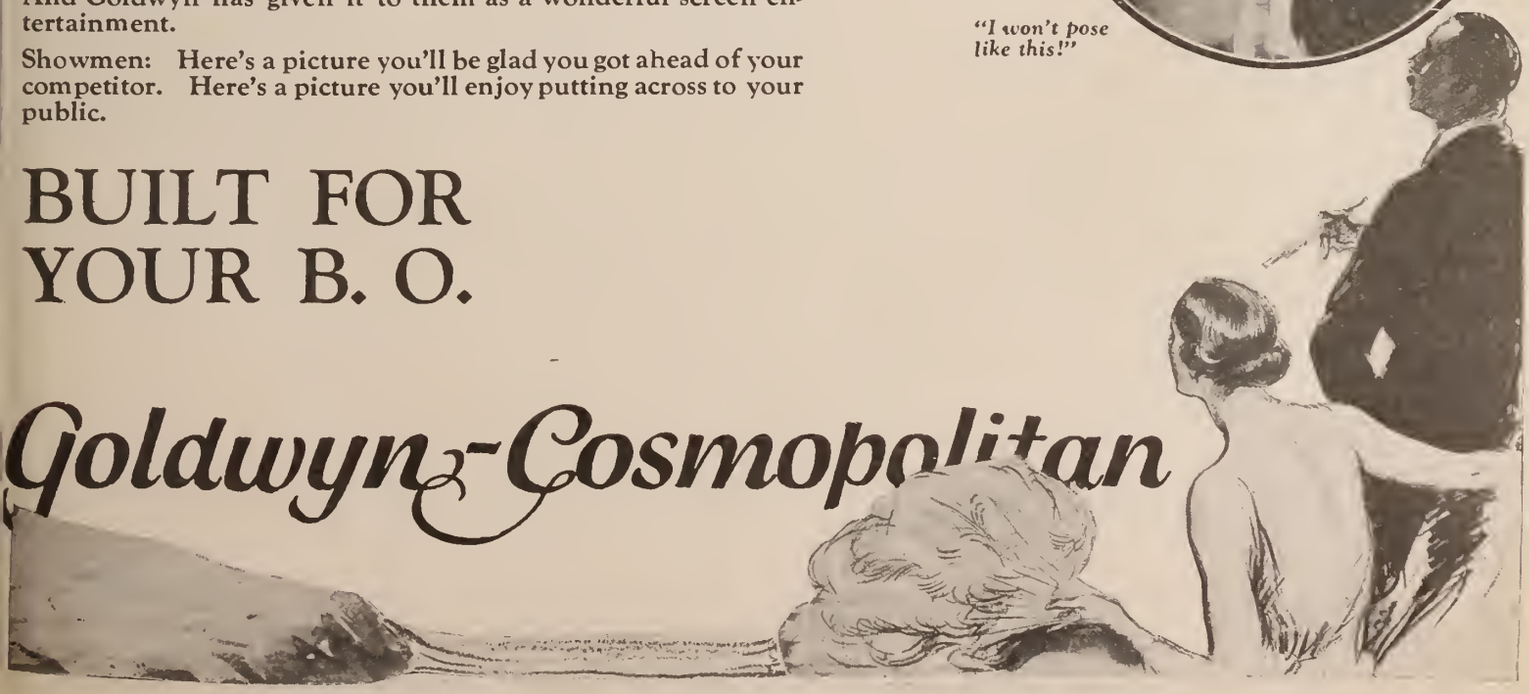
The theatrical world has never forgotten the sensational melodramatic successes of Owen Davis, in the hey-day of showmanship when the public got what it wanted, not what the high-brows thought it needed. "Nellie" is the top-notcher of all those great melodramas—Owen Davis' play is a masterpiece of heart-throbs, of innocence in danger, of cold-blooded villainy, of breathless, nerve-tingling suspense!

And plenty of magnificence too—fashions that will give the women more than their money's worth—stunning clothes worn by models especially selected from the most famous Fifth Avenue salons. Think of the exploitation!

The box office records of the Owen Davis melodramas are ample proof that the public wants "Nellie, the Beautiful Cloak Model." And Goldwyn has given it to them as a wonderful screen entertainment.

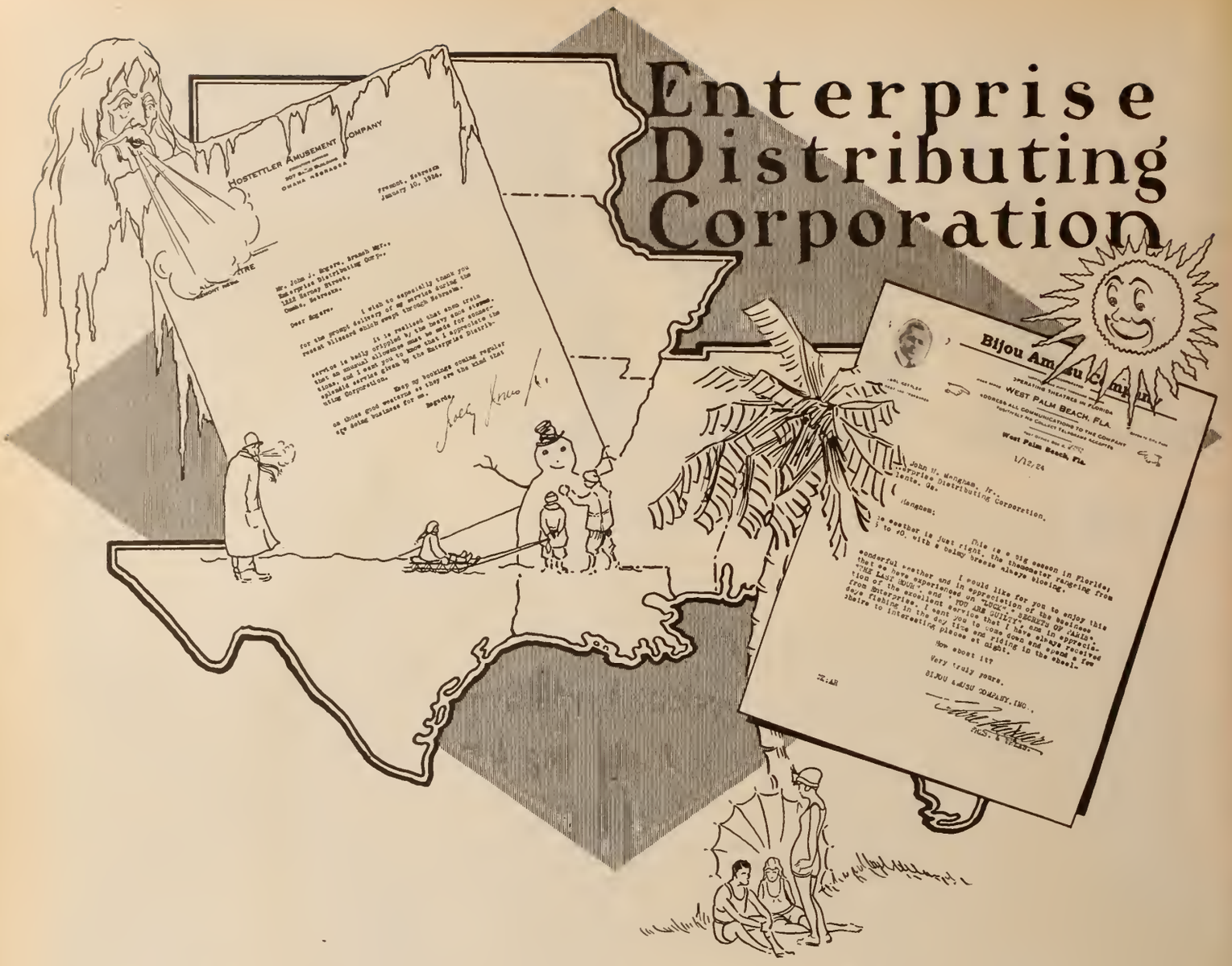
Showmen: Here's a picture you'll be glad you got ahead of your competitor. Here's a picture you'll enjoy putting across to your public.

BUILT FOR YOUR B. O.



Goldwyn-Cosmopolitan

Enterprise Distributing Corporation



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"RESTLESS WIVES" and "Three o'clock in the Morning"—two of the very latest C. C. Burr Specials—are announced for early release.

Other Enterprise Specials now ready are: "Luck," "Secrets of Paris," "You Are Guilty," "The Last Hour," "Flesh and Blood" and "The World's a Stage."

Enterprise also releases one new Western and one new comedy each week.

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Geo. G. Goodale,	R. Cameron Price,	J. R. Lamantia,	R. H. Robinson,	T. R. Richards,	Crescent Passek,	S. A. Hamilton,	V. N. Detweiler,
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March

25 cents

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You cannot do without them.

James R. Quirk

Editor and Publisher

PHOTOPLAY
MAGAZINE

The National Guide to Motion Pictures

Associated Authors
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"The Best Comedy - Romance of the Month"

"'No More Women!' is the best comedy-romance of the month," says McElliott, in the N. Y. Daily News.

"This picture should furnish satisfactory entertainment for the average patron," is the M. P. World's verdict.

"Has many smiles and chuckles, and should appeal especially to the feminine portion of any audience."

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Hiram Abrams, President

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of Northern California

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STOCKTON
FRESNO

December
Twenty
Seventh

Mr. Al Christie,
Hollywood, Calif.

Dear Mr. Christie:

For the past four years since managing the T. and D Theatre, we have been playing Christie Comedies; in fact the whole Educational Program. Christie Comedies are the "Spice of the Program" sure enough, and we can always rely on them. They are clean-cut and minus the usual Hokum and slapstick of which the modern comedy is so full

I just want you to know how much we enjoy the work of your new star, Jimmie Adams. He is a conscientious hard worker and consistently funny and seems to be very versatile. "Roll Along", "Green as Grass" and "Black and Blue" which we are now playing, are splendid testimonials to a very clever, able young man. His blackface work is very good and in my opinion he is a young comedian who bears watching. He is growing to be a very big favorite with all of our patrons. "Done in Oil", by the way, went over very good and had thrills and suspense

Bobby Vernon, Neal Burns, Dorothy Devore, Vera Steadman and all of the Christie Comics are also liked.

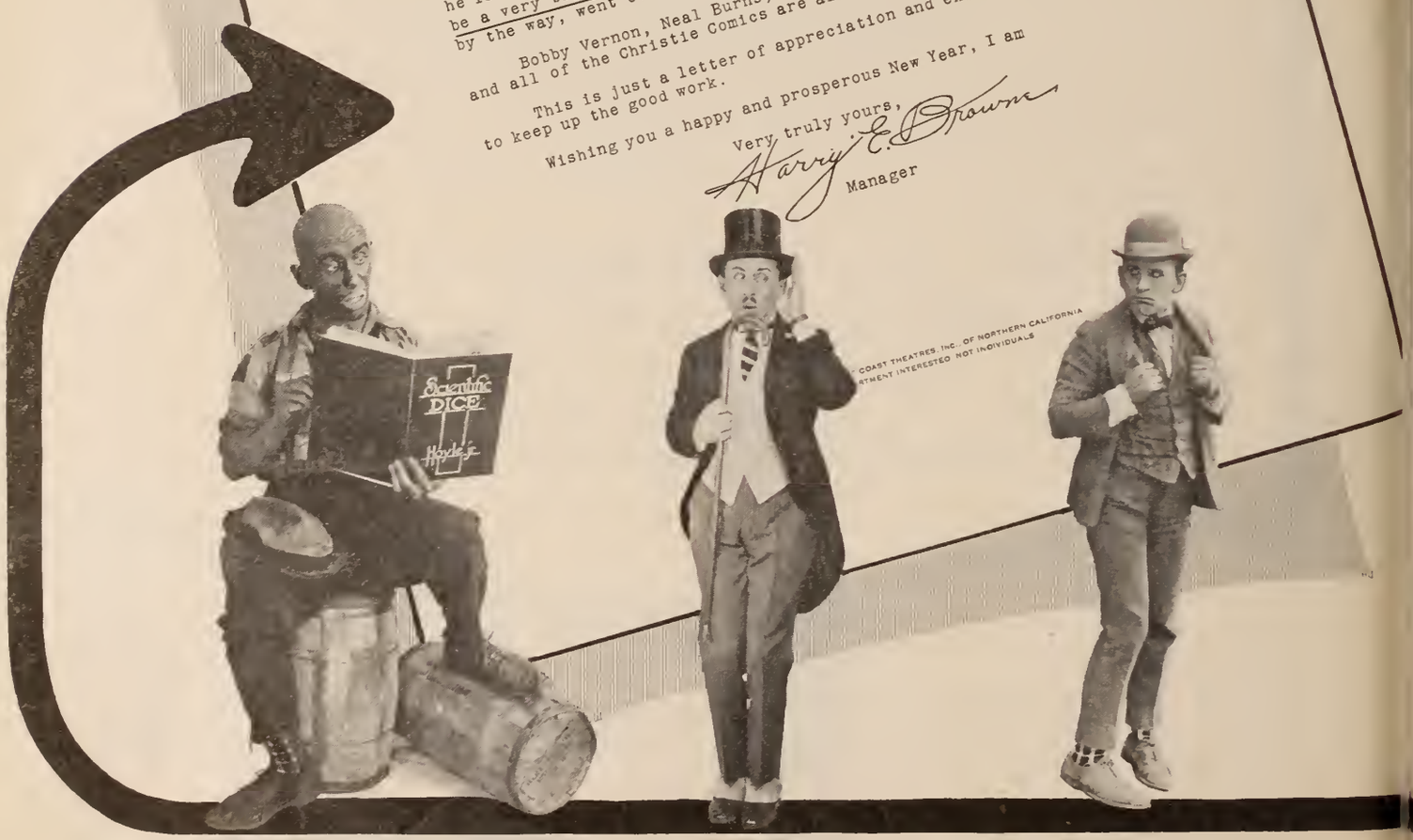
This is just a letter of appreciation and encouragement to keep up the good work.

Wishing you a happy and prosperous New Year, I am

Very truly yours,

Harry E. Browne

Manager



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THE LAUGHS

HITS PUBLIC FANCY

JIMMIE ADAMS

---Breezing Joyously through clever and funny situations is one more reason why Christie Comedies are holding their place with the public as consistently good

ENTERTAINMENT
FOR THE WHOLE FAMILY

—Watch for his latest,

"AGGRAVATING PAPA"

DIRECTED BY HAROLD BEAUDINE

Released through

Educational Film Exchanges, Inc.

Tuxedo Comedies

show originality in treatment. Their production quality is the highest—their direction the finest. They are attractions of real box-office value to you.

"ONE NIGHT IT RAINED"

features HARRY TIGHE and NED SPARKS

whose excellent work in

"EASTER BONNETS"

caused Ed. Beatty, of the Butterfield Circuit, to write:

"That Tuxedo-Educational Comedy 'Easter Bonnets' is one of the best comedies you have ever released, and that is saying a lot."

Have you booked "FRONT!" and "NO LOAFING" with "Poodles" Hanneford ?

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Real Entertainment calls for variety—for a diversified program. No matter what the type of your main feature, the Short Subjects should offer contrast.

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By Robert C. Bruce

is just the thing to add variety to your program when the feature is of the comedy or comedy-drama type.

Splendid one-reel stories of real life in the great outdoors. The name Bruce is sufficient guarantee of their surpassing beauty, as well as of their dramatic appeal.

"JEAN OF HECETA HEAD"
"THE HOMEMAKER"
"HAUNTED HILLS"
and five more to come

BOOK THE SERIES NOW

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

what is news?

Ask any exhibitor anywhere what part of MOTION PICTURE NEWS he reads first and he will invariably reply "the advertising pages."

Naturally.

In the advertising pages he finds the business news of the week.

Going to the advertising section is like going to exchange row, to the market place. There the wares are exhibited of the exhibitor's bread and butter business.

That is news.

* * * * * * * * * * *

There are just two kinds of "news" in this field.

One is gossip: one is the actual announcement of something done, made and signed by the doer of it. The latter is the kind of news the advertising pages carry.

And that is real news.

* * * * * * * * * * *

MOTION PICTURE NEWS carries, each year, anywhere from 700 to 1500 more pages of advertising news than any other paper in the field. It is the one comprehensive news medium. One great reason why for six continuous years it has been subscribed for and resubscribed for by approximately 8000 exhibitors (owning and booking for 12,500 theatres.)

Constance Binney

scores triumph !!

The New York Times
SWEET LITTLE DEVIL' LIKED
Constance Binney a Winsome Hero-ine in Musical Play at the Astor.
The New York Telegram
Miss Binney Returns in a Musical Comedy
The World
"SWEET LITTLE DEVIL" WITH CONSTANCE BINNEY.

on Broadway in a new show "SWEET LITTLE DEVIL" —

"Flaming Youth" First National's big hit demonstrated the public wants **YOUTH** —

give it to 'em !!!

Her name in lights on the ASTOR Theatre on Broadway and the admission $4.40 per., why not—

put—

Constance Binney

in lights on your theatre with

"THREE O'CLOCK IN THE MORNING"

BOOK

"RESTLESS WIVES"
"YOUTH TO SELL"
"THE AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"

The four outstanding attractions of the season. Wire or write to-day for a franchise.

CONSTANCE BINNEY
RICHARD THORPE ·· EDMUND BREESE
EDNA MAY OLIVER ·· RUSSEL GRIFFIN
MARY CARR ··· WILLIAM N·BAILEY

"'Three O'Clock in the Morning' is as good an audience picture as we have played this year."

Jake Lourie
MODERN AND BEACON THEATRES, *Boston.*

Burr Pictures Inc.
133-135-137 W. 44th Street
New York City, - N. Y.

Distributed by

All Star Feature Dist.
209 Golden Gate Ave., San Francisco, Cal.

Commonwealth Film Corp.,
729 7th Ave., New York City

Enterprise Dist. Corp.,
104 Walton St., Atlanta, Ga.

Favorite Film Co., Inc.,
143 E. Elizabeth St., Detroit, Mich.

Greiver Productions, Inc.,
831 So. Wabash Ave., Chicago, Ill.

H. Lieber & Co.,
122 W. New York St., Indianapolis, Ind.

Supreme Film Co.,
1022 Forbes St., Pittsburgh, Pa.

F. & R. Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

Mountain States Film Att.,
2104 Broadway, Denver, Colorado

Mid West Dist. Corp.,
Toy Building, Milwaukee, Wis.

Moscow Film, Inc.,
23 Piedmont Street, Boston, Mass

Royal Pictures, Inc.
1337 Vine St., Philadelphia, Pa.

Remember the "BIG 10"

"BLACK OXEN"

One of the biggest box office sensations of the year. A Frank-Lloyd production featuring CORRINE GRIFFITH and CONWAY TEARLE.

"PONJOLA"

Sam. E. Rork's tremendous picturization of this great novel startled the country with its box office strength. Features Anna Q. Nilsson and James Kirkwood. A Donald Crips production.

"HER TEMPORARY HUSBAND"

The funniest comedy ever screened. By Edward A. Paulton. Directed by John McDermott. With Sydney Chaplin, Owen Moore and Sylvia Breamer.

Norma Talmadge in "ASHES OF VENGEANCE"

Directed by Frank Lloyd, this was without doubt her greatest success.

"BOY OF MINE"

The most human picture ever made. Adapted from a story by Booth Tarkington, directed by William Beaudine and featuring the greatest of boy actors, BEN ALEXANDER.

"FLAMING YOUTH"

A record breaker in every locality. One of the biggest money getters ever produced. Directed by John Francis Dillon, featuring COLLEEN MOORE.

Thos. H. Ince's "ANNA CHRISTIE"

Directed by John Griffith Wray from Eugene O'Neill's prize winning play. Acclaimed the greatest drama ever produced. With Blanche Sweet and William Russell.

George Fitzmaurice's "THE ETERNAL CITY"

With Bert Lytell, Barbara La Marr, Lionel Barrymore, Richard Bennett, Montagu Love, and 20,000 others. A masterpiece. Presented by

Samuel Goldwyn
(Not now connected with Goldwyn Pictures)

"PAINTED PEOPLE" with COLLEEN MOORE

the "Flaming Youth Girl," in which she again scored a big triumph. Directed by Clarence Badger. From the story, "The Swamp Angel," by Richard Connell.

Norma Talmadge in "THE SONG OF LOVE"

This great star in another picture that pleased her followers. Directed by Chester Franklin and Frances Marion.

FIRST NATIONAL PICTURES

For detailed list of
FIRST NATIONAL 20
see following issues of trade papers:

—January 26th
Moving Picture World
Motion Picture News

—January 17th
Film Daily

—February 2nd
Exhibitors Trade Review

—February 9th
Moving Picture World
Motion Picture News
Exhibitors Herald

—February 16th
Exhibitors Herald

and book the BIG FIRST NATIONAL

to be released between February and June 1924

20 pictures with 20 release dates of typical First National strength—which means the best—for five months booking needs—1924 like other years belongs to

FIRST NATIONAL

– the rush of the 50,000, "HAROLD WHEN A

Presented by
SOL LESSER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

PATERSON NJ FEB 4 1924

E A ESCHMAN
383 MADISON AVENUE NEWYORK NY

OUR GARDEN THEATRE PATERSON TRIED OUT SOME OF THE BIGGEST PICTURES BUT WHEN A MANS A MAN WHICH OPENED TEST ENGAGEMENT TONIGHT DID THE BIGGEST OPENING DAY BUSINESS IN HISTORY OF HOUSE WENT OVER GREAT WITH AUDIENCES

A M FABIAN
1207A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NA 13 81 NL 1/6B

SANFRANCISCO CALIF FEB 4

IRVING LESSER

1006 LOEWS STATE BLDG NEWYORK NY

SOL LESSERS PRODUCTION OF HAROLD BELL WRIGHTS WHEN A MANS A MAN OPENED OUR LOEWS WARFIELD THEATRE SATURDAY FEBRUARY SECOND AND PLAYED TO CAPACITY BUSINESS SATURDAY AND SUNDAY EXCEEDING BY OVER ONE THOUSAND DOLLARS BUSINESS DONE ON PREVIOUS LESSER PRODUCTION MEANEST MAN IN WORLD WHICH BROKE OUR HOUSE RECORD LAST AUGUST NEWSPAPER REVIEWS ALL VERY ENTHUSIASTIC AND PRAISE PICTURE VERY HIGHLY OUR AUDIENCES ALSO UNANIMOUS IN THEIR APPROVAL OF PICTURE AND WE ARE LOOKING FORWARD TO A RECORD BREAKING WEEK REGARDS

WEST COAST THEATRES INC OF NORTHERN CALIFORNIA

"It is as I wrote it"

Harold Bell Wright

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

000

readers of Harold Bell Wright's books

has started!

BELL WRIGHT'S MAN'S A MAN"

with John Bowers, Marguerite de La Motte, George Hackathorne, Forrest Robinson

Opens at six centers to tremendous business

Where the weather conditions were half way decent, "WHEN A MAN'S A MAN" smashed the house records; in others, under terrific climatic handicaps and strong opposition, it played to extraordinary business. - - - - - - - - -

The showing made by "WHEN A MAN'S A MAN" in these cities—

Paterson N.J.-San Francisco

Produced by
PRINCIPAL PICTURES CORPORATION
Sol Lesser - - - - President
Directed by Edward F. Cline

A First National Attraction

Los Angeles—Wichita, Kansas—Jackson, Mich., and NEW YORK—

and—

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

2CB K 67 5 EXA

WICHITA KANSAS FEB 5

HARRY SCHWALBE NEWYORK

WHEN A MANS A MAN OPENED PALACE THEATRE TO EXTRAORDINARY BUSINESS IN SPITE OF BLIZZARD ZERO WEATHER UNUSUAL FOR KANSAS FOLLOWING WEEK OF REGULAR SPRING WEATHER STOP PICTURE SENSATIONAL SUCCESS RECEIVING NOTHING BUT FAVORABLE COMMENTS STOP WITH DECENT BREAK IN WEATHER SHOULD COMPETE FOR BOX OFFICE RECORDS OF THIS HOUSE STOP YOU HAVE A GREAT SHOWMANS PICTURE HERE EXPLOITATION POSSIBILITIES UNLIMITED REGARDS

STANLEY CHAMBERS

MANAGING DIRECTOR MILLER THEATRE

ENTERPRISE

WESTERN UNION TELEGRAM

OMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

14NY K 96 NL LOSANGELES CAL FEB 3

H O SCHWALBE NY

MY PREDICTION OF HAROLD BELL WRIGHTS SERIES JUSTIFIED BY BUSINESS DONE AT LOEWS WARFIELD SANFRANCISCO AND LOEWS STATE LOSANGELES WITH WHEN A MANS A MAN ON OPENING DAY SATURDAY STOP WE DID FORTY SEVEN HUNDRED SIXTEEN DOLLARS IN LOSANGELES AND FORTY THREE HUNDRED SANFRANCISCO WHICH IN BOTH INSTANCES ONLY ABOUT FOUR HUNDRED LESS THAN BLACK OXEN AND ONLY OTHER PICTURE BEATING IT IS FLAMING YOUTH STOP AUDIENCES ENJOYED PICTURE AND APPLAUDED IN BOTH THEATRES AM LOOKING FOR TWO KNOCKOUT WEEKS STOP TO-DAY SUNDAY AT LOEWS STATE BUSINESS FIFTY TWO SEVENTY FIVE FAR EXCEEDING BLACK OXEN REGARDS SOL LESSER 9AM

POSTAL TELEGRAPH — COMMERCIAL C

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT
STRAUS BUILDING
N. E. COR. FIFTH AVE. & 45TH. ST.
NEW YORK CITY
TEL. VANDERBILT 2139

TELEGRAM

This is a fast Telegram unless its character is indicated by a signal after the number of words sent. "Blue" (Day Letter) "N L" (Night Letter) or "Nite" (Night Telegram) — 180M—36787

STANDARD TIME INDICATED ON THIS MESSAGE.

13NY K 74 NL 5 EXA

JACKSON MICH FEB 3

H O SCHWALBE NY

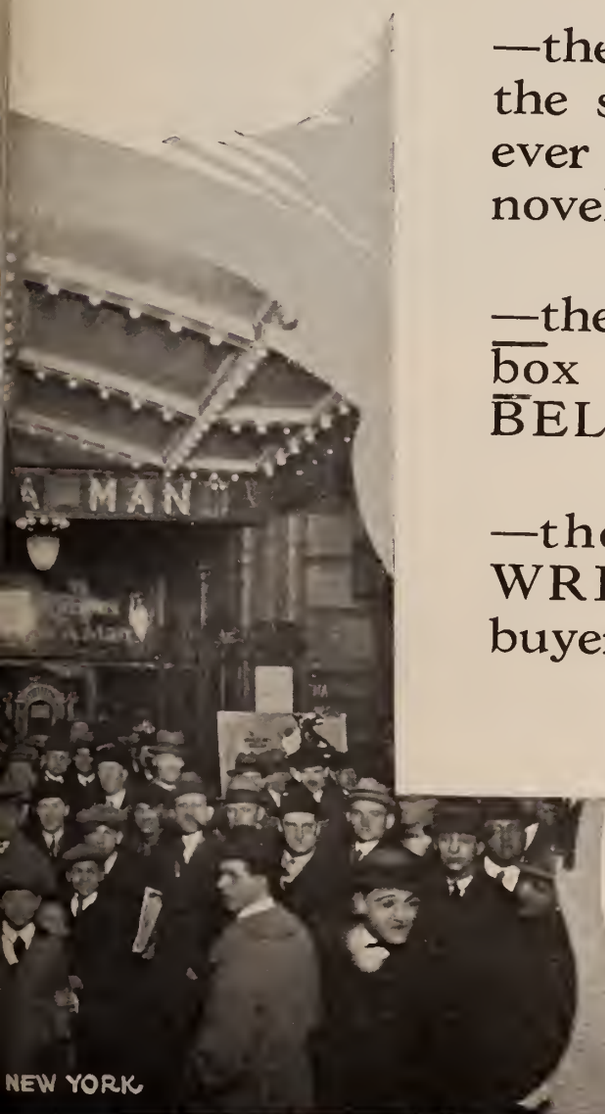
IN FACE OF ESPECIALLY STRONG OPPOSITION AT ALL HOUSES WHEN A MANS A MAN OPENED TO BUSINESS SLIGHTLY BELOW FLAMING YOUTH AND CONSIDERABLY IN EXCESS OF BLACK OXEN AND PONJOLA PATRONS COMMENT VERY FAVORABLE PERSONALLY THINK TOUCHES IN DIRECTION HAVE RAISED PICTURE WELL OUT OF THE CLASS OF ORDINARY WESTERNS WHILE BOX OFFICE POWER OF AUTHORS NAME MAKES IT A STRONG ATTRACTTION AT LEAST FOR CITIES OF THIS SIZE

HAROLD FRANK

MGR REX AND MAJESTIC THEATRES

You can't go wrong when
A First National Attraction

prove—HAROLD BELL WRIGHT to be greatest of box-office authors "WHEN A MAN'S A MAN" biggest of audience pictures,



—these telegrams and photographs tell the story of what will happen wherever HAROLD BELL WRIGHT'S novel is booked.

—these facts demonstrate what a *real* box office drawing card HAROLD BELL WRIGHT'S name is.

—these results prove that every WRIGHT reader is a "sold" ticket buyer—

and remember—there are

50,000,000 of them

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

you have a Wright.

A First National Attraction

Gripping!

They had failed! Could STRONGHEART save him?

This incident in "The Love Master" is probably the most dramatic scene ever seen in a dog picture. To see this wonder dog fight off the messenger of death—thereby saving his beloved master, is worth the price of admission alone.

As the Moving Picture World says: "It is not acting for him, it is real, and he makes you feel it."

Laurence Trimble and Jane Murfin present

STRONGHEART in "The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Also to be found in the FIRST NATIONAL 20 to be released between February and June

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico and Philippine Islands, Canada, $5. Foreign, $10.

VOL. XXIX NEW YORK, FEBRUARY 16, 1924. NO. 7

Danger!

SEVERAL years ago when the movement toward censorship was at its peak, it was generally known that the cause of the trouble lay not with the pictures themselves, but with their advertisements.

It was pointed out that the reformer type of individual largely responsible for censorship rarely ever saw pictures; but that he did read the newspapers, and eagerly acquired there the evidence he hoped for.

And it was well enough agreed that some of the billboard and newspaper advertising of pictures at that time was unbridled, unfit and unfair to the picture.

* * *

We stand today, as an industry, opposed as ever to censorship as unnecessary, un-American and menaceful legislation. With a full knowledge, however, of the deep responsibility for a vehicle of expression that goes directly, broadly and influentially to the American home, we are making pictures with this all important end in mind. We place it above individual and corporate ambitions, above all desire for brief lived commercial success. Pictures, today, are meeting the requirements of the social order. We can say that with as full a sense of satisfaction as of responsibility.

* * *

It is disturbing therefore at this time to find a newspaper warning its theatre advertisers that some recent picture advertising "is objectionable to us as well as to our readers and theatrical advertising will be carefully censored hereafter."

"We are writing this," continues the newspaper in a letter to all local exhibitors, "for your information in order that if the producers furnish any objectionable advertising matter of this nature, you will be able to state to them that the advertising will not be accepted. . . ."

The advertising referred to *is* objectionable and it would so be regarded by every newspaper, which, like the picture theatre, realizes fully the deep responsibility it bears to its community.

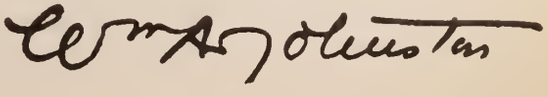
And not merely is the advertising objectionable but it is in our opinion, and we are very sure in the opinion, also of the producer and distributor of this same picture, utterly unfair to the picture itself.

* * *

So much for that. The main point is that this advertising is decidedly destructive to the MOTION PICTURE in general and to the industry in general. Too much has been built up, too many ready sacrifices to commercialism have been made, too many fine efforts have been put forth, too much has been solidly established to have it all undermined by such breaks in publicity. It is not to be thought of in this industry today that some one will tear down a great structure just to turn a penny.

* * *

This sort of advertising, of course, is a slip, an error. It happens in the commercial rush. It is a natural effort but undeniably a flagrant error of judgment upon someone's part. It doesn't speak for pictures nor for the principles common to the business. It libels both.



PICTURES AND PEOPLE

THE Kinematograph Weekly of London features several illuminating articles in its New Year number, dated January 3, one of which is contributed by William A. Johnston of the News.

The paper has considerable to say editorially concerning the British exhibitor and British pictures. In one paragraph it devotes space to Sir Oswald Stoll's attack on British exhibitors and their obsession for showing American films. A following paragraph inquires "What is the Public?"—which is followed by a few incisive remarks on "How to Find Out."

Mr. Frank Tilley says the kinema public may be divided roughly into three classes. In the first are those who demand a definite artistic standard and moral tone; in the second those who want amusement pure and simple (and accept drama that is usually neither); in the third those who have no decided preference, who are ready to take what is given them.

Mr. Tilley states that the depository of power is in the third class, in the people whose tastes are unformed. By their judgment the success or failure of a film is largely determined.

This is hitting the nail on the head pretty accurately, Mr. Tilley—although we doubt whether American audiences are so sharply divided in their preferences.

The Johnston contribution is entitled "Capture America."

The editor of the News suggests several ideas for capturing this country. He indicates that this is a buyer's year because the exhibitor has the upper hand.

"Theatres which formerly thought it wise to book as far ahead as possible, which felt it necessary for one reason or another to ties up to this or that service, are now calmly picking and choosing from this or that distributor. There is no dominance of volume of product from any producer-distributor; there is no dominance, seemingly, of anything save the well-known trade factors of quality and price of goods."

Mr. Johnston regrets that some of our exhibitors are shopping with their eyes shut as to quality, and open as to price only.

"They are blindly and ruinously, in my belief, dictating rental prices at terms for which the pictures the public wants cannot profitably be made and distributed. I refer to our closed towns, states and territories where chain control of theatres dominates the buying situation."

In the open or competitive towns—the thousands of small houses, the exhibitors are paying more than they should or can afford to pay to make up to the producer-distributor for the other exhibitor's greed, is Mr. Johnston's belief.

* * *

IT often happens that proper credit is never given to those who deserve it if the deserving parties are overshadowed by more distinguished relatives. There is a comedian on the screen who, because he is partially eclipsed by his more illustrious brother, has never been ranked among the chosen few. Yet he is one of our most gifted funmakers.

We present Sidney Chaplin. No matter what role he assumes—whether it calls for sheer buffoonery or waggish humor, he never fails to assert his personality. Sometimes he is cast in an insignificant characterization, in a story which lacks any qualities of appeal, yet his gift of expression is so rich that the film takes on a color which would otherwise be denied it.

What we like best about him, is his refusal to trade upon his brother's name, fame and individuality. He never mimics nor employs the least suggestion of Charlie Chaplin's unique style. He is as different in his pantomime as Buster Keaton.

It is his misfortune as far as recognized ability is concerned to be identified as the brother of Charlie Chaplin. Spectators neglect in paying him due homage because subconsciously they are thinking of his brother. But if they forgot his relationship, if they looked only for picturesque characterization, they would instantly recognize the fact that he is a master of burlesque. Indeed, Sidney Chaplin is a born clown. He has played in many pictures where he "stole the show."

* * *

ROBERT G. VIGNOLA has dropped the megaphone temporarily to enjoy a brief vacation. Last Wednesday he caught the choo-choo cars for Palm Beach.

* * *

WE predicted some time ago that treatment of pictures by suggestion—with thorough concentration upon achieving natural effects in incident, detail and interpretation would soon be engaging imaginative directors. We made this statement after witnessing Chaplin's "A Woman of Paris." The German director, Ernst Lubitsch, is the first to profit by simple, direct methods with "The Marriage Circle."

We are assuming that he has seen the Chaplin picture—because it has so many comparable points. The same spontaneity of effort—the same subtlety of humor—the same sparkle—the same skating on thin ice—without breaking through—and above all, the delightful naturalness of the portrayals—these are richly achieved.

It may be that Lubitsch carried this talent all the while, but had to abide his time to demonstrate it. We have seen him only as the director of ponderous films based upon the rise and fall of empires and kingdoms. He has been appreciated for his skill in outlining characterization and making it vital. Yet here is a different Lubitsch surely. He has taken a domestic quadrangle and has been human enough to treat it without dramatic emphasis.

How this idea could have been maltreated! How some directors would have striven for the so-called dramatic punch! They would have made puppets of the figures in this gay married circle—and would have manipulated them as to be scarcely recognizable as the human folks who trip ever so lightly through their gay adventures.

The plot is nothing but a skeleton—but, oh how deftly it is pointed with spontaneous incident. We could mention a dozen scenes, which are as light as moondust—and which wouldn't bear analysis judging them by dramatic substance. Yet they scintillate with delightful subtleties. There is suggestion everywhere. It is all very gay, sparkling and smart.

A perfectly rounded story—one that kept the New York Strand audiences constantly alert, drinking in its capricious moods and shadings. The screen becomes a true medium of light comedy here.

* * *

BACK to the days when the Bowery was in its glory—when the East Side youth rode a bicycle built for two—back, back to the days when the street was famous in song and story—when Mamie O'Rourke danced with Johnnie on the sidewalks of New York, will we all turn when Universal presents us with "The Fool's Highway," adapted from Owen Kildare's book, "My Mamie Rose."

The action takes place mostly on the Bowery and the streets adjacent to it—with Barney Flynn's celebrated saloon featured as one of the backgrounds.

It's appropriate on the part of the sponsors to hold the world premiere in the Atlantic Gardens, a famous institution of the Bowery. And to carry out the proper atmosphere the theatre,

dance-hall et al, will be brought back to its former appearance—back to the days of 1892.

Several products of the East Side in political and stage circles have been invited to attend the premiere (some night this month) among whom are Governor Al Smith, Irving Berlin, George White and Barney Flynn.

* * *

WITH all the hand-shaking attended to, and all the best Broadway hits a matter of pleasant memory, Harold Lloyd, accompanied by his royal retinue, W. R. Fraser, business manager, brother Gaylord Lloyd, Tommy Gray, gag man, and the one and only Joe Reddy, exploiteer extraordinary, left for Hollywood Tuesday via the Twentieth Century Limited.

Joe is a product of the East, and judging from his ample waist-line, California's clime has been kind to him.

* * *

THE Chicago Tribune of January 19th, expresses a eulogy in its editorial column for Chaplin's personally directed picture, "A Woman of Paris." The article points out an instance in which Chaplin tosses the movie concentions into the waste basket. It is the scene at the railroad station when the director gives plausibility to the misunderstanding of the boy and girl—which is to be their tragedy of life.

The editorialist draws comparisons between the ordinary movie convention and the way Chaplin treats it.

We agree with the Tribune that the orthodox manner is to show the train in the distance, a flash of the people at the station, a flash of the girl in exaggerated perplexity, the arrival of the train, the porters alighting, passengers, alighting, the girl's decision to go, etc. Chaplin employs suggestion.

The Tribune illustrates another scene of Chaplin's restraint.

"A baggage smasher enters with a trunk, drops it and goes out. It is the simplest incident of a station platform. Its effectiveness is so great as to suggest that the comedian himself was the baggage smasher, although he announces that he took no part in the play. If not, he knew how to get that baggage smasher to drop a trunk, get a laugh, and be out of it in three seconds." The Tribune recognizes also that the picture will not shock the most sensitive patron. Chaplin is audacious, but Priscilla and Prue may sit through the show. Where suggestion might be evil he makes it humor, and it is not unwholesome.

The Chicago paper reaches a very large circulation. It is hoped that the editorial strikes home—that it will be appreciated as a sincere tribute to a work of art.

Any picture of the quality of "A Woman of Paris" deserves all the editorial eulogies which can be given it. And praising a real film is not filling space.

* * *

VICTOR M. SHAPIRO, who for the past five years has been affiliated with Pathe in an executive and advisory capacity as well as managing the exploitation and publicity departments of that organization, has become associated in a similar capacity with Sam Goldwyn. The arrangements leading to Mr. Shapiro's affiliations were consummated through the offices of Mr. Goldwyn and Harry Reichenbach and become effective February 11th.

Mr. Shapiro has been identified with the motion picture industry for the past eight years and during that time has attained to the front ranks of the industry's advertising and exploitation experts. During his association with Pathe, he has personally organized and conducted the elaborate campaigns in behalf of the Harold Lloyd comedies.

* * *

THE latest screen celebrities to arrive in New York from the Coast are Stronghcart, the most gifted pantomimist of the canine world, and his spouse, Lady Jule, the white police dog who appears with her husband in "The Love Master."

Lady Jule is a native of Banff, Alberta and met her better-half when he visited her city on location.

The Stronghearts are here to attend the Dog Show and to make several personal appearances.

* * *

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THOSE desirous of attending the Motion Picture Carnival next Wednesday evening at the Hotel Plaza are advised that tickets and supper reservations are obtainable only by written or telephone application to the Film Bureau, 4 West 40th Street, New York.

The Carnival is held under the auspices of The Film Mutual Benefit Bureau, The Free Home for Girls, The Orthopedic Ward of the Post-Graduate Hospital, The Travelers' Aid Society, The Dug Out, and The National Hospital for Speech Defects.

Among the patrons and patronesses are George Arliss, Richard Barthelmess, Howard Chandler Christy, Betty Compson, Rachel Crothers, Richards Dix, Bebe Daniels, Will H. Hays, Alice Joyce, Rt. Rev. William T. Manning, Archbishop Hayes, Olga Petrova, Alma Rubens, Lewis Stone, Gloria Swanson, Virginia Valli, Edwin Gould, Rodman Wanamaker, Lois Wilson and many others.

The program features a one real picture taken by Famous with an amateur cast, bridge and mah jong, a series of pictures at one-half hour intervals, professional screen tests, sketches and caricatures by prominent artists, a table d' hote supper and dancing.

* * *

THE returns on "Ponjola" are comparable to those which swept Al Smith into the Governor's chair. It begins to look like a landslide.

From Philadelphia we learn that Sam Rork's winner is doing excellent business at the Karlton Theatre. Holding forth for the past two weeks, the picture has caught on to such a degree that the management has decided to hold it over for another week. Ordinarily the Karlton is a one week house and to secure a three weeks' run there a picture has to pack a real wallop.

Another film doing well in Philly is "Scaramouche" at the Aldine. The Ingram opus is now in its fifth week, furnishing one of the big surprises of the season. The indications are that it will continue at least eight and probably ten weeks.

* * *

JUNE Mathis sailed on the S. S. Paris Wednesday for Rome to assist in the filming of "Ben-Hur." Other passengers on the same boat include Arthur M. Loew, son of Marcus Loew, with Mrs. Loew and son, and Mr. and Mrs. Eugene Zukor and son, Raoul Lemat, Scandinavian representative of Metro, and Walter W. Lemat, Scandinavian representative of Paramount.

WE ASKED THEM →

THEY ↓ REPLY

Exhibitor	1. Do "Padded" features hurt your business?	2. Your success built on individual pictures or rounded program?	3. Ought length of features to be limited?	4. What should feature limit be?
Leroy Johnson, Liberty Theatre, Seattle, Wash.	Not that we've noticed.	50–50.	Yes.	8 reels.
J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.	Yes.	Mostly dependent on features.	No.	Under 7,000 ft.; 6,500 better.
Harry Thornton, Gaiety Theatre, Springfield, Ill.	Yes — patrons complain.	Good show.	Yes.	Not more than 6, except for specials.
Maurice F. Barr, Saenger Amusement Co., New Orleans.	Will inevitably hurt prestige of theatre and producer.	Well-balanced program.	Length should be balanced to story's importance.	Answered under No. 3.
A. G. Stolte, Blank Enterprises, Des Moines.	No direct way of of telling.	Well-rounded program.	Don't believe it could be done.	Proper length is 6,700–7,700 ft.
W. J. Lytle, San Antonio Amusement Co., San Antonio, Tex.	Yes.	Mostly on good features.	Yes.	Prefer 4 reels but none should be over 10.
Merle Davis, Ansonia Amusement Co., Butte, Mont.	Yes.	Well-balanced program.	Yes.	Not to exceed 7 reels.
Walter C. Benson, Laurier Theatre, Woonsocket, R. I.	Public quick to detect padding.	Feature.	Impractical.	
Andrew Karzas, Trianon, Chicago.	Yes.	Even-balanced program.	Yes; just as soon as possible.	Not over 7 reels at any time.
Chas. F. McManus, Colonial Theatre, Tacoma, Wash.	Yes, hurts exhibitor and is boomerang to producer.	Every program should be well balanced.	95% should be.	Six reels for average feature.
Harry Britton, University Theatre, Norman, Okla.	Yes.	Program.	Ordinarily; yes.	6 or 7 reels.
Dave Morrison, Rex Theatre, Greeley, Colo.	Yes.	Well-rounded program.	No.	
E. A. Keene, Oxford Theatre, Oxford, Ohio.	Yes.	Well-rounded program.	Yes.	Not over 8 reels.
M. L. Hartman, Clover Theatre, Ft. Morgan, Colo.	Yes.	Well-rounded program.	Yes.	5 reels or not over 6 at most.
Lyda Theatre, Grand Island, Neb.	Yes; always.	Well-rounded program.	Yes.	8 reels.
Steve Bennis, Lincoln Theatre, Lincoln, Ill.	Yes.	Our reputation 60%.	Yes.	7 reels.
Eugene Hoerrmann, Manhattan Theatre, Manhattan, Ill.	Yes.	Mixed program pleases better.	No; but story value should govern.	Tell the story and quit.

1. **Are too-long "padded" features hurting your business?**
2. **Has your success been founded upon individual pictures or upon your reputation for always offering a well-rounded program?**
3. **Do you believe that a limit ought to be put on the length of feature pictures, no matter how good the material might be?**
4. **How many reels do you believe this limit should allow?**
5. **How many reels can you show in the time limit set for your program?**
6. **What do you do when you book a feature longer than this?**
7. **What percentage of your audience do you believe comes to your theatre to see the feature alone?**
8. **What do your patrons say when you show them a feature so long that there is nothing else?**

5. How many reels can you show in your time limit?	6. What do you do when feature is longer?	7. What percentage of audience comes to see feature only?	8. What do patrons say when you show feature only?
Approximately 10.	Cut short subjects to fit.	85%.	No such cases.
Dependent on length of feature.	Lengthen show or cut shorts.	Overwhelming majority—but they expect something else.	With one exception, we always have shown other pictures.
Program should run 90 or 100 minutes.	Cut down on the others or run fewer shows.	Cannot answer.	"Where is the comedy?"
6 reels should be uniform feature length to permit other units of show.	When over 9 reels, cut out everything else.	65%.	Patrons want comedies.
Ordinarily ten for two hours show.	Nearly any picture can be shown in 2 hours.	Very small.	Exhibitor should, if possible, make some cuts and put in short subject.
Ten reels.	Cut out comedies.	All want comedy and news reel.	Most of them are disappointed.
9-reels.	When over 9 reels, it hurts all around.	Almost 100%.	Patrons want news reels.
10 or 11.	Second show cut to feature alone or feature and one short.	Biggest percentage.	Never had complaint, but does not signify some did not want to.
Not over 8.	Cut out shorts and other parts of show.	Public wants diversified entertainment.	We feel they are not satisfied.
9½.	Cut down on shorts according to length of feature.	About 100%; shorts necessary, however.	Super-Special at advanced prices only instance where feature alone is shown.
About 10.	Cut short subjects.		
8 to 10.	Cut short subjects.	90%.	
Not over 9.	Cut to one show.	90%.	They tire of long features.
Six or seven, from 7.30 to 9 p.m.	Run 2 shows just the same — but second ends at 12.30 a.m.	75% to 90%.	"Good picture but too long."
10	Don't book longer features.	All stay for comedy.	"Where is the comedy?"
8–9.	Cut out shorts.	45%.	"Don't you have comedy or news?"
Not on time limit program.	If feature is too long, patrons walk out or go to sleep.	About 75%.	"Where is comedy or news?"

Ohio M.P.T.O. Convention this Month

Executive Committee Members Decide Upon Many Problems of Importance

AT a meeting of the executive committee of the Ohio Motion Picture Theater Owners' Association, February 1, at the James theater, Columbus, O., it was decided to hold the annual meeting of the association for 1924 in Columbus. The convention will be held February 26 and 27.

Reports were made by members of the executive committee regarding the progress made of the campaign for the repeal of the taxes afflicting the motion picture theater owners. Arrangements were also started to give full support from Ohio to Congressman A. C. Johnson in his efforts to amend the copyright law to exclude exhibitors of the payment of fees now imposed for the use of songs and music under the present copyright law.

The committee also passed a resolution to give full support to the Ohio department of education in the annual music memory contest conducted in the state, by having every member of the association pledge co-operation with county and city school authorities whenever necessary for the success of the contest.

Members of the executive committee who were present at the meeting in Columbus were: Martin V. Smith, president of the association; E. W. Hickle, Hippodrome theater, Marietta; George Fenberg, Auditorium, Newark; O. E. Belle, Main, Cleveland; H. T. Palmer, Lyric, Fairport Harbor; Henry Bieberson, Jr., Strand, Delaware; John A. Schwalm, Jewel Photoplay Co., Hamilton; William M. James, James theater, Columbus; A. J. Hettesheimer, Orpheum, Cincinnati; Sam Bullock, Cleveland; C. H. Brown, Liberty, Zanesville; Sam Luid, Imperial, Zanesville; D. L. Schuman, Denison Square, Cleveland; James P. Dunlevy, Strand, Akron; John F. Kumler, Pantheon, Toledo; A. F. Kinzeler, Elite, Dayton; G. H. Foster, Marion theater, Marion; Ferd N. Tynes, Columbia, Portsmouth, and J. W. Trunk, Dome, Youngstown.

M.P.T.O.A. Adopts Resolution on Whitehurst's Death

A resolution of regret on the passing of Charles E. Whitehurst, prominent Baltimore exhibitor who died last week, has been adopted by the Board of Directors of the Motion Picture Theatre Owners of America. He was a member of the Board and one of the founders of the M. P. T. O. A.

"In the death of C. E. Whitehurst," the resolution read in part: "the Motion Picture Theatre Owners of America lost a valued National Director, the exhibitors and the motion picture industry a true and loyal friend whose activities, guided by a natural aggressiveness, were always of a helpful and constructive kind; his family a loving and devoted son and brother and the nation, state and his home city, a citizen of sterling worth, unimpeachable integrity and wonderful enterprise."

At a special meeting held February 5 the Ontario Division of the M. P. T. O. A. of Canada sent a telegram of condolance to the M. P. T. O. A. on Mr. Whitehurst's death.

Ontario Treasurer Submits Censor Report

The report of the Ontario Provincial Treasurer for the month of December shows that the Ontario Board of Moving Picture Censors examined 146 moving picture subjects, comprising 440 reels. Of the 146 pictures, 92 were passed without question, 51 were approved subject to suggested eliminations and four were condemned entirely. In addition to this work, the Ontario censors reviewed second prints of releases already approved to the number of 508 reels.

John M. Quinn, Vitagraph General Manager who died at Los Angeles, Feb. 4th.

John M. Quinn, Vitagraph General Manager, Dies Suddenly in Los Angeles

JOHN M. Quinn, General Manager of Vitagraph since December, 1918, died suddenly in Los Angeles on February 4 of heart failure. The news of his death, which came as a shock to the industry, was conveyed in a telegram from President Albert E. Smith, of the Vitagraph Company, to headquarters in New York.

Mr. Quinn had gone to the Coast to confer with President Smith, leaving New York on Saturday, January 26. He arrived in Los Angeles Thursday, January 31, and was busily engaged in conferences on production plans, especially with regard to the making of "Captain Blood."

The body will be taken to Chicago, which was Mr. Quinn's home city, for interment. He is survived by his widow and two children.

Prior to his association with Vitagraph, Mr. Quinn was prominently connected with the Western Newspaper Union, and also handled special publicity during the Presidential campaign which resulted in the election of Woodrow Wilson.

He was associated first with Vitagraph as early as 1915, when he assisted in the exploitation of the Vitagraph serial, "The Goddess". When this work was completed, Mr. Quinn joined the Triangle Film Corporation, and, upon the retirement of D. W. Griffith from the Triangle-Fine Arts studio in California, he assumed the post of General Manager of that studio. For a year before his appointment as General Manager of Vitagraph, he was closely associated with Mr. Smith at the Vitagraph plant in Brooklyn.

Maryland Theatres Respect Whitehurst Memory

While Charles E. Whitehurst, late President of Whitehurst Enterprises of the city of Baltimore, was being laid to rest in Loudoun Park Cemetery, Baltimore, eighty film theatres, members of the Maryland Exhibitors League, were silent for 10 minutes, by order of the directors of the League. The Whitehurst theatres, the Century, New, Garden and Garden and Century roofs, and the Parkway were dark all of Friday. Mr. Whitehurst was a victim of influenza. He is survived by a mother, three sisters and four brothers.

Mr. Whitehurst, who was nearly fifty, was the son of the late Dr. J. H. Whitehurst, who retired from a chain photography business to found the Juniper Tar drug firm. He frequently donated his theatres for Sunday benefits and was an advocate of Sunday movies. Three Harding memorial services were held in the Century, and Alaska trip films were shown, under the auspices of the Baltimore Press Club.

Dividend Rumor is Denied by Ottawa Producers

The Ottawa Journal, a leading newspaper of the Canadian capital, publishes the following report:

"A rumor to the effect that the Ottawa Film Productions, Limited, would declare a five per cent dividend on the earnings of the pictures, 'The Man From Glengarry' and 'The Critical Age,' was stoutly denied at the local office. An officer of the company stated to The Journal that, while money was steadily coming in from the pictures, the company was not in a position to declare a dividend this month."

Big Demand for Shorter Features

More Opinions from Exhibitors

EXHIBITOR demand for shorter features continues to be strongly emphasized in replies to Motion Picture News' Questionnaire on Picture Lengths. The need for a diversified program, in order to satisfy patrons, is stressed, and the importance of short subjects is almost universally pointed out in these letters from all classes of theatre owners and managers.

Elsewhere in this issue is printed the final installment of exhibitor replies arranged in tabular form. Next week a summary of the opinions will appear.

Many exhibitors, in responding to the questionnaire, give their views at considerable length. Some of these follow:

A. G. Stolte, Booking Manager for A. H. Blank Enterprises, Des Moines: "It is almost impossible to state whether or not 'padded' features are hurting our business. There is no direct way of telling; only, if a picture is over-padded, it becomes tiresome and monotonous.

"A well rounded program with good pictures has always been the established policy in the Des Moines Theatre.

"At times, I don't see how it is possible to think that a limit should be established on a feature picture. I don't believe it could be done. The proper length feature, I have found, that the audience thoroughly enjoys, with a balanced program, is between sixty-seven and seventy-seven hundred feet.

"The percentage of an audience that comes for the feature alone is very small. There are a few, but not many. The public knows well when a feature occupies the greater part of the program. If a picture is like this, and gets draggy, the exhibitor should watch the speed of his picture and, if possib'e, make some eliminations and put in a short subject to strengthen the program."

Charles F. McManus, Jensen and Von Herberg Theatres, Tacoma: "I feel that you will be doing a great service to the industry as a whole if this useless padding of feature films is eliminated. Not only are the overly-padded features detrimental to the business, but I sincerely believe that any padding of any sort or description should be immediately stopped, for this practice not only hurts the exhibitors but acts as a direct boomerang against the company making them.

"Regarding your second question, I firmly believe that it is the individual picture—that is, the feature—that the audience really wishes to see. This, I believe, is the cause of the fluctuation of our business during the various weeks as we run different attractions. Of course, I believe that every progam should be as well-balanced as possible.

"I believe that ninety-five per cent of all the pictures produced should be limited in length. Of course when you get a picture on the order of 'The Hunchback of Notre Dame', 'Scaramouche', 'Ashes of Vengeance', Douglas Fairbanks in 'Robin Hood', 'The Covered Wagon' or 'The Ten Commandments', I think you are dealing with the other five per cent, of the exceptional picture, which is being played at increased prices and shown at a vastly different running time. In my estimation, however, the future of this type of product is somewhat in doubt in the average motion picture theatre. However, in the course of events, I believe that a definite plan for the showing of this type of picture will be adopted. For example, the best house in town running these pictures exclusively, or the creating of fine theatres in towns where none now exist, or the running of them in 'legitimate houses', as the term of roadshowing generally implies.

"I do not expect to see these pictures—and I know that they will be better and bigger each year as the industry expands—played at the present day with regular admission prices, but being classed as masterpieces, and rightly so, they will be put on the same level as the old opera, demanding the same prices and enjoyed by a bigger class of people. I would like to see a six reel limit put on the average feature."

Arthur E. Weld, Strand Theatre, Waterloo, Iowa: "Overstuffed pictures came into favor with the producers about the time overstuffed furniture came into vogue, and, in my opinion, both serve the same purpose—they should be sat upon.

"If a penal sentence and heavy fine were levied upon producers who make pictures longer than 6,000 feet, I would feel that there was still room in the world for a little happiness.

"My ideal program for a two-hour show comprises a news reel, a split-reel novelty, a two-reel comedy, then a scenic or an educational subject to put the customer in the proper frame of mind for the reception of a five reel drama. I have been battling for months with features from eight to eleven and twelve reels in length and they have got me winded. My patrons are in no better condition. And it doesn't help their watchful waiting for action to sit through several hundred feet of the producer's trademark and the names on his payroll, if I should overlook my editorial prerogative — which isn't often.

Maurice F. Barr, Saenger Amusement Co., New Orleans: "Six reels should be the uniform length of an average feature, as this permits time for an overture, news weekly, vocalist or comedy units. If a variety popularized the unit system of presentation, why ruin it with overpadded features, satisfying only that portion of an audience that desires it?

"In one of our major houses in a key city we have not shown a comedy unit in ten weeks, due to the unusual length of features. Children and Saturday and Sunday patrons particularly are requesting us to run comedies again. How can we, if producers allow directors to 'pad' stories that could be told in six reels?

J. E. Madsen, Idaho Theatre, Twin Falls, Idaho: "We have no statistics, but we think an overwhelming majority come on the strength of the feature that is advertised, but they expect something else.

"A diversified program is better than any other and by making features shorter and scaling the film rental a little in accordance, the average theatre can balance a show with short subjects so as to carry out the real object: to furnish entertainment."

Walter C. Benson, Laurier Theatre, Woonsocket, R. I.: "I believe that six reels is plenty long enough for the average feature and the good Lord knows that it is just six reels too long for some of them."

Andrew Karzas, Trianon, Chicago: "There is a class of people who don't say very much and take their medicine like soldiers, but we seem to feel and to find it written in their faces that they are not completely satisfied. The general impression they have, I believe, is that when we have such a long feature that we eliminate everything else in order to let in the waiting many to get more business.

"I believe that too many reels in rapid succession, without any break or interspersing, tire the eyes, likewise tire the brain and send the public out considerably slowed down and in a tired humor, which oftimes occasions the remark: 'It wasn't as good as I expected.'

"I have always had the impression that the long drawn-out feature was never necessary except for advertising value or stimulation, being just a little bit more than they have had before to incite cupidity of bargain hunters, but we have gone the limit now.

Frank J. Rembusch, Indianapolis: "What singer could hold you spell bound for two hours; what orator, no matter how great, would you want to listen to for two hours? And yet we expect the public to go in and sit in one spot for two hours and look at a picture and then go away raving about it. They may have enjoyed the picture ever so much, but after sitting for two hours in one spot without any relief under a continuous grind without a moment's rest for the mind, the eyes, the body, they are ready to forget that they saw anything, no matter how good it was. This is just common sense and yet you cannot get the big producers to see it.

"I know the producers feel that if they made a good picture in five reels they could not get any money for it from the exhibitor, but they are all wrong. It is not necessary to make a picture in twelve reels. It would be better to make two six-reelers or two five-reelers. They would get more money for it and we would get more money for it."

"To make a long story short: we need them 'shorter and better.'"

Thrugh error, Frank L. Newman, of Kansas City, was quoted in a recent issue of MOTION PICTURE NEWS as saying that forty per cent of patrons came to see the feature alone. Eighty per cent is the proportion, in Mr. Newman's belief.

Canadian Exhibitors Meet in Vancouver

BIG men of the Canadian moving picture business congregated in Vancover, B. C., during the week of January 28 to look over the local situation. The chief visitors included N. L. Nathanson, managing director of the Famous Players Canadian Corp., Toronto; Louis Bache, Canadian general manager for Associated First National, Toronto; and Arthur Cohen, vice-president and general manager of Regal Films, Limited, Toronto.

Pinchot Orders Revised Censor Code

Pennsylvania Governor Lays Down Rules Favoring Exhibitors' Interest

A REVISED code "of ethics and standards of action," for the Pennsylvania State Board of Motion Picture Censors, has been ordered by Governor Gifford Pinchot, of that state, and it is regarded in the trade as very significant that he has called upon exhibitors' representatives to prepare this code for presentation to the Governor for his approval.

The plan was explained in a letter from Governor Pinchot to Harry L. Knapp, of Philadelphia, chairman of the Board of Census, which was made public by the Governor on February 1, in connection with the announcement that the three members of the new exhibitors' advisory board, M. J. O'Toole, of Scranton; Jerome Casper, of Pittsburgh, and H. J. Schad, of Reading, had accepted the appointments.

The proposed revision of the code to govern the censors is expected to have a far-reaching effect in eliminating or at least modifying some of the objectionable features, from the viewpoint of the motion picture industry, of the present system of state censorship in Pennsylvania.

The Governor's letter to Chairman Knapp practically serves notice on him that the interests of the industry, and particularly the exhibitors, are to receive more consideration than in the past, and it outlines specifically for the first time the exact functions of the new advisory board of the exhibitors.

The letter explains that the committee's functions are to be twofold. Besides revising the code to govern the official censors, the exhibitors' committee, among other things is "to cooperate with the Board of Censors in the application of these standards for the purpose of securing effective and satisfactory censorship, and of promoting cooperation between the Motion Picture Theatre Owners of the State and the Board of Censors in securing the exhibition of clean pictures only."

Walker Censorship Repeal Bill in Senate

Another move was made at Albany last week in the censorship situation, a bill having been introduced in the Senate by Majority Leader James J. Walker, calling for the repeal of the present law on July 1.

Although the bill is identical in its wording with the one that has already been introduced in the Assembly by Mr. Hackenburg, it is generally regarded that the Walker bill will be considered as the administration measure and as such will be quickly advanced to passage in the Upper House. The bill will then go to the Assembly for a vote.

Up to the present time there has been no move made toward a public hearing on the bill. Some seem to feel that this will not be necessary this year, while others declare that a hearing will be held prior to the vote in the Assembly.

Far East Division Chief Reports Imports

Emmett A. Chapman of the Far Eastern Division, refers to film under the title "Films for Photograph" as imported to the value of Yen-4,171,469 in 1921, and as Yen-5,126,110 in 1922. Dry plates in 1921 amounted to Yen-1,227,680, and Yen-1,831,173 in 1922. Photographic paper amounting to an importation into the Island Empire of Yen-1,510,-994 in 1921, was Yen-1,691,269 in 1922.

Plans Completed for Testimonial Dinner to Thomas A. Edison

THE motion picture industry will tender a testimonial to "the father of the motion picture," Thomas A. Edison, on the occasion of his 77th birthday, Friday, February 15th, at the Ritz Carlton Hotel, New York City.

It will take the form of a luncheon at 1 P. M., at which Will H. Hays will act as toastmaster.

George Kleine is Chairman of the General Committee in charge of the event, which is composed of the following: Arthur Brisbane, William Brandt, Paul H. Cromelin, Sydney S. Cohen, Joseph Dennenberg, Dr. Lee De Forest, George Eastman, John Emerson, William Fox, D. W. Griffith, Burton Holmes, Aaron Jones, Wm. A. Johnston, J. J. Kennedy, Marcus Loew, William Randolph Hearst, Carl Laemmle, Harold Lloyd, Chas. L. O'Reilly, Elmer Pearson, Edward S. Porter, Watterson Rothacker, Terry Ramsaye, S. L. Rothafel, Richard A. Rowland, Charles M. Schwab, Albert E. Smith, Courtland Smith, Frank Tichenor, J. D. Williams and Adolph Zukor.

It is felt by leaders in the industry that the occasion of Mr. Edison's 77th birthday is a fitting time to pay tribute to a great inventor whose work has laid the foundation upon which the entire industry is built.

Charles M. Schwab, Arthur Brisbane, Senator Owen of Oklahoma, and Terry Ramsaye, author of a history of the motion picture, are among the probable speakers. Mr. Schwab's secretary has notified Mr. Kleine that Mr. Schwab will be present if he succeeds in arranging his affairs in Europe, where he is at present, in time to be present at the function.

Of especial interest among the invited guests are the motion picture "Pioneers," including: Thomas Armat, Herman Cassler, Frank Dyer, W. E. Gilmore, R. G. Hollaman, C. Francis Jenkins, H. N. Marvin, Edward S. Porter, Harry Raver, Wm. H. Selig, J. J. Kennedy, Albert E. Smith, George K. Spoor, Charles Urban and Percy L. Waters. Many of these "Pioneers" have contributed toward the great constructive work upon which the industry is established.

Every branch of the industry will be represented by an individual committee composed of prominent men.

The Committee in charge believes that this luncheon will be one of the noted events in the history of this industry. No single outstanding personality can be ranked with Thomas A. Edison in the importance of his splendid endeavors in making the motion picture of today possible.

Thomas A. Edison

New Corporations Chartered For New York State

The past week has not been particularly replete with the incorporation of motion picture companies in New York state. The following shows the companies, with capitalization, incorporating during the week: Edna Productions, Inc., $20,000, with Ellis Miller, Oscar Guilfoile, Frank Sullivan, New York city; Lefferts Amusement Corporation, $50,-000, Max Shapiro, Julius Gulkis, Isaac Katz, Brooklyn; John D. Tippett, Inc., capitalization not stated, M. D. Elkin, Mollie Salit, Anne Eichel, New York city; Robert Milton, Inc., capitalization not stated, D. G. Griffin, Eman Brooke, C. I. Johnson, New York city; Stephen's Amusement Co., $6,000, Stephan Stephanides, Nicholas Aicaterinis, Aleck Sotirakis, Brooklyn; Wollen Realty Corporation, $15,000, Herman and Charles Vogel, F. S. Wollen, New York city; Approved Pictures Corporation, capitalization not stated, Cornelia Loewenthal, Eleanor Boudis, I. F. Lazarus, New York city; American Stage Producing Co., Inc., $100,000, Frank Manni, New York; J. M. Curci Benoit, Mauro, Brooklyn; Paradise Alley, Inc., capitalization not stated, Carle Carlton, Leonard Morey, Fred Fries, New York.

Kenosha Exhibitors Active in Tax Fight

Kenosha, Wis., theater men are doing their part in the fight to have the admission tax removed, and more than 1,100 residents of their city have signed a petition asking for its repeal, according to Edward Dayton, manager of the Orpheum theater, Kenosha. He states this response has come without any personal solicitation on the part of the management of the various Kenosha houses, the blank petitions merely being placed in the lobbies where they are accessible and attention called to them by means of a notice flashed on the screen.

The Kenosha theater men have also secured valuable news stories in the daily press favorable to the removal of the tax.

Picture Banned on Court Order in Quebec

All the picture censor boards in Canada have been placed in a delicate position as a result of the judgment handed down by Justice Lachance in the Court of Appeals at Quebec City in the prosecution of the management of the Empire Theatre, following the showing of "Flaming Youth". The decision of the presiding judge was that the feature should be banned and the theatre managed was fined the nominal sum of $5.

As a result of this decision, the picture is automatically placed under the Criminal Code of Canada if exhibited and a peculiar tangle has arisen because the picture had previously been approved by the Quebec Board of Moving Picture Censors for showing in the Province of Quebec. Following this approval, it had been screened for a week at the Montreal Capitol and later booked into Quebec City where it was seized by the local police on a court order.

The judgment establishes a precedent whereby the ruling of a Provincial censor board in Canada may be upset and ignored if legal action is taken against an exhibitor when objection is raised by a moralist against a picture. It means that any exhibitor can be held criminally responsible for the showing of a feature whether it has been approved by the censors of his Province or not.

Canada Operators Protest Increased Tax

The organized operators and other house employes of all theatres in Calgary, Medicine Hat and Lethbridge, Alberta, have made a formal protest to the Alberta government against the proposal to increase the provincial amusement tax on the ground that a tax increase would tend to make further unemployment of their members through the closing of theatres and the curtailment of receipts.

Hearing on Sunday Bill in New Jersey

A hearing on the McCarty bill permitting Sunday shows in the State of New Jersey was held at Trenton February 4. A number of film men from northern New Jersey attended.

Rothacker Completes New Title Department

SOME months ago Watterson R. Rothacker asked the technical staff of the Chicago laboratory to get busy on a new title department. He told them to take plenty of time planning and inventing so that when the new department was finished it would be complete in every detail. The technicians took plenty of time and now the new department is finished.

All equipment was made to order from blueprints, it is said. A title shot in this department can't help being steady on the screen. University scientists were called in to make vibration tests with their delicate instruments. These tests showed that vibration has been eliminated just 312 per cent more than is necessary to insure screen steadiness, according to Rothacker.

New devices for panoramas and rolling titles are features of the new department.

In and Out of Town

F. C MUNROE, President of the Hodkinson Corporation, and Harry A. Richards, treasurer of the company, have gone to the Coast to arrange final details of contracts with independent producers and close distribution deals.

PAUL Scardon, director, has returned from Europe where he has been for some months, studying production methods. He will leave shortly for the Coast to direct a picture.

RAOUL Le Mat, Metro distributor in Sweden and owner of theatres there, has returned home after a short visit.

OTHER arrivals from abroad include H. G. Harper, managing director of Inter-Ocean Photoplays, Ltd., London, here to arrange for new product, and Richard Schwartz, of Berlin. Holmes C. Walton has gone to England to close several deals for American producers

F. WYNNE-JONES has returned from London where he went about three years ago with Abe Berman to establish Allied Artists there.

ELMER Pearson, vice-president and general manager of Pathe, has returned from Palm Beach.

RICHARD A. Rowland, general manager of First National, has returned from his trip to Los Angeles.

LON Chaney has gone back to the Coast after a vacation in New York.

FRED Niblo and Louis B. Mayer arrived in New York last week from Los Angeles

S. R. Kent, general manager of distribution for Famous Players-Lasky, and Harold B. Franklin, of the F-P. theatre department, have gone to New Orleans on a business trip. They will be away about a week.

RECENT departures for the Coast included Motley Flint, the banker, and Harry M. Warner, of Warner Bros.

CLAY Davis, formerly assistant to J. Stuart Blackton, is now with Chronicles of America as assistant to Kenneth Webb.

OSCAR S. Oldknow, owner of the Southern States Film Co., handling Warner product, with headquarters in Atlanta, visited New York last week with his manager, H. D. Hearn.

DR. W. E. SHALLENBERGER, of Arrow, has returned from the Middle West where he conferred with independent exchangemen relative to the new Independent Producers and Distributors Association.

E. E. SHAUER, director of the foreign department of Famous Players-Lasky, accompanied by Mrs. Shauer sailed February 2 on a business trip to Buenos Aires and Rio de Janeiro. He will return to New York in about six weeks.

ARTHUR Loew and his family, and Eugene J. Zukor and his family, sailed for Europe on the Paris Wednesday. June Mathis, Goldwyn editorial director, also sailed for Rome to get work under way on "Ben-Hur".

W. Missouri-Kansas City Merger at Issue

The consolidation of the M. P. T. O. Western Missouri and the Kansas City Division of the M. P. T. O. A., believed to have been favored by all exhibitors concerned, promises to be a real issue. The question may be settled at a meeting Tuesday at the Hotel Baltimore, Kansas City, of a committee drafted to select a business manager to promote a reorganization campaign.

At the convention of the Western Missouri body in Kansas City Tuesday opposition to the merger plan was expressed, many exhibitors fearing that a feeling would be created that the Kansas City association, with more members, would dominate the organization. Members of the city body are hoping that, with the reorganization of the Western Missouri unit on a strong basis, the merger can be effected.

Speaking before the convention, A. M. Eisner, president of the Kansas City League, said:

"Our organization has a monthly income of $300. The Western Missouri exhibitors are privileged to use our headquarters until reorganization is effected. Since our organization we successfully have combated encroachment on the part of unions, music tax interests and other unjust forms of taxation. We are willing to merge with Western Missouri and pay our share of revenue to support the organization. It is up to you."

Ontario Amusement Tax Nets $1,318,321.26

The collection of $1,362,072.44 by the Province of Ontario under the amusement tax act cost the provincial government only $43,751.18 during the past year, according to a published report of the public accounts. This left a net revenue of $1,318,321.26. The expenditures covered salaries of officials and inspectors, printing of tickets and contingencies.

Jersey Exhibitors Hold Wilson Services

The Motion Picture Theater Owners of New Jersey passed a resolution mourning the death of their fellow citizen, Woodrow Wilson, and conducted public memorial services in all theaters on the day the late Ex-President was laid to rest.

Methodists Plan Motion Pictures, Lectures

MOTION PICTURES and lectures on popular and religious subjects will be delivered at 4 o'clock on Wednesday, Thursday, Friday and Saturday afternoons during the week, beginning Wednesday, April 2, when the Wyoming Methodist Episcopal conference holds its 73d annual meeting in Binghamton, N. Y.

The Rev. James Benninger is negotiating with one of the motion picture producers to screen its offerings at the Centenary M. E. church on those dates. If this plan goes through it will be the most remarkable departure thus far scored in all Methodism, for never before has a great Methodist conference been marked with motion picture entertainments of this class planned for exhibition by the Binghamton pastor.

Lasky Announces Production Plans

Emerson Hough's "North of 36" Among Early Paramount Pictures Scheduled

JESSIE L. LASKY, before leaving Hollywood for New York early in the week, announced the latest production plans for Paramount. Included in the list of productions that will be under way shortly will be "North of 36," a story of the cattle ranges by the late Emerson Hough, author of "The Covered Wagon."

Irvin Willat,, who is now engaged in producing "Wanderer of the Wasteland," has been chosen by Mr. Lasky to direct the Hough picture, of which the plans for production have been in process of formulation for many months. Jack Holt is to head the cast and the entire picture will be filmed in the exact locales of the story.

Other pictures which are planned for production at an early date, according to Mr. Lasky, are the following:

Cecil B. DeMille's production, "Feet of Clay," by Margaretta Tuttle, with Leatrice Joy and Rod La Rocque heading the list of featured players. Jeanie Macpherson is preparing the adaptation and the production will follow "Triumph," which Mr. DeMille is now making.

"The Enemy Sex," a James Cruze production based upon a novel by Owen Johnson, in which Betty Compson is to be featured.

A William de Mille production from an original story and scenario by Clara Beranger, as yet untitled and to follow the current de Mille production, "Icebound."

Pola Negri in another Dimitri Buchowetzki production to follow "Men," which has just gone into production at the Lasky studio.

"Roles," from a *Saturday Evening Post* serial by Elizabeth Alexander, which will be a Sam Wood production in which Agnes Ayres will be starred.

Leatrice Joy in Sophie Kerr's "Worldly Goods," which will be a Joseph Henabery production.

A Victor Fleming production, "The Code of the Sea," by Byron Morgan, in which Rod La Rocque will be featured.

A Herbert Brenon production, "The Mountebank," from the novel by William J. Locke, adapted by Willis Goldbeck and featuring Ernest Torrence and Anna Q. Nilsson.

With the exception of "The Mountebank," which will be produced at the Long Island studio, all of the above productions, Mr. Lasky stated, will be made at the West Coast studio.

Even Critics Pay at New Grauman Entrance

A large number of citizens, actors, directors and film celebrities put in their bids for first line positions in the aggregation of one hundred famous personages who bought the first hundred tickets from Sid Grauman at the opening of the new Broadway entrance of Grauman's Metropolitan, Saturday morning, January 26, at 10:45 A. M. when the entrance was thrown open with brilliant ceremonies.

And as a tribute to Sid Grauman the man responsible for this, said to be the finest theatre entrance in the world, and to Albert Kaufman, the dramatic critics of Los Angeles lined up with the stars and paid their fifty-five cents to Sid Grauman in person for the privilege of being among the first hundred to buy tickets to and see the innovation in theatre entrances.

Lorch Heads Chicago Office For Hodkinson

H. S. Lorch has resigned his post as Detroit branch manager for Goldwyn to become manager of the Chicago branch of the Hodkinson Corporation.

Mr. Lorch will fill the place left vacant by the promotion of Cecil Maberry who is now Central Division Manager of the Hodkinson branches.

John Gilbert is the star in "The Wolf Man," a Fox production for current release.

Nitro-Cellulose Films are Again Protested

THE Dominion Fire Prevention Association, at its annual convention in the Chateau Laurier, Ottawa, January 31, brought in its yearly protest against the general use of nitro-cellulose films, particularly by inexperienced projection machine operators and in places outside of inspected theatres.

Goldwyn Is Preparing Aids For Exhibitors

Howard Dietz, Director of Advertising and Publicity for Goldwyn Cosmopolitan, is preparing a new exhibitors' aid for two forthcoming Goldwyn Pictures, the picturization large portrait of the leading woman. Pages of the new Owen Davis melodrama, "Nellie the Beautiful Cloak Model," and Elinor Glyn's production of her story, "Three Weeks," directed by Alan Crosland.

These exhibitor aids will be called "Goldwyn Supplements" and will consist of four pages about half the size of an ordinary newspaper page, printed entirely in rotogravure. Page one will be devoted to a large portrait of the leading women . Pages two and three will contain roto reprints of some of the most attractive stills, with captions explaining them. The back page will contain a large blank space in which the exhibitor can print the name of his theatre. date of screening and such other information as he may wish.

Baron's Composition Wins "Hunchback" Prize

Universal Pictures Corporation's $250 "Hunchback of Notre Dame" Musical Competition is terminated. The winning manuscript, "The Chimes of Notre Dame," composed by Maurice Baron, was selected from among several hundred by Leopold Godowsky, the noted pianist; Dr. Hugo Reisenfeld, musical director of the Rialto, Rivoli and Criterion Theatres, New York City, and Carl Laemmle, president of the Universal.

The number, to be published by Belwin, will receive extensive exploitation from the Universal Pictures Corporation in conjunction with the showing of "The Hunchback of Notre Dame" throughout the United States.

T. O. C. C. Clubhouse Now Being Considered

The Theater Owners' Chamber of Commerce of New York City is considering the erection of a clubhouse in the film district, which might be a gathering place for the whole industry in the metropolis.

A committee to look into the matter of sites and costs has been appointed. The project may be financed by floating a bond issue.

Fox Announces February Foreign Releases

Fox Film Corporation announces that the following special productions will be released for foreign distribution during the month of February: "Soft Boiled," England; "If Winter Comes," France; "The Net," Australia; "Soft Boiled," Cuba; "Does It Pay?" New Zealand; "If Winter Comes," "The Silent Command," "Soft Boiled," Mexico.

Pyramid Pictures Closes Foreign Deals

Important deals for the marketing of its product in foreign countries have been closed by Pyramid Pictures. Ferdinand Adams secured distribution in Cuba, Porto Rico and Santo Domingo on "Wife In Name Only," "What Fools Men Are," "When the Desert Calls," "His Wife's Husband" and "My Old Kentucky Home." For this same territory and for Belgium, India, Burmah and Ceylon, he also acquired "Queen of the Moulin Rouge."

Seciedad Generale Cinematografica bought "Wife in Name Only" for Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia, Ecudor. The five other Pyramid Pictures had previously been sold for this territory to Max Gluckman. Selznick Distibuting Corporation purchased "Wife in Name Only" for Australia and New Zealand.

Rocketts Offer Prize for Exploitation Idea

Al and Ray Rockett announce that they will give a prize of $50 to the person offering the best exploitation idea for their picture of the Dramatic Life of Abraham Lincoln at the Gaiety Theatre. The merits of the idea will be based upon the practicability, economy and appropriateness.

Three Added to "Monsieur Beaucaire" Cast

Florence O'Denishawn, famous dancer, Flora Finch and Rafael Bongini are new additions to the cast of "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture which will be put into production next week at the Famous Players' Long Island studio.

Stills from a current Warner Bros production "How to Educate a Wife"

Scenes from "The Wolf Man", starring John Gilbert, a William Fox presentation.

Al Christie Features for Hodkinson

Contract Calls for at Least Two Feature Length Comedy Productions

CONTRACTS were signed this week between Charles Christie and the Hodkinson Corporation that call for the production of at least two Al. Christie features for Hodkinson release.

Charles Christie who is now in New York says that the Christie pictures have been held to short length subjects and have been limited in number as a carefully thought out business policy, but that believing the time is now right for the expansion of their activities the contract calling for the production of Al. Christie features was consummated.

"The productions that Al. will make for Hodkinson distribution will be the first feature length comedy subjects turned out at our studio since 'So Long Letty,' that we made and released through the Robinson Cole Company in 1920," says Mr. Christie, "and we feel that the splendid success of that subject will be a booking incentive for the features we are now going to produce. 'So Long Letty' made money for the exhibitors. They all liked it and we received a flood of exhibitor requests for more productions of the same length and quality, but we did not believe it advisable to continue the production of features at that time, even though the venture with 'So Long Letty' had proved successful.

"Now we feel that conditions warrant expansion and as our studio equipment is fully capable of meeting all the requirements of the highest class of feature work we are going to spread into the more pretentious field in whole-hearted fashion and a previous success to set our course by."

The features that Al. Christie will make for the Hodkinson program will not in any way conflict with the two-reel Christie comedies being released by Educational. These short subjects will be continued. The features to be produced will be separate and distinct product differentiated by the trade name of Al. Christie Features.

Supervisor of Hoxie Unit Back After Illness

Isadore Bernstein, supervisor of the Jack Hoxie unit at Universal City, is at his desk again following several weeks' illness due to a severe attack of pneumonia. Bernstein, a veteran scenario writer, handled "The Man From Wyoming," and "The Drifter," Hoxie's most recent pictures, completed by the Western star, with Robert North Bradbury as the director.

"Wanderer of Wasteland" Production Starts

Irvin Willat has started his Paramount production of Zane Grey's "Wanderer of the Wasteland," having established his headquarters at Mecca, Cal., in the famous Death Valley. Here several sequences will be filmed before the company goes to Arizona to make the rest of the exteriors in the Painted Desert in the vicinity of Yuma.

Jesse L. Lasky Enroute to New York

Jesse L. Lasky, vice-president of Famous Players-Lasky, left Los Angeles Tuesday, February 5, for New York, according to telegraphic advices from the West Coast correspondent of MOTION PICTURE NEWS.

Favors Distribution by Express Co.

Smallwood Proposes Plan in Open Letter as Means of Reducing Costs

PHYSICAL distribution of pictures by the American Railway Express Company is advocated by Arthur N. Smallwood, President of Pyramid Pictures, in an open letter to the express concern. It will be recalled that so-called centralized physical distribution along these lines was proposed some years ago to the old National Association of the Motion Picture Industry and rejected by that organization.

Here is Mr. Smallwood's suggestion to the express company in brief:

"First: You would operate strictly as a service organization without any selling activity whatever on the part of your employees or agents.

"Second: You would maintain an office in the 'Film Block' or 'Film Building' of each key city of the United States, equipped with all necessary facilities, including a projection room and 'poster department.'

"Third: You would offer equal office facilities to each producer's sales department, consisting of deskroom or private offices for which you would make a standard and equitable charge.

"Fourth: You would make a flat monthly service charge per reel on all prints held for producer to cover storage.

"Fifth: You would make a flat charge of, let us say, fifty cents a reel for inspection, packing and shipment of each show, which would include maintenance of your cashier and clerical department and your branch overhead.

"Sixth: You would make additional charge for projection room service.

"Seventh: You would make nominal charge for handling and remitting producer revenue to the Home Office.

"Eighth: You would handle the entire enterprise on a strictly cash basis; ship film only when contracts were duly approved by the owners of the picture and accept responsibility for collection and remittance of all film rentals.

"Ninth: You would receive a service fee on handling of posters and accessories consigned to you by producer to provide for the profitable maintenance of your poster department.

"You would not limit your facilities to independent producers but would extend a standing invitation to the existing national sales organizations to cut down their present high costs and increase their selling efficiency by handling their physical distribution through your organization."

Van Cleve in Headquarters of Hearst Corporation

George B. Van Cleve, vice-president of the International Film Service Corporation and Cosmopolitan Productions, announces he is now making his office headquarters at 119 West 40th Street, main offices of the Hearst Corporation. The promotion, publicity and advertising departments will also be located at the same place.

Mr. Van Cleve says that the two new Hearst studios now being built will have four stages and will be ready for "shooting" within four or five months. Meanwhile, Cosmopolitan has three studios under lease under the supervision of Daniel Carson Goodman, production manager of Cosmopolitan.

The three studios under lease are the Jackson Studio, Pathe Studio and the 44th Street Studio.

Ethel Shannon Announces Secret Marriage

Ethel Shannon, well known film actress, surprised her friends with the announcement that two months she became the bride of Robert J. Cary, young Los Angeles insurance man. The wedding took place on the evening of the day Miss Shannon was the camera bride for Preferred Pictures' film version of "Maytime," Rida Johnson Young's stage piece, in which she has the leading role.

"Love's Whirlpool" is the title of this Hodkinson production featuring James Kirkwood, Lila Lee and Madge Bellamy.

Three scenes from Thomas Meighan's newest Paramount production, "Pied Piper Malone."

Marion Davies Is Harding Fund Leader

Marion Davies, the motion picture star, has accepted the chairmanship of the theatrical and motion picture division of the Harding Memorial Association for New York City and State. Her appointment was made by Arthur Williams, Chairman of the General Committee for the Greater City, and Vice-Chairman of the State organization.

Miss Davies has appointed seven men prominent in the amusement world to assist her on the committee. Among those named for the theatrical and motion picture division are: Morris Gest, Florenz Ziegfeld, F. J. Godsol, Martin Herman, Chas. B. Dillingham, James R. Grainger and Victor Herbert.

Eugene Zukor Leaves for European Tour

Eugene J. Zukor, assistant to the president of Famous Players-Lasky Corporation, sailed February 6 on the steamship Paris of the French Line on an extended business trip in Europe.

Mr. Zukor will inspect the Paramount officers in France, England, Spain, Belgium, Italy and Germany. He also will attend meetings of Paramount representatives in the different countries he visits, and while in London and Paris will supervise the arrangements for the presentation of Cecil B. DeMille's production "The Ten Commandments" in those cities.

Accompanying Mr. Zukor are Mrs. Zukor and their son.

Tully Scenarizing "Bird of Paradise"

Richard Walton Tully the famous producer-playwright, is now at work on the scenario of "The Bird of Paradise," which will be his next production for First National.

"The Bird of Paradise" is Mr. Tully's most successful play. The story is laid in Hawaii and Mr. Tully will leave Los Angeles early in the Spring with his company to film his production. No cast has been selected yet.

Al Woods Purchases Betty Blythe Picture

Betty Blythe's second starring picture made under the Grahame Wilcox banner has been purchased it is said by Al Woods. This picture is being released in Europe under the title of "Southern Love," and was made in England and on the continent. It opened at Albert Hall in London on January 29th. Miss Blythe has just returned to America after completing work in the leading role of the J. Parker Reid production of Rex Beach's story in the Cosmopolitan Magazine, "The Recoil," directed by T. Hayes Hunter for Goldwyn release. She had not been here twenty-four hours when she was engaged by Christy Cabanne to play the leading female role of "Plaster Saints", the screen adaptation of Frederic Arnold Kummer's well known book. Others in the cast are Elliot Dexter, Pauline Garon, Lowell Sherman and Robert Warwick.

American Legion to Handle "Whipping Boss"

Andrew J. Callaghan, president of the Monogram Pictures Corporation, has consumated a deal with John R. Quinn, National Commander of the American Legion, whereby Monogram's feature picture "The Whipping Boss" will be distributed and handled exclusively by the Film Service Division of The American Legion at the National Headquarters, Indianapolis, Indiana, under the supervision of Earle A. Meyer, Director, The American Legion Film Service.

Betty Blythe Feature Has London Premiere

Betty Blythe's second Graham-Wilcox production, directed by Herbert Wilcox, on the Continent, with Miss Blythe in the leading part, had a West End premier at the Royal Albert Hall, in London, January 29th. The title under which this picture is being released in England is "Southern Love."

Miss Blythe will leave for Hollywood shortly to play the leading role in a picture to be made in the west. This will be Miss Blythe's first trip to the coast in two years.

Additions to Cast for "It is the Law"

Florence Dixon, Byron Douglas and Olaf Hytton have been added to the cast assembled at the William Fox New York studios for the screen version of "It is The Law," the stage play by Elmer Rice. Director J. Gordon Edwards is making this picture which will be one of the special productions on the Fox program for 1924-25.

Mimi Palmeri has the leading feminine role. Arthur Hohl and Herbert Hayes will be seen in the two chief male parts.

"Scaramouche" Goes Into New York Capitol

AFTER a long run at the Forty-Fourth Street on Broadway, Rex Ingram's "Scaramouche" goes into the Capitol Theatre Sunday. At the same time "Scaramouche" will be released on a national scale. The Capitol Theatre engagement will be duplicated simultaneously in many cities throughout the country.

"The Heritage Of The Desert" is a Paramount picture, with Bebe Daniels, Ernest Torrence, Lloyd Hughes and Noah Beery.

Jasper Joins Principal Pictures

Well-Known Studio Executive Becomes General Manager for Sol Lesser Concern

SOL LESSER and Michael Rosenberg, of Principal Pictures Corporation, announce that arrangements have been made whereby John Jasper, one of the best known studio executives in the industry, will immediately join that organization as general manager.

This announcement comes on the eve of the beginning of the production program for the forthcoming season and Jasper will assume his new post this week.

Jasper's association in the film world dates back almost to the beginning of picture making. He has designed, mapped out, and built some of the biggest studios in filmdom. He has been identified with the David Horsley Studios, the Mutual Film Corporation, and was Charles Chaplin's manager for a period of three years.

Under his guidance, the Chapin Studios were erected. He was personally responsible for the actual building of the large plant that now houses the famous comedian.

Later Jasper bought a large piece of property on Santa Monica Boulevard where he erected the Hollywood studios, and under his management, many individual unit production companies have worked. He recently disposed of his extensive interests in the Hollywood studios.

"I have always maintained," said Jasper, "that waste in production would some day be eliminated. I thoroughly agree with Mr. Hays that the time has arrived when motion pictures can be made on a sound business basis. Film manufacturing is going to forge ahead just as it has in the past, but it will be governed by sound business principles—on a business basis that only years of experience could bring about."

According to Sol Lesser, the program for Principal Pictures during the coming year, will be one of the biggest since the forming of that company. Chief among the feature productions that will be made are the Harold Bell Wright stories and the Baby Peggy feature length pictures.

"White Sin" Release Set for February 24

"The White Sin," the second picture to be produced by the Palmer Photoplay Corporation, has been completed and is scheduled for release February 24th, by the Film Booking Offices.

"The White Sin" like "Judgment of the Storm," has been written directly for the screen by a Palmer-instructed scenario writer, Harold Shumate of St. Louis. William Seiter directed the production which includes in the cast Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon.

De Mille Selects Players for "Triumph"

Cecil B. DeMille has selected the featured players for "Triumph," his next Paramount picture which is scheduled for Spring release. The players named are Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Za Su Pitts, Raymond Hatton and George Fawcett.

C. B. C. Starts Independent Exchanges

Joe Brandt Perfects Plans for Opening "Closed" Territory to Independents

FOLLOWING a trip throughout the country to study the exchange situation, comes announcement that Joe Brandt, President of C. B. C. Film Sales Corporation, has perfected plans for, and is the force behind, the opening of Independent distributing exchanges in all the territories formerly considered "closed" to Independent distribution.

The initial exchange was opened about a month ago — under the name of Columbia Pictures Corporation, in Omaha — "Columbia" being the brand name of the special productions which C. B. C. is distributing. With Sid Baker, long associated with First National in an executive capacity, at its head, the exchange has been highly successful.

This week the opening of another such exchange is announced by Mr. Brandt, in St. Louis, which will handle the C. B. C. product in the Eastern Missouri and Southern Illinois territory.

Further interest in the announcement is caused by the fact that the new company has as its head Barney Rosenthal, who is a pioneer in the film business. For the past eleven years Mr. Rosenthal has been resident manager of the local Universal Exchange.

Associated with him in the new enterprise is Nat Steinberg, also formerly with Universal for years.

The new affiliation of Rosenthal, Steinberg, and C. B. C. brings together in the Independent distribution field four pioneers in the film business, who have been with it almost since its inception.

Rosenthal and Steinberg were in New York this week arranging with Cohn and Brandt for the handling of C. B. C. product in their territory, and conferring on the launching of special campaigns for them.

Cruze Finishes Production Of "Magnolia"

James Cruze has completed his production of "Magnolia" at the Paramount West Coast studio. Work was begun on the picture when the company left Hollywood for Natchez, Mississippi, December 22. Two weeks were spent on locations where Southern mansions and old fashioned gardens are still to be found, and then the company returned to the Paramount West Coast studio to complete the indoor sequences.

Theatre Owners Liable for Ontario Tax

OWNERS of theatres are to be made responsible for the payment of the Amusement Tax to the Ontario Province, according to an amendment being made to the ticket tax act by the Provincial government. This will mean that if the lessee of a theatre falls down in his tax payments, the Government will simply turn to the company or individual owning the property and will compel complete returns of taxes collected from patrons.

This step has been taken because the lessee of a theatre in Ottawa, Ontario, failed to make proper ticket tax returns to the province and the Government found itself unable to take further action.

Constance Binney is the star of the C. C. Burr production "Three O'Clock In The Morning," directed by Kenneth Webb.

New Executive on Warner Brothers Board

IN LINE with the announced expansion policy of Warner Bros. comes the statement from the executive offices of that organization that Mr. Willis Clark Bright will, effective immediately, assume the responsible position of Vice-President and Comptroller. He will also be a member of the Board of Directors of Warner Bros. Pictures, Inc.

Mr. Bright is peculiarly qualified for his new connection inasmuch as he is by experience familiar with the working and requirements of the motion picture industry, having been associated in the past with various producing and distributing organizations.

In addition to his knowledge of the film business, Mr. Bright has, through his various affiliations in the financial world a wide acquaintance and familiarity with business conditions in general and the financial aspect in particular.

Meighan Back to Complete "Confidence Man"

After dodging Florida rain for three weeks in an attempt to film exterior scenes for his latest Paramount picture, "The Confidence Man," Thomas Meighan and a company of players have returned to the Famous Players Long Island studio.

Those who made the trip south with Mr. Meighan were Virginia Valli, Lawrence Wheat, Helen Lindroth, Charles Dow Clark, David Higgins, Jimmy Lapsley, William J. Scully, assistant director; Henry Cronjager, camerman, and a technical staff of ten persons.

The picture will be completed at the Long Island studio.

J. Hartley Manners is Now Screen Convert

J. Hartley Manners, noted American playwright who with his wife, Laurette Taylor, arrived in New York last week from Hollywood where Miss Taylor appeared in the Metro picturization of his stage success, "Happiness," in which she starred, has declared himself converted to the screen. The filming of "Happiness" under the direction of King Vidor, convinced Mr. Manners of the real value of motion pictures from the author's viewpoint.

"Don't Doubt Your Husband" Metro's Latest

Viola Dana has begun work in her fifth starring picture of this season for Metro, "Don't Doubt Your Husband." The story was written by Sada Cowan and Howard Higgin.

"Don't Doubt Your Husband" is being directed by Harry Beaumont. It is photographed by John Arnold. Miss Dana is supported by a cast of well-known players. These will be announced shortly.

"Buddies" Purchased for Marion Davies

Edgar Selden has sold the rights to "Buddies" to Cosmopolitan for Marion Davies. The picture will be made following "Janice Meredith." It will give Miss Davies another boy role.

"Wolf Man" February 17th Release by Fox

"The Wolf Man," a William Fox star series attraction featuring John Gilbert and "A Sculptor's Paradise," an Educational Entertainment are the only pictures scheduled for release the week of February 17 by Fox Film Corporation.

Edmund Mortimer directed Gilbert in "The Wolf Man" which is an original story by Frederick and Fanny Hatton.

Norma Shearer is Gilbert's new leading lady. The other principals in the cast included Alma Frances, George Barroud, Eugene Pallette, Max Montisole, Charles Wellesley, Edgar Norton, Thomas R. Mills, Richard Blayden, D. R. O. Hatswell, Mary Warren and Ebba Mona.

Train Wreck is Staged for "Signal Tower"

A complete train wreck, with all the damage and thrills except human injury was staged at Universal City. Clarence L. Brown, who is directing Jewels for Universal, conducted the disaster in connection with the completion of "The Signal Tower," which has railroad life as its background and which stars Virginia Valli.

A spur into Universal City was built, and sufficient equipment to make two trains was purchased. These were used in the wreck scene.

Select New Title for John Gilbert Feature

"A Man's Mate" has been selected as the title for the latest John Gilbert star series feature which is now in production at the William Fox West Coast Studios. The working title of this picture was "The Apache."

Edmund Mortimer is directing the production from the story and scenario by Charles Kenyon. Renee Adoree will be seen as the new leading woman for John Gilbert. The others in the cast are: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

South Expecting Comeback by Jake Wells

THEATRICAL circles in the Southeast are very much interested in indications that Jake Wells, of Richmond, Va., at one time the most powerful factor in theatrical affairs in the South, owning and operating a chain of forty-two theatres located in nine states, is again getting ready to expand and stage a "come-back" throughout this territory. The announcement that Mr. Wells has purchased the Pack Theatre, Ashville, N. C., gave the first intimation of his intention to expand his holdings again.

The Pack is one of the best theatres in the state, and Wells has already made plans for extensive remodeling and enlarging, with stage accomodations so elastic that anything of any nature can be presented there. Negotiations are now in progress between Mr. Wells and Greenville, S. C. theatre interests for one of the leading theatres in that city.

Several years ago a majority of the Wells interests were disposed of, among the last being the Atlanta holdings which were acquired by S. A. Lynch Enterprises.

Scenes from "The Stranger," A Paramount picture for forthcoming release

Laemmle Announces Latest Plans

Several Features Scheduled to Go Into Work, Including Prize Story

CARL LAEMMLE, president of Universal Pictures Corporation, who has been conferring with studio officials at Universal City, has just announced a list of productions on which that company expects to start work in the immediate future.

Prominent among these is "The Throwback," written by William Elwell Oliver, University of California student, and which was awarded first prize in Universal's scenario scholarship contest among American colleges. This story will go into production upon the completion of the continuity by Harvey Gates. Tom Forman is to direct, and Pat O'Malley has been selected for the leading role.

Other productions on the calendar at Universal City are:

Clarence L. Brown, director of "The Acquittal" and "The Signal Tower," will have in his next subject Kathleen Norris' popular novel, "Butterfly."

Virginia Valli will star in "The Butterfly." It will be her third stellar Universal release, following "The Signal Tower."

Norman Kerry of "Merry Go Round" and "The Acquittal," and recently loaned by Universal for several "outside" productions, will play the masculine leading role.

Clifford S. Smith has been engaged to direct a new western feature, "Ridgeway of Montana," a William McLeod Raine novel staring Jack Hoxie. The Hoxie unit recently completed "The Drifter," a novelty western feature.

Edward Laemmle, after a few days' work on interiors in the studio, will return at once to Tia Juana with Billy Sullivan and the supporting players in the new short reel series, Gerald Beaumont's race track stories, "The Information Kid."

The consistently active Hoot Gibson-Edward Sedgwick unit will start immediately on "Forty-Horse Hawkins," comedy drama of a cowboy driving a New York taxicab through mysterious adventures.

Photography is Completed on "Innocent"

Filming has been completed on "Innocent," the new Universal feature written and directed by Perley Poore Sheehan, noted novelist.

The cast include Gladys Hulette, Howard Truesdell, Edgar Kennedy, Margaret Seddon, Charles Cruz, Norman Rankow, Robert Gordon and Lon Poff.

Universal Darkens Signs in Respect to Wilson

In conformity with a telegram from Carl Laemmle every electric advertising sign which Universal owns or operates was kept dark on Wednesday night as a mark of respect to the memory of Woodrow Wilson. This order from Universal's chief executive affected houses in all parts of the world.

Hodkinson Executives Off On Coast Trip

F. C. Monroe, president of W. W. Hodkinson Corporation and Harry A. Richards, treasurer left during the week for Los Angeles to arrange details on contracts with a number of producers.

Burr Pictures, Inc., New Firm Title

Burr Pictures, Inc., is the new corporate name of the firm producing and distributing organization previously known as the Burr-Rogers Producing Corporation, the change having been effected this week.

Charles R. Rogers, who was manager of distribution, recently retired from the firm, as he found himself unable to give the company the time and attention required—owing to his increasing activities with the Corrine Griffith, Harry Carey and Hunt Stromberg producing units.

Pictures produced by C. C. Burr at his Glendale Studio are being distributed by Burr Pictures, Inc. These include the special "Three O'Clock in the Morning," starring Constance Binney; "The New School Teacher," with Charles "Chic" Sale; "Restless Wives," with a cast headed by Doris Kenyon and James Rennie; "The Average Woman," with a Burr cast headed by Pauline Garon, Harrison Ford and David Powell; and "Lend Me Your Husband" and "Youth To Sell." The two last named are scheduled for early production.

Tully Studies Oil Industry For "Flowing Gold"

Realism is promised in "Flowing Gold," the Richard Walton Tully production, which will be a February issue of Associated First National. With a portion of his technical staff, Tully visited the oil fields of Texas and is said to have secured an exceptional fire and storm scene.

In the midst of a cloudburst and electrical storm oil wells were struck by lightning and the valley inundated by a flood, all of which are said to afford an amazing climax for the picture.

"Torment" Cast Consists of Seven Players

Maurice Tourneur's newest M. C. Levee production for First National "Torment," has an entire cast which consists of but seven players. The players in "Torment" are Owen Moore, Bessie Love, Joseph Kilgour, Maude George, Jean Hersholt, Morgan Wallace and George Cooper.

Appeals Board Approves "Black Oxen"

"Black Oxen," a First National attraction was passed by the board of appeals at Dallas, Texas over the turn-down of the censor, passed without a cut or a suggestion of change.

"Peter Pan" to be Made by Paramount

"PETER PAN," James M. Barrie's famous play, is to be produced for the screen this summer by the Famous Players-Lasky Corporation. The scenario is said to have already been completed and it is planned to have the picture ready for release around next Christmas.

Famous Players has owned the screen rights to this valuable dramatic property for several years, having acquired them with the rights of all the other Barrie dramatic successes. There has been considerable speculation as to why the picture was not produced long ago, but it is understood that it was held off in the hope that Maude Adams, who created the title role and who scored her biggest success in it, would change her mind and return to the stage. Who will play the role of Peter Pan on the screen has not been decided upon, it is understood.

Hoyt Completes Cast for "Woman On Jury"

"The Woman on the Jury," initial production of First National's own producing forces to be started since the new year has been completely cast and production is now under way with Harry O. Hoyt directing.

As already announced Sylvia Breamer will play the feminine lead. Five other players, all of whom have been starred in their own productions, will be seen in the other important roles. They are Lew Cody, Frank Mayo, Bessie Love, Hobart Bosworth and Mary Carr.

To fill the jury box—Hoyt has selected Ford Sterling, Jean Hersholt, Fred Warren, Leo White, Stanton Heck, Arthur Lubin, J. Edwards Davis, Arthur S. Hull, Kewpee King and Frank Mayo, playing the role of Miss Breamer's husband.

Barbara La Marr, Conway Tearle in "White Moth"

A new combination for the screen was effected last week when M. C. Levee placed Barbara La Marr and Conway Tearle under contract to be co-featured under Maurice Tourneur's direction in "The White Moth."

"The White Moth" originally appeared in Ainslee's Magazine and presents a modern drama by Izola Forrester. For the adaptation of the piece, Mr. Levee has signed Albert Shelby LeVino.

The supporting cast to Miss La Marr and Mr. Tearle is now being selected. Actual shooting on the picture will be commenced at the United Studios in the near future.

Hodkinson Branch Offices Are Re-Divisioned

At the executive meeting of the Hodkinson Corporation held this week the company's branch offices were re-divisioned into four groups, and the promotion of Cecil Mayberry from Chicago branch manager to central division manager was officially announced.

The post left vacant by Mr. Mayberry's promotion has not yet been filled, and he will officially remain in charge of the Chicago branch until his successor is appointed.

The new grouping of the branches places Atlanta, Boston, Buffalo, Pittsburg, New York, Philadelphia, Washington, Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver in the Eastern Division under the supervision of W. F. Seymour.

Cleveland, Cincinnati, Detroit, Chicago, Minneapolis, St. Louis, Kansas City and Omaha are in the Central Division under Cecil Mayberry.

Denver, Salt Lake City, Butte, Los Angeles, San Francisco and Seattle are in the Western Division under S. J. Vogel.

New Orleans and Dallas are placed in the fourth group under the direct supervision of the Home Office of the company.

First National "Sundown" Company in Mexico

"Sundown," First National's epic of the modern West, written by Earl Hudson, is in the making on a 200,000 acre ranch in Mexico under the direction of Larry Trimble.

The company which will enact this drama includes Hobart Bosworth, Roy Stewart, Bessie Love, Charlie Murray, Tully Marshall, Ben Alexander, Hal Wilson, Wilfred North, Charles B. Crocket, Bernard Randall and Tom Delmore.

Douglas McLean Acquires "Never Say Die"

Douglas MacLean, has purchased the screen rights to "Never Say Die," William H. Post's comedy farce in which William Collier appeared on Broadway.

This is the second Collier role selected by Mr. MacLean for the screen, the first being his version of "The Hottentot."

Riesenfeld to Chicago for "Ten Commandments"

Hugo Riesenfeld, who arranged the musical score for "The Ten Commandments" will go to Chicago to conduct the opening performances of the film next week. The Chicago run is scheduled to begin February 11 at the Woods Theater.

Excitement and humor—and a touch of romance punctuate these situations from Associated Exhibitors' "Three Miles Out" with Madge Kennedy

Distinctive Preparing to Start "Weavers"

"The Weavers," Sir Gilbert Parker's romance, will be the next feature picture on the production schedule of Distinctive Pictures Corporation. This announcement was made by Henry M. Hobart, vice president and production manager.

Distinctive has owned the film rights to this Parker novel for nearly a year. Mr. Hobart said that a further announcement on the director and the cast will be made shortly.

Distinctive has just finished making "Blood and Gold," an original story by John Lynch, veteran screen writer. "Second Youth" and "The Adopted Father," previously finished, are on the schedule for release in the next two months.

Burr Will Make Two More Features This Season

C. C. Burr announces that he will make two more features this season—"Lend Me Your Husband", and "Youth To Sell." "Lend Me Your Husband" is an original society drama of today written directly for the screen. Doris Kenyon has already been signed for this feature. "Youth To Sell" is another of Izola Forrester's stories and was published in Ainslee's magazine under the title of "The Grey Path."

Mildred Harris Signed for "In Fast Company"

Mildred Harris has been engaged to play the lead opposite Richard Talmadge in the comedy thrill-drama "In Fast Company" for Truart Film Corporation which is being made by Carlos Productions. This is the third of a series of Richard Talmadge productions being franchised on the independent market by Truart.

The story was written by Al Cohen and the continuity by Garrett Fort. Among those already selected for the cast, are Douglas Gerrard, Charles Clary, Shelden Lewis, Lydia Yeamans Titus, Snitz Edwards and Tom Kennedy.

"Mademoiselle Midnight" is Progressing

John Russell and Carl Harbaugh are the joint authors of "Mademoiselle Midnight", Mae Murray's newest Metro picture which is now in production in Hollywood under the direction of Robert Z. Leonard, Miss Murray's husband.

"Thy Name Is Woman" to Open at Astor

METRO officials announce that Fred Niblo's latest production, "Thy Name is Woman," will go into the Astor Theatre, New York, February 25th.

Ramon Novarro has the leading male role. With Novarro are Barbara La Marr, William V. Mong, Wallace MacDonald, Claire MacDowell, Edith Roberts and Robert Edeson.

Mr. Niblo and Louis B. Mayer, his producer arrived in New York from the coast late last week bringing with them a print of "Thy Name Is Woman." They will probably remain here until after the premiere.

"The Marriage Circle" is the newest of the Warner Brothers productions, from which these action stills were taken.

Huge Location Camp for "Sea Hawk"

Company Is Placed Under Strict Military Discipline at Catalina Island

FRANK LLOYD'S "Sea Hawk" company is established in an extensive location camp on the West Side of Catalina Island, off the coast of Southern California. So numerous are the details in connection with the production that the camp has been placed on a strictly military basis to facilitate matters.

"The Sea Hawk" is an adaption of the Rafael Sabatini's adventure novel of the sea, which will be a First National special. Lloyd brought more than 600 principals, supernumeraries, technicians and sailors from Los Angeles to Catalina; transported four gigantic sea craft of the Sixteenth century type from a San Pedro shipbuilding company's drydock over rough seas to his location, fed his four large crews of active sailors and actors frequently 70 miles from the base of supplies, provided sleeping quarters, costumes, clothing, food and entertainment for this large camp, built sets, loaded and unloaded ships daily and established regular contact with the studio that reinforcements and supplies might be ordered and shipped so as to reach the camp in proper season.

Eighteen men were required to provide the meals for the Lloyd company on location. A large barge made daily trips to Los Angeles harbor for supplies. A complete lighting system had to be installed at the camp. Over 150 tents had to be erected and equipped with cots, bedding, mirrors, chairs, locks, extra blankets to be worn while the "galley slaves" were not acting at sea; transportation to and from Los Angeles for all employees; tug boats; many gallons of oil for the engines in the big ancient ships and electric light bulbs, were only a few of the items of expense necessary for the maintenance of the camp. The filming of the spectacular fight scenes have already been completed and in another week the company will break camp and return to Los Angeles where the interiors will be filmed.

Put Finishing Touches on "Uninvited Guest"

J. E. Williamson and Ralph Ince, producers of "The Uninvited Guest," which Metro will release this month are in New York putting the last few finishing touches on their production. Mr. Williamson returned here from the South where he supervised the technicolor scenes for "The Uninvited Guest" made by the Technicolor Motion Picture Corporation.

The story was written by Curtis Benton and directed by Ralph Ince at the Bahama Islands. About one-fourth of the picture is in technicolor.

"Pal O'Mine" Next C. B. C. Production

Word comes from Harry Cohn, producer of features released through C. B. C. Film Sales Coporation, that "Pal O' Mine" will be the next production on the C. B. C. special feature schedule.

Work has been completd on the continuity, and an all star cast is being lined up. "Pal O' Mine" will follow "Discontented Husbands" on the C. B. C. production and distribution schedule.

Five Metro Releases are Scheduled

Fred Niblo's "Name the Woman" One of the Features Included

METRO will celebrate the mid-point of the season by the release this month of what is claimed as the strongest group of productions in its history.

The February releases, five in number are: Fred Niblo's newest production "Thy Name is Woman," "The White Sister" starring Lillian Gish which played on Broadway for six months; the J. E. Williamson-Ralph Ince Production, "The Uninvited Guest"; Rex Ingram's "Scaramouche" and "Happiness", Laurette Taylor's success in which she plays the role she made famous for many years on the stage.

"Thy Name Is Woman" is Fred Niblo's second contribution to this season's Metro schedule. The cast includes Ramon Novarro, Barbara Le Marr, Wallace MacDonald, William V. Mong, Robert Edeson, Claire MacDowell and Edith Roberts. It is a Metro-Louis B. Mayer attraction, adapted by Bess Meredyth rom Karl Schoenherr's play in the German translated into English by Benjamin F. Glaser. It was photographed by Victor Milner.

"The White Sister" is a Henry King Production for Inspiration Pictures, Inc.

"The Uninvited Guest" is partly in technicolor. It was developed by Dr. Daniel F. Comstock, Dr. Herbert T. Kalmus and Ralph Ince who directed it. In the cast are Jean Tolley, Maurice "Lefty" Flynn, Mary MacLaren, William Bailey and Louis Wolheim. The story was written by Curtis Benton.

Earlier in the season Metro announced that "Scaramouche" would not be released until next season, but Metro officials have changed their plans and advanced the production.

The last February release will be "Happiness." Miss Taylor is supported by Pat O'Malley, Hedda Hopper, Edith Yorke, Cyril Chadwick, Lawrence Grant, Mario Carillo, Charlotta Minneau, Patterson Dial and Charles Mailes. The play was written by J. Hartley Manners.

Chaplin Engages First of Cast for Comedy

Mack Swain is the first of the cast to be engaged by Charlie Chaplin for his forthcoming comedy of Alaskan gold rush days—his first comedy feature for United Artists Corporation distribution.

Swain has appeared with Chaplin in "A Dog's Life," "The Idle Class," "Pay Day," and other comedies. He is best known for his characterization of "Ambrose," but will appear as the "heavy villain" in this comedy on which work is well under way, though no title has definitely been decided upon.

"On Time" Release is Due This Month

The second of the two Truart Film Corporation releases during February, will be Richard Talmadge in "On Time," which was made by Carlos Productions under the direction of Henry Lehrman. The series has been franchised on the independent market by Truart Film Corporation and is being handled by leading exchanges in every territory.

Truart presents Richard Talmadge in "On time," supported by Billie Dove, Stuart Holmes, Charles Clary, Douglas Gerrard and Tom Wilson

Jesse Weil Will Direct Hepworth Publicity

Jesse Weil has been engaged as director of advertising and publicity by Hepworth Productions, Inc., according to announcement by Joseph Di Lorenzo, General Manager.

The Hepworth Productions will state-right a number of special features, each backed by an extensive advertising and exploitation campaign. Mr. Weil will start on his new duties on Monday, Feb. 11th.

"Drums of Jeopardy" for February Release

"Drums Of Jeopardy," Elaine Hammerstein's second release for Truart, which is an adaptation of Harold MacGrath's Satevepost story and novel, will be released in February throughout the country. This series of star productions is being released by Truart by franchise to independent exchanges.

"Borrowed Husbands" Next For Florence Vidor

The first authorized screen version of Mildred K. Barbour's novels will be seen in "Borrowed Husbands," which David Smith is producing for Vitagraph. Florence Vidor has the leading role.

Scenes from the screen version of Elinor Glyn's "Three Weeks," released by Goldwyn-Cosmopolitan.

House Votes on Tax Repeal Next Thursday

REPRESENTATIVE Longworth, of Ohio, Republican floor leader in the House, has announced that he will call up the tax repeal bill for vote in Committee of the whole on February 14.

The bill as drafted, it is understood, will not grant complete repeal of admission taxes, but will abolish the tax on admissions under fifty cents. The seat tax is also abolished. On the floor next Thursday, the plan to exempt all admissions under seventy-five cents may come up in the form of an amendment.

Two Warner Premieres at Grauman Theatres

Warner Brothers, world premiere of "The Marriage Circle," the Ernst Lubitsch production, and the western premiere of "Tiger Rose" took place in Los Angeles during the same week. This was the first time that two western openings were simultaneously held.

Both pictures were shown in Grauman theatres, "Tiger Rose" at the Metropolitan Theatre, the largest Grauman theatre on the coast, and "The Marriage Circle" at the Rialto.

Notables See " Judgment of Storm " Premiere

A gathering, including representatives of the screen, society and the business world witnessed Palmer Photoplay Corporation's first production "Judgment of the Storm" at the Mission Theatre, Los Angeles, on Monday night January 14th.

Motion picture cameras turned out hundreds of feet of film that "caught" group after group of notables whose names appear nightly in electric lights and in the society columns of Metropolitan newspapers.

"Flapper Wives," a picturization of Jane Murfin's stage play. The cast is headed by May Allison and Rockcliffe Fellows. Released through Selznick.

Metro Sweden Distributor Sails for Home

RAOUL LE MAT, Sweden exhibitor and distributor of Metro pictures there, sailed Tuesday, the fifth, for Europe aboard the same ship with Arthur Loew, who will visit Metro's foreign representatives through Europe and study motion picture conditions.

Mr. Le Mat's visit here was taken up with conferences with Arthur Loew and with viewing important Metro productions that are awaiting release.

"Scaramouche" Premiere at L. A. Criterion

Rex Ingram's "Scaramouche" opened at the Criterion Theatre in Los Angeles recently before a brilliant audience of prominent people of the industry, and of the social and official life of the city.

N. Y. Exchange Wins F.B.O. Weekly Prize

The Film Booking Offices announce that the New York exchange won the first weekly prize in the Major Thomson Contract Expedition, the new Sales Drive being conducted by F. B. O. through its branch exchanges.

The standings of the "troops" at the end of the first week show New York under the leadership of "Colonel" Rosenzweig, first; Philadelphia second, and Charlotte third.

Roach Completes First of Feature Group

Hal Roach, the Pathe producer, has completed camera work on the first of a group of feature productions which are to be filmed on the West Coast under his auspices. The feature just completed is a comedy drama, built around a political intrigue of a country town in the Middle West.

The production, which will bear the title of " The Fighting Tylers," is now being cut and titled at the Hal Roach Studios, Culver City, Cal.

Scenes from "The Fool's Awakening," from the William J. Locke story, "The Tale of Triona," a Metro production.

Washington Exhibitors are Fully Organized

ONE HUNDRED AND TEN picture theatres in the state of Washington are now enrolled as members of the Motion Picture Theatre Owners of Washington, it was announced at a meeting of the M. P. T. O. W. held recently in Wenatchee.

J. M. Hone, executive secretary of the organization has just returned to Seattle, after conducting the two-day convention, during which time the entire Wenatchee theatre district was signed up one hundred percent solid, Mr. Hone reports.

J. G. Beekman, manager of the Rialto Theatre in Wenatchee, was appointed director of that territory. The convention was ended with a banquet and entertainment for the local and visiting theatre and film men at the Wenatchee Elks' Club, followed by an elaborate midnight preview at the Rialto.

YOUR IDEA

PUTTING on a Clearance Sale at the picture house is a new one, but the Klock theatre, Pittsburg, Kans., did it, and R. H. Klock, of the management, reports: "We knocked them over, and I don't mean maybe."

The advertising used was in approved bargain day style, and while it cannot be satisfactorily reproduced here, the copy used is well worth quoting:

"Klock Theatre Offers For Your Approval—First Sale Of Its Kind Ever Attempted—A Big Bargain Day. Our First Annual Clearance Sale. 50% discount. We must reduce our stock. We must raise money. A real bona fide sale. The greatest price reduction sale of all time. Something to think about. Prices slaughtered in the first degree. No goods exchanged at this sale. You buy what you get and get what you buy. Talk about your shovel 'em out, boy, we're going to shovel 'em in.

"Something New in the Movie Line. Ye Olden Day Prices. 1,000 Seats—1,000 Nails. If You Can't Get a Seat We'll Hang You on a Nail in Plain View of the Picture. We Must Have 3,000 Admissions. We Have Done Our Part. It's Up to You. At Least, Let's All Try to Get In. If You Like Our Idea—Prove It—Let's Go. If You Show Us Speed We Will Run Until Midnight or Even Later.

"If You Miss This One You Will Miss a Wonderful Show At a Wonderful Price. They Don't Know How We Can Do It and Neither Do We. They Tell Me This Sale Will Be a Flivver. What If It Is—That's $465. So Thursday When You Friends Ask You Where You Are Going Just Show Them Your 15 Cents. Come On! Let's Pack 'Em! Remember the Day and the Date. One Hour and Forty-Five Minutes of Fun and Amusement. Rain or Shine."

This copy was broken up in small blocks, grouped around the center announcement, bargain sale style.

The prices were 5 cents for children and 15 cents for adults, afternoon and evening. A five-reel feature comedy, a news weekly, a comedy and two novelty subjects were presented, ten reels in all.

It was a great stunt, worthy of a real showman, and it is encouraging to know that it netted the results it merited.

* * *

TWO innovotions on one picture would seem to be more than one could reasonably expect, but that is what has happened on "The Ten Commandments," now showing at the George M. Cohan theatre, New York City.

Harold B. Franklin was responsible for the first, an innovation in

Indirect lighting on electric sign, devised by Harold B. Franklin for "The Ten Commandments" (Paramount) at the George M. Cohan theatre, New York City

electric signs. This is the use of indirect lighting on "The Ten Commandments" signs, for the first time, it is believed, in theatrical illumination. The customary electric sign is all right as far as it goes, but in the daytime the bulb-dotted letters are usually anything but easy to read.

This defect has been overcome by Franklin in these new signs Solid cut-out letters are used, supported against a concave background of light blue. The light is thrown against this background by invisible bulbs and the beveled edges of the letters are covered with gold leaf, bringing them out into striking relief from the background. In the daytime they stand out, cameo like and easily readable, and at night they give an effect that is distinctly new and unusual.

The other novelty was devised by Dr. Hugo Riesenfeld and concerns the presentation. In the case of pretentious film productions, with a large number of persons to be credited for their work, the opening titles on a picture usually run to a tiresome and annoying length.

Showing credit titles stenciled on setting, as originated by Dr. Hugo Riesenfeld for "The Ten Commandments" (Paramount) at the George M. Cohan theatre, New York City

Eliminating these initial credit titles was the problem facing Dr. Riesenfeld.

As shown in an accompanying photo, he ingeniously met this difficulty by stencilling all of the credits, cast, etc., on two flats which comprised a part of the stage setting. These, brilliantly iluminated, are in full view of the audience during the opening, after which they are drawn aside, the doors representing the stone tablets swing open and the picture is on.

* * *

The voice with a smile wins, and the theatre with a smile wins patrons.

* * *

INSPIRED by Claud Saunders' recent article on exploitation, comes a letter from Bert Adler containing much sound truth about the exploitation department and its ups and downs. Mr. Adler says:

"It is about time some one got Claud Saunders to tell how the most successful exploitation department in the industry came into being and how it actually operates.

"Mr. Saunders' article solves a lot of puzzles raised by NEWS editorials. Editor Johnston has always recognized the value of exploitation. He has slammed out editorial after editorial accentuating the need of greater exploitation of motion picture productions. But after the appearance of each of these clarion calls—the observant reader would note a fresh cut in the exploitation department of some leading firm, or the total abolishment of such department.

"Now then! How come? Verra simple.

"Saunders in his NEWS article tells how the exploitation idea came to him as a SERIOUS conception. He made Paramount see it that way. He says he could find but a few men fitted for the field work. But with them as a nucleus he built slowly but surely—and always SERIOUSLY. The department never was a "fad" with Messrs. Zukor and Kent.

"And there you are. Except at Famous Players it is still a question if exploitation is really understood in the industry—on the part of the distributor-producers, I mean.

"Famous made it "fashionable," and the other big fellows had to have it. But none of them took it seriously, handled it on the serious Saunders plan, compelled it to get results.

"Mr. X. started a department because Mr. Zukor had one. But it proved an expensive fad nearly always, and was the favorite spot

AND OURS

for Mr. X's economy axe. Viewed by the NEWS, exploitation has never been a fad at all, but an essential branch of film endeavor, assisting to sell the picture.

"Yes, I noted the Saunders corroboration:

" 'I speak authoritatively and from experience when I tell you the exploiteer is the greatest factor in sales stimulation extant.'

"And I notice Mr. Saunders is still operating at the old stand!"

* * *

When in doubt, advertise.

* * *

SEVERAL theatres are broadcasting weekly programs, but it remained for McVickers theatre, Chicago, to introduce a specialized novelty which has attracted wide attention. This is an "organologue" broadcasted every Wednesday and Friday night by arrangement with Westinghouse station KYW, Chicago. Ed Olmstead, director of publicity at McVickers, does the announcing, and W. Remington Welch, organist, renders original organ recitals, for a half hour commencing at midnight.

What is the result? McVickers theatre is being constantly menioned in radio sections all over the country. National radio publications have given it prominent space. Letters come in daily from radio fans in all parts of the nation. Patrons inquire at the box office as to when they can hear the organist they heard over the radio. We quote from the radio section of *The Chicago Evening American*:

"Every Wednesday and Firday night at 12 a direct wire from the KYW station to McVickers theatre is switched in and the familiar announcement is heard:

" 'Here are the two sleep robbers, Mack and Welch at McVickers theatre, Chicago.

" 'Mack,' who is Ed Olmstead, and W. Remington Welch, organist at McVickers, have created probably the most unusual radio innovation ever broadcast. In between the organ selections 'Mack' explains the number and acknowledges the countless requests which pour in from one end of the country to the other.

"Some of the well known operas have been broadcast in this fashion, along with a host of original recitals, such as 'A Trip Through Chicago,' 'Radio Echoes from Coast to Coast' and 'The Songs of Long Ago.'

"So popular have these 'organologues' become that many listening admirers not only send in letters of congratulation, but have forwarded such tokens of esteem as mince pies and canned fruit. Just last week 'Mack' and Welch were the recipients of a magnificient chocolate cake from an ardent fan in Geneva, N. Y.

"Discussing the success of these KYW-McVickers midnight concerts, 'Mack' says:

" 'After listening to the various so-called features broadcast by the leading stations, Brother Welch and myself decided that the time had come for something new, so we concocted the idea of the monologue along with the organ music.

" 'Out of the hundreds and hundreds of letters which are sent us, the only complaint entered is that our little concerts or "organologues" are too short, which must mean that we are striking a popular chord with our efforts.

" 'Oh, yes, and many want to know why I announce myself as "Mack," the answer being that it identifies the announcement as direct from "Mack" Vickers theatre.' "

* * *

SOMETHING new in prologues, with striking possibilities, comes in from Canada. It partakes somewhat of the nature of the advance trailer, yet has the added novelty of being presented by real, living persons.

The theatre responsible for the innovation is the Palace theatre, New Castle, Quebec, and the picture was "Passion." A prologue was staged with three men and three women, enacting a dramatic moment from the picture. The essential novelty consisted in the fact that it was presented, not during, but one week in advance of the run. As the prologue reached its climax it broke off sharply and a sign was flashed: "To be continued next Monday, Tuesday and Wednesday."

While it could hardly be recommended for steady use, as an occassional stunt on an appropriate picture, it has much in its favor.

WHATEVER Ace Berry does at the Circle theatre, Indianapolis, he may be relied upon to do as it should be done. An example of this was furnished on the seventh anniversary of the Circle, not long ago, when Berry saw to it that the event was commenorated in fitting style. Since his layout was one that offers many suggestions to other managers for the same occasion, we describe the decorations in full.

The outer lobby was decorated with ample folds of grey and gold satin, with Birthday posters made for the occasion by the Circle art staff. These posters replaced the two-sheet cards usually used in this location.

In the center of the lobby was a huge birthday cake on a table, symbolizing the nature of the event. There were, of course, seven candles; one for each year, and each candle was larger than its neighbor, typifying the theatre's growth, year by year.

On the mezzanine floor, elaborate floral decorations, with potted plants, bay trees, and the like, were a feature.

On the front of the house, the usual billing was replaced by the simple legends: "Our Birthday" and "Anniversary Week."

This was planned by Robert Lieber, president of the company, and Manager Berry, while Ben Caldwell, production manager, provided elaborate stage settings and electrical effects for the occasion.

Amateur actors in London who turned out for the "Quasimodo Face" contest put on by Marc Lachmann in connection with "The Hunchback of Notre Dame" (Universal) at the Empire theatre

IN every newspaper office of any size there is a large collection of miscellaneous photographs, known as the morgue, and whenever a feature article is to be illustrated this collection is thumbed over for appropriate pictures.

A new development has occurred in this matter in the past year or two, which is the use of motion picture stills for illustrating such articles, regardless of any connection with films. Motion picture stills are classified and filed away, and when, for instance, an article on the underworld of Paris is in preparation, Apache scenes from movies of the past are dug up, and serve as admirable illustrations.

Recently, as an example, The Philadelphia Public Ledger carried a feature article, "Is Modern Marriage a Form of Slavery?" The illustration for this was a large scene cut from the pirate sequence of "Strangers of the Night."

This sort of thing lends added interest to the feature article, and where credit is given to the picture, as The Ledger did, it is good general publicity for the films.

* * *

The other man may have the location, but if you have the showmanship, they'll find your house.

* * *

AT Covington, Va., Community Sings have been adopted by the Strand theatre as a regular Sunday afternoon feature and are proving popular. Old time, familiar songs make up the program. The idea was tried out as an exploitation stunt with "On the Banks of the Wabash" and proved so successful that the "Sings" are being continued.

* * *

Advertise your short subjects. It might surprise you to know how many of your patrons come to see one of them.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Name the Man (Goldwyn), Capitol Magazine (Selected).
Musical Program—"Rienzi" (Overture), "Sunset," "The Swan" and "Marche Lorraine" (Divertissements), Prologue to feature, Recessional (Organ).

Rivoli Theatre—
Film Numbers — The Stranger (Paramount), Rivoli Pictorial (Selected), Plastigrams (Novelty), Masquerade (Cartoon).
Musical Program—Selections from "Phedre" (Overture), "The Sweetest Story Ever Told" (Symphonized Home Tune), "Strauss Valses" (Divertissement).

Rialto Theatre—
Film Numbers—Pied Piper Malone (Paramount), continued from Rivoli.

Mark Strand Theatre—
Film Numbers — The Marriage Circle (Warner Bros.), Mark Strand Topical Review (Selected) Odds and Ends (Selected).
Musical Program—"Merry Wives of Windsor" (Overture), "Marcheta" (Tenor Solo), "Playing Cards" (Divertissement), "Auf Wiedersehen" and "Vienna Life" (Prologue to Feature), Recessional (Organ).

Cameo Theatre—
Film Numbers—When a Man's a Man (First Nat'l.), Pathe News, Aesop's Fables (Pathe), The Ant (Educational), Over the Fence (Comedy).
Musical Program—"Schubert Serenade" (Overture), "Giannina Mia" (Soprano Solo), Recessional (Organ).

Clean-cut ad on "Rosita" (United Artists) used in Cleveland by the Circle theatre

The OHIO Theatre
Charles RAY in
"The Courtship of Myles Standish"
—the Mayflower in peril of the sea —daring rescue of man overboard
—most scandalous story ever screened —one of the many thrills in
THE GREAT AMERICAN EPIC
87 Name Parts Cost More Than $500,000 9 Months in the Making
COMEDY—"DARKEST HOUR" PATHE NEWS

Vigorous art ad used by the Ohio theatre, Indianapolis, on "The Courtship of Myles Standish" (Assoc. Exhibs.)

Central Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors).

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—
Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers — The Next Corner (Paramount) Novelty Reel (S. R.) Pathe News.
Musical Program—"A Hunting Scene" (Overture) "Voices of Spring" including selections by Chinese Soloist (Specialty).

Loew's State Theatre—
Film Numbers—When a Man's a Man (First National) Educational Comedy, Pictorial News.
Musical Program — "Stradella" (Overture) "Arizona Days (Stage Production)

California Theatre—
Film Numbers — Through The Dark (Cosmopolitan) Uncensored Movies (Pathe)
Musical Program — "A Russian Fantasy" (Overture) "Love Stream" and "After the Ball" (Jazz)

Mission Theatre—
Film Numbers—A Lady of Quality (Universal) Flip Flops (Pathe) Novelty Reel (S. R.)
Musical Program—"Love Tales" and "Love's Crumbs" (Overture)

Hillstreet Theatre—
Film Numbers—A Man of Action (First National) Why Wait (Universal) Aesop Fables (Pathe) International News (Universal)
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—Black Oxen (First National)
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—The Thrill Chaser (Universal)
Muscial Program—Vaudeville.

Clune's Theatre—
Film Numbers — The Land of Whispering Hope (Feature) Breaking Into Society (F. B. O.)

Grauman's Rialto Theatre—
Film Numbers — The Marriage Circle (Warner Bros.) continued.

Grauman's Million Dollar Theatre—
Film Numbers—The Eternal City (First National) Felix The Cat (S. R.)
Musical Program — "Gems from Rigoletto" (Overture) "The Vagabond" (Prologue)

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount)
Musical Program—"A Night In Pharoah's Palace" (Prologue with 100 People)

Miller's Theatre—
Film Numbers—Little Old New York (Cosmopolitan) continued

Criterion Theatre—
Film Numbers — Scaramouche (Metro) continued

SAN FRANCISCO

Warfield Theatre—
Film Numbers—When A Man's A Man (First National) Shadows Cartoon—(S. R.) My Friend (Educational) Kinograms (Educational) Pathe News.
Musical Program—"Larusse" (A Prologue including Singing and Dancing)

California Theatre—
Film Numbers—Shadows of Paris (Paramount) International News, Screen Magazine (Hodkinson)
Musical Program—"In A Montmartre Cabaret" (Prologue including Violin Solos, "Dance of the Inebriate," "Dear Old Pal," "Lamour de Lapache," "California Here I Am" and "Mon Homme")

Granada Theatre—
Film Numbers—Tiger Rose (Warner Bros.) Felix Out of Luck (S. R.) Fox News
Musical Program—"Twenty Minutes with the Royal Mounted" (including "A Pearl Dance," "The Pale Moon," "A Night in the Woods," "Song of Songs," "The Alpine Shepherd," "She Wouldn't Do What I Asked Her To" and Xylophone Solo) (Prologue)

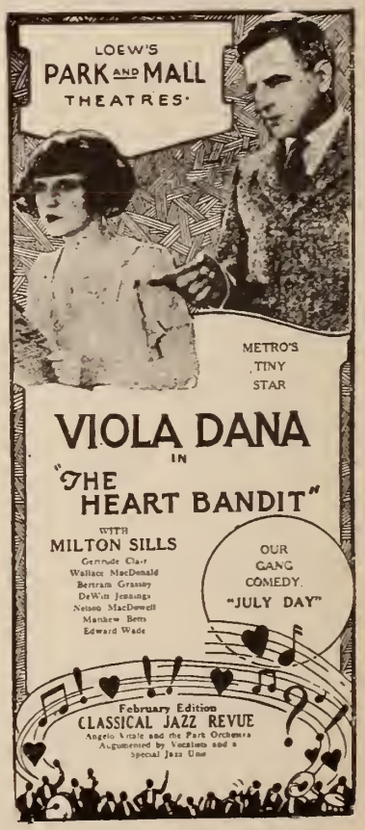
Imperial Theatre—
Film Numbers—Name The Man (Goldwyn)

Cameo Theatre—
Film Numbers—Hook and Ladder (Universal) The Flower Girl (Universal) International News (Universal)
Musical Program — Concert and Organ Novelty (Specialty)

CHICAGO

Chicago Theatre—
Film Numbers — Name the Man (Goldwyn), News Weekly, Fun from the Press (Hodkinson).
Musical Program — "The Orchestral Soloists," (Overture) "I'm Sitting Pretty in a Pretty Little City," (Accompaniment to Digest) "In a Rose Bower," (Presentation) "California Here I Come," (Organ Solo) "A Novelty Piano Concert," (Specialty)

Tivoli Theatre—
Film Numbers—Twenty-One (First National) Weekly, Fun from the Press, (Hodkinson).
Musical Program—Selections from "Wildflower," (Overture) Ritz Quartette (Specialty) "The Spider and The Fly," (Presentation) "To A Wild Rose," (Organ Solo)



Ad on "The Heart Bandit" (Metro) used by Loew's Park and Mall theatres, Cleveland

Riviera Theatre—
Film Numbers—Twenty-One (First National) Weekly, Fun from the Press, (Hodkinson).
Musical Program—Selections from "The Fortune Teller," (Overture) "Celeste Aida," (Specialty) "Orange Blossoms," (Presentation)

Roosevelt Theatre—
Film Numbers—In The Palace of The King, (Goldwyn)

Stratford Theatre—
Film Numbers—News Weekly, (Pathe) Around the World in the Speejacks (Paramount) Don't Call It Love, (Paramount)
Musical Program—"Her Britania," (Overture) "Maybe," (Organ) Jack Richards, playing popular selections.

McVicker's Theatre—
Film Numbers—The Heritage of the Desert, (Paramount) News Weekly, (Pathe) Fun from the Press, (Hodkinson) Stage Fright, (Pathe)
Musical Program—"Gypsy Fantasia," (Overture) "An American Indian Episode," (Specialty) Syncopators in a KYW Radio Frolic, (Specialty)

Woodlawn Theatre—
Film Numbers—Don't Call It Love, (Paramount) News Weekly, (Pathe) Topics of the Day, (Hodkinson) Review, (Pathe) Aesop's Fable (Pathe) Around The World in The Seejacks, (Paramount)

Musical Program—Selections from Al Jolson's "Bombo," (Overture) "The One I Love Belongs to Somebody Else," (Saxophone Solo)

Randolph Theatre—
Film Numbers—Unseeing Eyes (Cosmopolitan) International News, (Universal) Easy Work, (Universal)

SEATTLE

Blue Mouse Theatre—
Film Numbers—Unseeing Eyes, (Cosmopolitan) A Rural Romance (Comedy) Fox News
Musical Program—"I Love You" (Overture) "Sour Grapes" (Prologue) Little Grey Home In The West" (Solo-Vocal)

Coliseum Theatre—
Film Numbers—Conductor 1492, (Warner Bros.) Fun From The Press, (Hodkinson) Paris Lights, (Educational) Kinograms (Educational) Pathe News.
Musical Program—"Light Cavalry" (Overture)

Columbia Theatre—
Film Numbers—Sporting Youth (Universal) Girls Will Be Girls, (Universal) International News, (Universal)
Musical Program—Selections from "The Debutante" (Overture) "River Shannon Moon" (Vocal)

Heilig Theatre—
Film Numbers—Lights Out (F. B. O.) Topics of the Day, (Pathe) Sons-In-Law (Comedy) International News (Universal)

Liberty Theatre—
Film Numbers—Twenty-One (First National) Pathe Review, One Night It Rained (Educational) International News and Liberty News.
Musical Program—Song For Sale (Overture)

Strand Theatre—
Film Numbers—Black Oxen (First National) Don't Hesitate (Educational) Kinograms
Musical Program—Selections from "Rise of Rosie O'Reilly" (Overture)

Winter Garden Theatre—
Film Numbers—South Sea Love (Fox) A White Wing Monkey (Universal) Fox News.

SALT LAKE CTY

American Theatre—
Film Numbers—Dulcy (First National), Wilson Memorial Film, Fun from the Press (Hodkinson), Fox News.

Orpheum Theatre—
Film Numbers—Douglas Fairbanks in Robin Hood (United Artists).

Pantages Theatre—
Film Numbers—Half-a-Dollar Bill (Metro).
Musical Program—Five acts of vaudeville.

Kinema Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph), One of the Family (Pathe), International News, Topics of the Day (Pathe).

Paramount-Empress Theatre—
Film Numbers—Heritage of the Desert (Paramount), Neck and Neck (Educational), Pathe News.

Victor Theatre—
Film Numbers — Flaming Barriers (Paramount), The Broncho Express (Educational), Pathe News.
Musical Program—"If I Can't Get the Sweetie I Want," "Nola," "Mexicale Rose" and "Somebody Stole My Gal" (Orchestra).

KANSAS CITY

Newman Theatre—
Film Numbers—The Humming Bird (Paramount), Newman News and Views (Pathe and Kinograms).
Musical Program—Specially arranged Score (Overture), Soon-Sanders Novelty Singing Orchestra; Erik Bye (Baritone), Three Colonial Girls (Instrumental Musicians), Recessional (Organ Solo).

Liberty Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued; International News Pictorial.
Musical Program—Special Musical Presentation by Augmented Orchestra (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Name the Man (Goldwyn), continued; Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—The Age of Desire (First National), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Blow Your Own Horn (F. B. O.), Pathe News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

ST. LOUIS

Missouri Theatre—
Film Numbers—Fair Week (Paramount) The Dare Devil, (Pathe), Missouri Magazine, Fun from the Press (Hodkinson).
Musical Program—"Pique Dame" (Missouri Symphony Orchestra), "Hurdy Gurdy Blues, "Going South," "Dear Old Lady," "Linger Awhile," "Bonnie" and "First, Last and Always" (Band) (Organ).

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—"Name the Man" (Goldwyn), Comedy, Pathe News, Topics of the Day (Pathe).
Musical Program—Grand Central only—Aileen Stahley, the Phonograph Girl, singing light offering, "Caprice Viennis" and "Hula Lou" (Organ Solo), Orchestral and organ numbers at other houses.

Delmonte Theatre—
Film Numbers—Half a Dollar Bill (Metro), International News, Fun from the Press (Hodkinson).
Musical Program—Billy Hall's Golden Gate Serenaders and the Tiffany Musical Girls.

William Goldman's Kings Theatre—
Film Numbers — Wild Oranges (Goldwyn), Spring Fever (Fox), Fox News, Felix Cat Cartoon (Fine Arts S. R.).
Musical Program—Sarli and orchestra and organ numbers.

William Fox Liberty Theatre—
Film Numbers — Eyes of the Forest (Fox), Fox News, The Midnight Sun (Fox). Spring Fever (Fox).

PHILADELPHIA

Stanley Theatre—
Film Numbers—His Children's Children (Paramount), Felix Loses Out (S. R.), Pathe Review, Fox News and Pathe News.
Musical Program — "Serenade" (Organ), "Eileen" (Overture), Tom Burke, tenor, and anniversary prologue with special music.

Fox Theatre—
Film Numbers—"North of Hudson Bay" (Fox), Arabia's Last Alarm (Fox), The Yellow Girl (Vitagraph), and Fox News.
Musical Program—"Poet and Peasant" (Overture), Saxaphone Solo, "Impressions of the Fortune Teller" (company of eight), "Parade of the Wooden Soldiers (Interlude).

Karlton Theatre—
Film Numbers—The Call of the Canyon (Paramount), Inbad the Sailor (Pathe), Kinograms, Animal Athletes (Pathe).

Palace Theatre—
Film Numbers—The Common Law (Selznick), Kidding Capt. Kidd (S. R.), Pathe News, Topics of the Day (Pathe).

Victoria Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph), Lightning Love (Vitagraph), Pathe News, Animal Athletes (Pathe).

Capitol Theatre—
Film Numbers—In the Palace of the King (Goldwyn), Kinograms (Educational.)

MILWAUKEE

Ascher's Merrill Theatre—
Film Numbers—The Rendezvous (Goldwyn), The Daredevil (Pathe), Current Events and Girls and Records (Pathe).
Musical Program—"Marcheta" (Prologue and Overture), "Sitting In A Corner" (Solo and Song Slide Novelty).

Butterfly Theatre—
Film Numbers—Her Reputation (First National), The Buttinsky (Selznick), Current Events (Fox).

Rialto Theatre—
Film Numbers—Black Oxen (First National), Why Pay Rent? (Fox), Current Events (Kinograms).

Alhambra Theatre—
Film Numbers—Scaramouche (Metro.), Current Events (International News), Topics of the Day (Pathe).
Musical Program—"Robespierre" (Overture), "The Old Bass Viol" (Solo), "Invictus" (Prologue Solo).

Strand Theatre—
Film Numbers—The Fighting Blade (First National), The Barfly (Pathe), Current Events (Kinograms).
Musical Program—"Popular Medley" (Piano duo), "The Organist's Dream" (Organ Solo).

Garden Theatre—
Film Numbers—The White Sister (Metro), continued.
Musical Program—"Ave Maria" (Solo).

Princess Theatre—
Film Numbers—When Odds Are Even (Fox), Current Events (Fox); Second Half: Flaming Youth (First National), Current Events (Fox).

BUFFALO

Shea's Hippodrome—
Film Numbers—Little Old New York (Cosmopolitan), Highly Recommended (Fox), Current Events (Pathe and International News).
Musical Program—Special prelude arranged for the picture and played by the orchestra, "Kiss Me Again" (Vocal Solo).

LaFavette Square Theatre—
Film Numbers—The Day of Faith (Goldwyn), Pathe Comedy, Current Events (Fox News).
Musical Program—Selections from "I'll Say She Is!" (Orchestra), "Optimistic Impressions of Buffalo" (Organ).

Loew's State Theatre—
Film Numbers—In Search of a Thrill (Metro), Our Gang Comedy (Pathe), Local Laffs, Current Events (Pathe News).
Musical Program—Bits of Hits (Harmonists).

Shea's North Park Theatre—
Film Numbers—First half, The Eternal City (First National), High Life (Educational), Current Events (Pathe and International News). Last half, Lucretia Lombard (Warner Bros.), The Chased Bride (Educational).

New Olympic Theatre—
Film Numbers—The Breathless Moment (Universal), You're Next (Universal), Hats Off (Universal), Current Events (International News).
Musical Program—Selections from "Blossom Time" (Organ Overture).

Palace Theatre—
Film Numbers—The Grail (Fox), Final Round of Fighting Blood Series (F. B. O.), Current Events (International News).

CINCINNATI

Capitol Theatre—
Film Numbers—Boy of Mine (First National), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—Her Temporary Husband (First National), Pathe News, Aesop Fable (Pathe).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Woman of Paris (United Artists) continued, Fun From The Press (Hodkinson).

CIRCLE
Theatre
Norma
Talmadge
in
"THE SONG OF LOVE"
A ROMANCE of the love of a Desert Dancer—a dream of Araby and tropical nights of love under African skies. An entirely new role for Norma—supported by Joseph Schildkraut and an excellent cast.
A First National Picture
A Laugh Treat
LLOYD HAMILTON
In His Latest Comedy
"MY FRIEND"
CIRCLETTE OF NEWS
The
WOMAN IN WHITE
CIRCLE GRAND ORGAN
"POMP AND CIRCUMSTANCE"
The CIRCLE USHER STAFF
50 Young Men Trained to Do Art of Rendering SERVICE and COMFORT

A typical Circle theatre ad in Indianapolis on "The Song of Love" (First Nat'l).

Strand Theatre—
Film Numbers—The Heritage of the Desert (Paramount), Pathe News, Aesop Fable (Pathe).

DALLAS

Capitol Theatre—
Film Numbers—Thundering Dawn (Universal), Two Wagons—Both Covered (Pathe), Kinograms (Educational), Out of the Inkwell (S. R.), Fun from the Press (Hodkinson).
Musical Program—"Linger A while" and "You Little Son Uv Er Gun" (Organ), "Selections from Katinka" (Overture).

DES MOINES

Des Moines Theatre—
Film Numbers—The Wanters (First National), Frogland (Educational), No Loafing (Educational), News (International).
Musical Program—Violin vaudeville act, classic and popular selections by Henri Kublick; musical setting for "Frogland."

Apollo
William Fox presents
HOODMAN BLIND
The SENSATIONAL MELODRAMATIC SUCCESS FROM THE PLAY BY HENRY ARTHUR JONES and WILSON BARRETT
A poignant narrative of marital misunderstanding in which a loyal wife suffers for another's error.
David Butler, Gladys Hulette, Regina Connelly, Frank Campeau, Marc McDermott, Trilby Clark, Jack Walters and Eddie Gribbon in the cast.
Imperial Comedy
"UP IN THE AIR"
FOX NEWS WEEKLY
CHARLES B. LINES—Singing New Songs
VIRGIL MOORE'S
Apollo Orchestra
RUTH NOLLER—at the Organ

"Hoodman Blind" (Fox) was advertised in this manner by the Apollo, Indianapolis

Strand Theatre—
Film Numbers—The Humming Bird (Paramount), Black and Blue (Christie), Kinograms (Educational).
Musical Program—Special numbers by Organists and Orchestra.

Rialto Theatre—
Film Numbers—Scaramouche (Metro).

Palace Theatre—
Film Numbers—Eyes of the Forest (Fox), Postage Due (Fox).

Orpheum Theatre—
Film Numbers—Friendly Husband (Fox), News (Pathe).

Capitol Theatre—
Film Number—Sisters (Feature).

OKLAHOMA CITY

Criterion Theatre—
Film Numbers—The Humming Bird (Paramount), Pathe News, Topics of the Day (Pathe).
Musical Program—Symphonic Jazz Orchestra in Holland, "Sweethearts," "Wonderful One," "Kentucky As Sure As You're Born," Request Number.

ROCHESTER

Eastman Theatre—
Film Numbers—The Call of the Canyon (Paramount), Why Elephants Leave Home (Comedy), Eastman Theatre Current Events.
Musical Program—"The Sorcerer's Apprentice" (Overture), Miserere

HOWARD
A Veritable Fashion Show!
MAE MURRAY
in
FASHION ROW
Different!
MAE MURRAY at her sparkling, dynamic, dazzling Best! She appears in a duel role as a Russian peasant and as a parade princess, the cage of Broadway. Fifty changes of Costumes, and daring dances are features of this picture that pulsates with rapturous, ripping, ruptured romance
Added Attraction Extraordinary
FRANCIS RENAULT
The World's Greatest Female Impersonator
Direct from the Alhambra Theatre, Paris, with $2000 and worth of gorgeous costumes presented in a short version and artistic presentation.

Effective use of small action figures in ad on "Fashion Row" (Metro) by the Howard theatre, Atlanta.

from "Il Trovatore" (Cast and Scenery of Fourth Act), Valse No. 2, Opus 64 (Eastman Theatre Ballet), Organ Exit.

ST. PAUL

Capitol Theatre—
Film Numbers—The Song of Love (First National), Felix Goes A Hunting (S. R.), Capitol Digest (Selected), Capitol Snickers (Selected).
Musical Program—Bacchanale from "Samson and Delilah" (Orchestra), "From The House Top" (One string Violin Solo), "Evening Star" (Organ Solo).

CLEVELAND

Stillman Theatre—
Film Numbers—The White Sister (Metro).
Musical Program—Score to "The White Sister."

Allen Theatre—
Film Numbers—Name the Man (Goldwyn), Oh Girls (Educational), Fun From The Press (Hodkinson), Pathe News.
Musical Program—"Hiawatha" (Overture), (a) "The Wooing," (b) "The Marriage Feast," (c) "The Conjurer's Dance."

State Theatre—
Film Numbers—West of the Water Tower (Paramount), Flying Finance (Educational), International News.

"Under the Red Robe"
The $1,500,000 Picture
HELD OVER FOR SECOND WEEK!
WITH THIS UNEQUALLED CAST
NOW at Popular Prices
"WILL GO DOWN IN SILVER SCREEN HISTORY AS ONE OF THE CLASSICS"
TODAY and All This Week
CAPITOL THEATRE

Reproduction of full-page newspaper ad on "Under the Red Robe" (Cosmopolitan) at the Capitol theatre, New York City.

Musical Program—"A Garden Concert" (Prologue), offering "Home and in Pasadena" (Band Number), "In Venice" (Band), "Sleep" (Vocal), "You're in Kentucky as Sure as You're Born" (Vocal).

Park Theatre—
Film Numbers—Through the Dark (Cosmopolitan), Mark It Paid (S. R.), Fun From The Press (Hodkinson), Kinograms.
Musical Program—"The Village Orchestra" (Musical Travesty), (Overture), "The Animal Fair" (Jazz).

Reade's Hippodrome—
Film Numbers—St. Elmo (Fox), Leather Pushers (Universal), International News.
Musical Program—Grand Opera Aria Selections (Overture).

Standard Theatre—
Film Numbers—The Love Bandit (Vitagraph), Own A Lot (Universal), International News.

OMAHA

Rialto Theatre—
Film Numbers—Reno (Goldwyn), Exit Caeser (Educational), Current Events (Kinograms).
Musical Program—Original idea on "Humoresque," (Organ solo), "Nobody Knows But My Pillow and Me," (Exit March), Excerpts from "Pagliacci" and "Pretty Peggy," (Overture).

Strand Theatre—
Film Numbers—The Green Goddess (Distinctive), The Limit (Educational), Current Events (Fox News).
Musical Program—"The Caliph of Bagdad" (Overture), "Temple Devotional," (Prologue with Dance).

Moon Theatre—
Film Numbers—White Tiger (Universal), Cornfed Sleuth (Universal).

World Theatre—
Film Numbers—The Heart Raider (Paramount), My Pal (Universal).
Musical Program—"Dirty Hands, Dirty Face," (Organ Solo), Six acts of vaudeville.

Sun Theatre—
Film Numbers—A Woman of Paris (United Artists), Own a Lot (Universal), Current Events (International News).

Strong "Name The Man" Campaigns

New York and Cleveland Methods

UNUSUALLY intense exploitation campaigns are being put back of "Name the Man!", judging from early reports received. One of these is the campaign used in connection with the showing at the Allen theatre, Cleveland. Fred Desburg, general manager of Loew's Theatres, Inc., worked with the exploitation representative of Goldwyn-Cosmopolitan, in putting this picture across.

In the rotunda of the exclusive Allen theatre, where exploitation material had never been permitted, was placed a cut-out from the 24-sheet poster, including a crouching figure, the pointed, accusing finger and the letters of the title. The cut-out of the hand was attached to an electrically driven motor which kept it moving up and down; on each downward stroke the finger pointed directly at the girl. A cut-out of a big exclamation point was used at the side of the girl. This display in the rotunda of the Allen proved one of the biggest attention getters of the campaign.

There was placed in the lobby also a big framed head of Sir Hall Caine, author of the novel, and a card carrying his commendation of the film version of the story. A spotlight played on this picture of the author as well as upon the 24-sheet cut-out in the rotunda.

Arrangements were made with the Goldwyn publicity department in Los Angeles to send telegrams to the motion picture editors of the Cleveland papers that W. R. Ferguson, a special representative of Director Seastrom, would be in Cleveland and call to see them in the interest of that production. Wires were also sent from Mr. Seastrom to the Swedish societies in that city. The telegram was pasted on the bulletin boards in the halls of the various Swedish societies, calling their attention to the fact that this was Seastrom's first picture made in America and hoping they would see it.

The public library of Cleveland, which is now making displays of books that have been made into motion pictures, at the time the pictures are shown, tied up with the "Name the Man!" screening and gave a display of stills from the production which showed many landscapes, the jail, the troops and other scenes. Among the pictures was placed a card reading "Name the Man!" showing at the Allen theatre."

Teaser One-Sheets Used

Five hundred teaser 1-sheets with a picture of the accusing finger pointing at the crouching girl with a line reading "Did she keep her secret?" were posted about the city a week in advance of the showing and helped to focus attention upon the regular billing and the newspaper advertising campaign.

For the first time in the history of the Allan theatre, Fred Desburg used a statement over his signature in the newspaper advertisements stating that "Name the Man!" was one of the finest pictures that had been shown at his theatre.

Four thousand copies of a four page newspaper called The Clevelander containing stories, stills and advertisements of the showing of "Name the Man!" were distributed to the theatre crowds on Saturday night after the performance. Displays of the photoplay edition of the novel were used by the various book shops, notably Burroughs', Korner's, Schroeder's, in May & Company's department still showing Creighton Hale riding a bicycle.

DRAMATIC SHADOW BOX DISPLAY

This unusual lobby piece was executed at Loew's theatre, Ottawa, Ont., during the showing of "White Tiger" (Universal)

stores were obtained on the strength of a store and in 18 of the Marshall drug stores. front of the theatre. Tie-ups with bicycle In several of these stores a special tableau showing the pointing hand coming out between curtains was used. A large book carrying stills from the picture, with captions explaining them, the pages of which were automatically turned by an electric motor, was placed in Stern's department store.

A fine display was obtained in the Stetson hat store on the strength of a Stetson hat tie-up arranged with Goldwyn's leading male players by J. A. Jackson, manager of studio publicity. The photograph showing the six men wearing Stetson hats was displayed prominently in the window of the store, together with stills from the production and special cards calling attention to its engagement at the Allen.

Radio Hook-Up Made

The radio stores were tied up with a photograph showing Mae Busch "listening in" on radio set; a card carried the information that Miss Busch received her instructions from Mr. Seastrom while making the picture by radio. Free tickets were offered to the first hundred persons who correctly deciphered a radio message which was placed in a conspicuous place at the Radio Show and in the windows of radio stores.

Valuable publicity was obtained at the Automobile Show by the use of a photograph of Conrad Nagel riding in a Dodge car. The Victor Seastrom in a Packard car. The Dodge people carried the picture of Nagel in their advertisements in the papers and also got a story in the automobile section.

A mathematical wit puzzle, supposed to have been propounded by Mae Busch, one of the players in the cast, was used to such good advantage that traffic was blocked in

Twenty thousand special heralds were distributed and a special throw-away on "How to Solve the Gas Problem," which was very timely as Cleveland was much agitated over the gas situation.

New York Advertising

For the showing of "Name The Man!" at the Capitol Theatre, New York, Goldwyn gave it a special advertising campaign in the New York daily newspapers.

S. L. Rothafel, presentation manager of the Capitol, for the first time in his regime, gave a signed statement reading: "I consider 'Name the Man!' a truly great picture. I recommend it to all patrons of the Capitol theatre." This statement over Rothafel's signature was used in the daily papers for several days in advance of the showing. On Sunday the statement was reprinted in a two column advertisement.

In the Sunday Telegram was a full page advertisement of the showing of "Name the Man!" which was rather unusual in make-up. In the upper right-hand corner was a large box occupying nearly half the space of the page headed, "Were her parents too strict? If a daughter does not get some freedom, she may take it all." This was illustrated by line drawings from two of the stills.

The presentation of "Name the Man!" attracted a great deal of attention among patrons of the theatre. The stage lights were lowered as the orchestra began to play and a moment later the figure of a bewigged judge sitting on his bench began to take form back of the gauze curtain. Then across the stage came out the cowering figure of a woman. In silence the jutge pointen an accusing finger at the woman as though demanding that she "name the man". The scene then faded into the title of the photoplay.

Cooper's famous thrillers brought to life

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

"Merry Go Round" Herald is Put in Cornerstone

Manager McMurray of the Star theatre, Montebello, Calif., used something really new to get his showing of "Merry Go Round," publicity in the local papers.

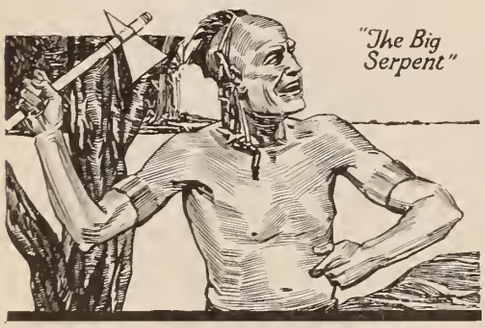
Montebello is building a new high school and with elaborate ceremonies and the help of the local Masons they laid the cornerstone the other day. McMurray heard about it, of course, and also learned that they intended to put several documents in the cornerstone to be removed in 2023.

He had sold the local paper the idea of using the special rotogravure herald for "Merry Go Round" as a supplement to their regular edition, and thought that it would be a good idea to include a copy in the cornerstone. The result was a nice story about "Merry Go Round" going into the cornerstone of the new high school so as to afford an interesting comparison to the movies as they will be made one hundred years hence.

High School Essay Contest Exploits "Scaramouche"

During the showing of "Scaramouche" at the Belasco theatre, Washington, D. C., a tie-up in the form of an essay contest was staged in combination with the Washington Herald.

A special "Scaramouche" editor was in charge of the contest, in which high school students were entered. The individual entry was limited to 500 words. Prizes aggregating $100 were posted. First prize was $50; second, $15; third, $10; fourth to eighth prizes, each $5; ninth prize, a box at the Belasco showing. The tenth to fifteenth prizes were two seats each for the performances selected by the winners. A student of Western High School had his entry in at eight o'clock the morning on which the contest was announced.



The warwoop, the scalping knife and all the perils of the old frontier

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

GETTING A TOUCH OF NOVELTY INTO "TEA WITH A KICK" DISPLAY
When "Tea With a Kick" (Associated Exhibitors) played at the Capitol theatre, Dallas, this unusual lobby display was devised.

Texas "Long Live the King" Aids

Wichita Falls Campaign is Put Over on Four Days' Notice; Varied Ideas

WHEN W. G. Bishop, Metro's exploitation man in the Texas territory, was sent to Wichita Falls to assist in putting over "Long Live the King," he found he had only four days in which to do his work.

The story of the campaign carried out by him, in co-operation with Wiley Day, manager of the Strand theatre, gives facts and figures of some effective exploitation.

This is what Bishop did: He got in touch with the Austin Mothers' club, a local welfare organization, and arranged with them to conduct three booths in the downtown section of the city, carrying out the idea outlined in the press book on "Long Live the King." He also got them to sponsor a big Saturday morning children's matinee. Incidentally it was necessary to get permission from the mayor and city council to place the booths on the streets.

Permission was also obtained to place enormour cut-outs of Jackie in his prince's uniform on lamp posts throughout the city. These cut-outs were quite large, reaching up some four and a half feet on the posts. They were used on all four corners of the principal streets and created no end of talk, helping most efficiently to aroose interest in the appearance of "Long Live the King."

Jackie sent a telegram to the Austin Mothers' club, assuring them that he hoped they would raise lots of money through the idea and also that they would enjoy his picture. This wire was used to distinct advantage in many ways. It was read to the club, the mayor and the city council and then posted in a prominent window.

An artistic lobby display was used at the Strand theatre. It presented Jackie seated on his throne surrounded by his court. Five different pieces of paper were used to build this. The canopy was of royal purple satin with gold braid. It was held in position by gold poles, surmounted with battle axes. The base was red, with a green background to the panel showing title, with an orange border. A large coat-of-arms was displayed in the rear of the throne, done in dark blue, orange and gold.

A "Kodak Week" contest was on and the management of the Strand took full advantage of this, making special offers to school children for snap shots, and heavily boosting the picture in this way.

A "High School Night" was arranged. Fully five hundred students paraded to the theatre. Much other exploitation was done among the schools of the city, while specially prepared cards with stills were placed at various well-selected locations throughout the city. A comprehensive newspaper campaign was carried on, considerable extra advertising was taken and a very satisfactory amount of publicity was obtained.

"Flaming Youth" Window in Fashionable Location

The Strand theatre, New Orleans, not only played "Flaming Youth," but backed their judgment by an extensive but conservative exploitation campaign.

The most elaborate part of the campaign was a window tie-up with Field's, a fashionable millinery shop. Two oil paintings, and some attractive card work carried out the idea.

In the center of the window a concealed electric fan enveloped a figure standing, supposedly, on the top of the world. As the fan revolved the crepe paper flames whirled around the woman in symbolical display of the spirit of "Flaming Youth." How good the idea was is best evidenced by the fact that the store gave up its most serviceable window during the entire week for this purpose.

Local Angle in Campaign on "Conductor 1492"

An exploitation stunt with a local angle on the conductors of the street railway company of Providence, R. I., and which made the picture a topic of conversation on the street cars, was used with success by M. Mahoney, proprietor of the Rialto theatre during the showing of "Conductor 1492".

The stunt consisted in the insertion of a newspaper ad reading: "Will Conductor 1492 of the U. E. R. get in touch with the Rialto theatre".

Next day Mr. Mahoney received several 'phone calls from the officials of the car company seeking information. He replied that he wished to impart his information to Conductor 1492 only. Later on in the afternoon, Conductor 1492 reported to the Rialto to find out what it was all about. He was then told that the theatre next week was playing a picture entitled "Conductor 1492," and he was extended the courtesy, together with his fellow employes of the same division, numbering sixty men, to come and see the picture any time on Monday.

Because of this stunt, the picture became the topic of conversation between conductors and their patrons. Adding to the success of the stunt, was the fact that the carmen held their meeting that week, and the subject of "Conductor 1492" was brought up: those who saw the picture recommended it to others.

Special Block 24-Sheet is "Marriage Circle" Aid

When "The Marriage Circle" opened recently at Grauman's Rialto, Los Angeles, for its world premiere, the regular lithographic paper was not yet ready.

Sid Grauman, aided by a member of the Warner West Coast staff, with but a couple of days notice framed up a block 24-sheet which intrigued interest immediately. It consisted of a white circle on a purple ground with the caption in white reading, "It Goes 'Round the World and Makes the World Go 'Round". This was followed up with overlay sheets which filled in the blank space with the title "The Marriage Circle", and other important billing matter.

Similar copy was used in the newspapers and a very good campaign was put over in spite of the lack of the usual material.

"ACQUITTAL" ART FRONT DISPLAY
The B. S. Moss Broadway Theatre, New York City, used this hand painted front during the showing of "The Acquittal" (Universal)

Pirate Float on Street on "Isle of Lost Ships"

The pirate flag, under the escort of five costumed girls, flew over the streets of Tacoma, Wash., as the Colonial theatre played "The Isle of Lost Ships." Manager Charles McManus was responsible both for an unusual street display and an eye arresting marquee.

A Ford truck was converted into a float, with a painted bit of canvas, running like a dorsal fin down the machine, as a sail and the scenic atmosphere of toy sail boats, painted waves and the advertising sign for the picture. Five girls, dressed in picturesque pirate costume accompanied the truck on its rambles through the city.

The costumes worn by the girls were worth describing. They had the Napoleonic hat with skull and crossbones painted over the forehead, blouses and boots and the satin sash that did justice to the tenderest memories of Captain Kidd.

By a skilful use of cut-outs of ships, sailing craft and a lighthouse, Manager McManus got the maximum display efficiency from his marquee. He had to dig around for these as they were not all included in the paper; but the results justified his enterprise.

"Merry Go Round" Sandwich New Exploitation

When the Palace theatre, Memphis, Tenn., booked "Merry Go Round," Harold Horne, the manager of the Palace, and Ronald G. McCurdy, Universal expoiteer, mapped out an extensive exploitation campaign that consisted of twenty-four features.

Tie-ups were effected with restaurants, candy stores, music stores, a taxi service, boot-black stand and with city's pecial election. They arranged a special Elk's Night and secured several windows all over the city.

A big sandwich company supplying numerous drug stores and restaurants made up a special "Merry Go Round" sandwich. Houck's music store sent out 1500 heralds in packages leaving their store. The Elk's Bulletin, issued the Friday before the opening and mailed to the entire membership carried an announcement of the special Elk's showing. A large toy store next to the theatre arranged a window display of a "Merry Go Round" of toys. On Memphis' city election night three-colored cards were put up along the main street reading: "Elected Unanimously—'Merry Go Round.'"

Pine Tree Front Employed on "Unseeing Eyes"

Manager Beckman of the Rialto theatre, Wenatchee, Wash., gave his theatre a simple but attractive lobby display for the showing of "Unseeing Eyes", for its premiere in the Northwest, by the use of paintings of pine trees.

The ticket booth was enclosed in an imitation log-cabin, the logs of which were heavily encrusted with snow. Over each of the four doors leading into the auditorium were placed large pieces of beaverboard on which had been painted snow-laden pine trees, against a background of snow.

The pine-tree idea was carried out in the advertising boards on either side of the entrance from the street into the lobby. The pines on these boards were very faint, as though seen through heavily falling snow. At the foot of the tree, on each side, were pictures of two husky dogs, while above the trees were three or four stills from th eproduction.

Against the imitation log-cabin, around the box-office, were two real pine trees.

CAPITALIZING ON A HIGHLIGHT FROM THE PICTURE IN LOBBY DISPLAY ON "WHY WORRY?"
A typical J. M. Edgar Hart lobby is that prepared on "Why Worry" (Pathe) when the picture was shown at the Palace theatre, El Paso

Striking Color Flash Used in "Thundergate" Lobby

Flashy colors against the handicap of a small theatre front got the effect over for Arthur Swanke when he played "Thundergate" at the Rialto theatre, El Dorado, Ark. The design was sufficiently ingenious to warrant description even though a poor photograph made it impossible of reproduction.

The top centerpiece bearing the title was a strip about four feet deep from the entrance of the theatre. This was done in gilt in lavender with large red and green lanterns painted in on each side. The Chinese script for the title and supplementary copy was obtained from a Chinese laundry with the result that every Chinaman in El Dorado went to see the theatre front.

Two smaller panels hung down each side of the entrance. At the top of each a dragon was painted.

The general scheme exploited the Oriental atmosphere of the picture and the vivid coloring drew the attention for which Mr. Swanke was playing.

"BRIGHT SHAWL" ART DISPLAY
This high class display on "The Bright Shawl" (First Nat'l) was used at the Palladium theatre, Stockholm, Sweden

"Eternal Struggle" Spread Put Over in Houston

"The Eternal Struggle" showed at the Liberty theatre in Houston, Tex., following a big exploitation campaign, which pivoted around a double truck of merchants' advertising tied up with the production. The campaign was put over by W. G. Bishop, Metro exploitation representative in the Southwest.

The double truck was effected by Bishop working with the advertising department of the Houston Post. It appeared in the Sunday issue before the engagement began, thus giving the Liberty a great sendoff.

Each ad on the two-page spread carried the title, "The Eternal Struggle," prominently displayed in big, bold type. The theatre ad ran along the middle of the spread with a lay-out of all the players.

The exploitation value of the double truck was enhanced by the offer of free tickets to anyone who detected the word that was misspelled in each ad. This served a double purpose—it brought attention to the advertising on the pages and brought attention to the attraction.

Miniature Carnival Staged on "Merry Go Round"

As advance exploitation on his showing of "Merry Go Round," A. J. Meininger, manager of Ascher's Capitol theatre at Manitowoc, Wisc., arranged a miniature carnival.

He secured a lot on the main street large enough to stage a little circus, had a merry-go-round big enough to ride about six kiddies, and a couple of other little rides. Twenty-four, six, three and one sheets formed the background and lent the desired atmosphere of the circus. He also had a small organ on the job.

All together he attracted considerable comment and the kiddies came in droves. It proved excellent exploitation for the showing of "Merry Go Round."

Takes Full Page in Special Edition for Greetings

The Gadsden Times-News of Gadsden, Alabama, is an enterprising newspaper and Will B. Wood, owner of the Belle, Lyric and Savoy theatres in the same city is an enterprising showman, as shown recently.

The Times-News published a special holiday edition of twenty-four pages in which all the local merchants took generous space. Mr. Wood contracted for the whole back page of the edition and used it to wish his patrons the best of the season's greetings and to tell of the progress of his theatres, a progress which he attributed to the good will of the public.

He also took the opportunity to advise his patrons of his current week's program.

Novel Multi-Language Ad Used on "Hunchback"

A unique advertisement in seven languages was recently used in Los Angeles on "The Hunchback of Notre Dame" at the Criterion theatre.

The opinions of the French, Scotch, Spanish, Italian, German, Jewish and American critics were given under a heading which read: "The tongues of seven lands hail 'The Hunchback of Notre Dame.'" Designs symbolic of the settings and the characters of the story surrounded the ad, which attracted considerable attention and created interest in the showing.

CUT-OUT COMBINES WITH REAL SPANISH SHAWL TO MAKE UP ARTISTIC "ROSITA" DISPLAY
When "Rosita" (United Artists) was shown at the Palace theatre, El Paso, this pleasing display was prepared under Manager J. M. Edgar Hart's supervision. A real Spanish shawl was used to drape the cut-out figure

Bank Ties Up to Stunt on "Three Ages" Showing

The management of Loew's Aldine theatre in Pittsburgh, working with C. C. Deardourff, Metro exploitation representative in that territory, put over on "The Three Ages" a tie-up with the Pennsylvania Trust Company. The bank engaged an artist to draw several comic cartoons illustrating the advantages of thrift and these were imprinted on the back of the Buster Keaton novelty hat which is distributed flat but which can be cut up, after directions, to form the Keaton hat. The Aldine also undertook to give 2,000 tickets away free through the Pennsylvania Trust to children who went to the bank with a Keaton hat. This offer was also printed on the hat as was the name of the theatre and the play date.

The Pennsylvania Trust Company distributed thousands of these hats to Pittsburgh children. The schools co-operated in their distribution. Children had to appear on one afternoon only between the hours of three and five. On that day the street was dense with school children wearing the Keaton hat and desiring tickets. This attracted great crowds of adults.

Also for several days before "Three Ages" went into the Aldine and subsequently through the engagement the artist who drew the cartoons was stationed in the window of the bank drawing cartoons for the edification of great crowds who gathered to watch him. He had on a Keaton hat and the window was well dressed with stills from the picture and appropriate advertising calling attention to its imminent engagement at the Aldine. As the bank is situated in the heart of the city, the stunt attracted comment.

SASSEEN'S DISPLAY FOR "HIS CHILDREN'S CHILDREN" SHOWING

When "His Children's Children" showed at the Queen theatre, Galveston, Texas, Manager Charles Sasseen arranged this display. Note the use of vines to cover the joints in the compo board

Beauty Preparations Grace "Flaming Youth" Window

The natural thing to exploit "Flaming Youth" with was a window display of toilet preparations and beauty ointments to glorify flaming youth. This was the initial line of advance exploitation done on the picture by the Chicago theatre, Chicago.

Photographs of Colleen Moore, from the flapper scene in which she applies the rouge and lipstick in droll imitation of an elder sister, garlanded the window.

Flying Officers Invited to "The Broken Wing"

Capt. Frank Goodale, manager of Loew's theatre, Ottawa, made good use of "The Broken Wing" for exploitation among the many flying officers in Ottawa, the Canadian Capital being the headquarters of the Canadian Air Force.

Every member of the local air establishment received a double pass for a performance during the week, special invitations being sent by Manager Goodale, who was, himself, an officer of the United States Air Force during the war.

WINDOW DISPLAY IN MILWAUKEE ON "HUNCHBACK OF NOTRE DAME."

The Boston Store in Milwaukee gave this book window display during the showing of "The Hunchback of Notre Dame" (Universal) at the Alhambra theatre

The most famous, widely read and exciting tales in American Literature

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Girl Poses in Window for "French Doll" Stunt

Francine Reed, imitator of mechanical figures, lent her art to the exploitation of "The French Doll" and helped put over the picture, which was playing at George Schade's theatre in Sandusky, Ohio.

In the large show window of the Scheuer-Frankel Company Mlle. Reed appeared several times daily and never failed to draw a large crowd. The impersonator displayed many of the striking costumes worn by Miss Murray in "The French Doll." This tie-up was not confined to the show window of the store. The demonstration was also given in the ready-to-wear department, thus providing an almost continuous ballyhoo for the picture.

In addition to the appearance of Mlle. Reed, Manager Schade, in co-operation with C. C. Deardourff, Metro's exploitation man, obtained tie-ups with several prominent lingerie shops, where photographs of Miss Murray were tastefully displayed, together with stills from "The French Doll."

An extensive newspaper campaign was put over, a liberal display of the striking posters was used all over town, while huge cut-outs stood in front of the theatre. Taken all in all it was a regulation George Schade campaign.

Hat Novelty Promotes Run of "Strangers of Night"

The hat novelty put out on "Strangers of the Night" is playing an important part in the exploitation which this picture is now receiving at the hands of local exhibitors. One campaign in which these hats figured was that put over on "Strangers of the Night" at Leow's Palace in Washington, D. C.

With the co-operation of the Washington Times and the Washington Herald thousands of these hats were distributed to Washington children. The campaign came to a head in front of the Palace theatre on the morning of the opening day, when a special performance was given to the children, free to all of them who brought a "Strangers of the Night" hat and a coupon clipped from either of the two papers who had helped to put the stunt over. On that morning hundreds of children packed the street in front of the Palace theatre. The tumult and the held-up traffic contributed its share to give the advent of "Strangers of the Night" notoriety.

H. S. Ansley, Metro exploitation representative through that territory, got several window displays and other noteworthy tie-ups, which together with the hat stunt, put "Strangers of the Night" over.

INGENIOUS WALKING TOWER STUNT
The Majestic theatre, Kalamazoo, Mich., uses this unique device, here shown on "Circus Days" (First Nat'l) changing the one-sheets for different attractions

Local Event Capitalized to Aid "Loyal Lives"

The Ashland theatre, Ashland, Ore., took advantage of a news story to exploit "Loyal Lives." A mail train was held up in the Siskiyou Mountains south of Ashland. The manager of the theatre had received the exploitation campaign book for "Loyal Lives" and recalled that the frustrated robbery of a mail coach was one of the thrills of the picture. The newspaper reports showed the local robbery to be almost identical in method with that employed in the picture.

The picture was shown while the news of the holdup was still fresh in the public mind. The theatre requested co-operation of the local postoffice authorities and mail carriers in exploiting the picture which was given.

An invitation to the postoffice employees to attend the opening performance of "Loyal Lives" at the Vallejo theatre in Vallejo, Cal., won a front-page top story in the Vallejo Evening News.

The management of the Dutchess theatre and the Tribune of Warren, Ohio, ran a contest for the most popular mail carrier in that town and decided it by a vote. A handsome watch was awarded the winner.

Aggressive Campaign Helps "If Winter Comes" Run

The showing of "If Winter Comes" at the Circle theatre, Cleveland, of which Martin Printz is manager, was preceded by a three weeks' advertising campaign which included street car cards, window displays and outdoor advertising in addition to three times the usual amount of newspaper space.

An elaborate prologue with a cabin built on the stage in front of a painted winter scene was used with special musical effects. A quartet was introduced in this scene, which sang the song, "If Winter Comes."

VIGOROUS ART WORK USED IN STRIKING LOBBY DISPLAY ON "ON MAIN STREET" IN PITTSBURGH
The lamp posts and a book cut-out were used to good effect by the management of the Cameraphone theatre, Pittsburgh, during the showing of "Main Street" (Warner Bros.)

More favorable comment from exhibitors is sent in to the trade papers on these comedies than any comedies made

HAL ROACH *presents*

Our Gang Comedies

Two Reels Each

Read what just a few of the others say

"The best comedies we have run."—*J. C. Quincer, Cozy, Wadena, Minn. (Amusements).*

"They surely go well here. 100 per cent. in every respect."—*H. B. Lindblad, Grand, McIntosh, Minn. (Amusements).*

"Best comedies on the market."—*Iver Johnson, Star, Blair, Wis. (Amusements).*

"These comedies are great."—*H. H. Retz, Strand, Lamont, Ia. (Ex. Herald).*

"The best two reelers we can get."—*A. C. Lloyd, Broadway, Canby, Minn. (Amusements).*

"Better than any two reel comedy I have yet tried."—*Chas. Lee Hyde, Grand, Pierre, S. D. (Ex. Herald).*

"Our patrons like them very much."—*A. Schraut, New Amuzu, Spring Valley, Minn. (Amusements).*

"Head and shoulders above 99 per cent. of all the comedies made."—*F. L. Smith, Bijou, Huron, S. D. (Amusements).*

"They surely enjoyed the Our Gang Comedy from the noise they made."—*T. R. Jessee, Idle Hour, Humphreys, Mo. (Ex. Herald).*

"All of them are good. They will make many friends for you."—*Roy McMinn, Capitol, Superior, Wis. (Ex. Herald).*

"All I have run are good."—*C. A. Kelley, Rex, Custer City, Okla. (Ex. Herald).*

"We've used six and all were good."—*H. H. Billings, Pleasant Hour, Pine Island, Minn. (Amusements).*

NOTICE
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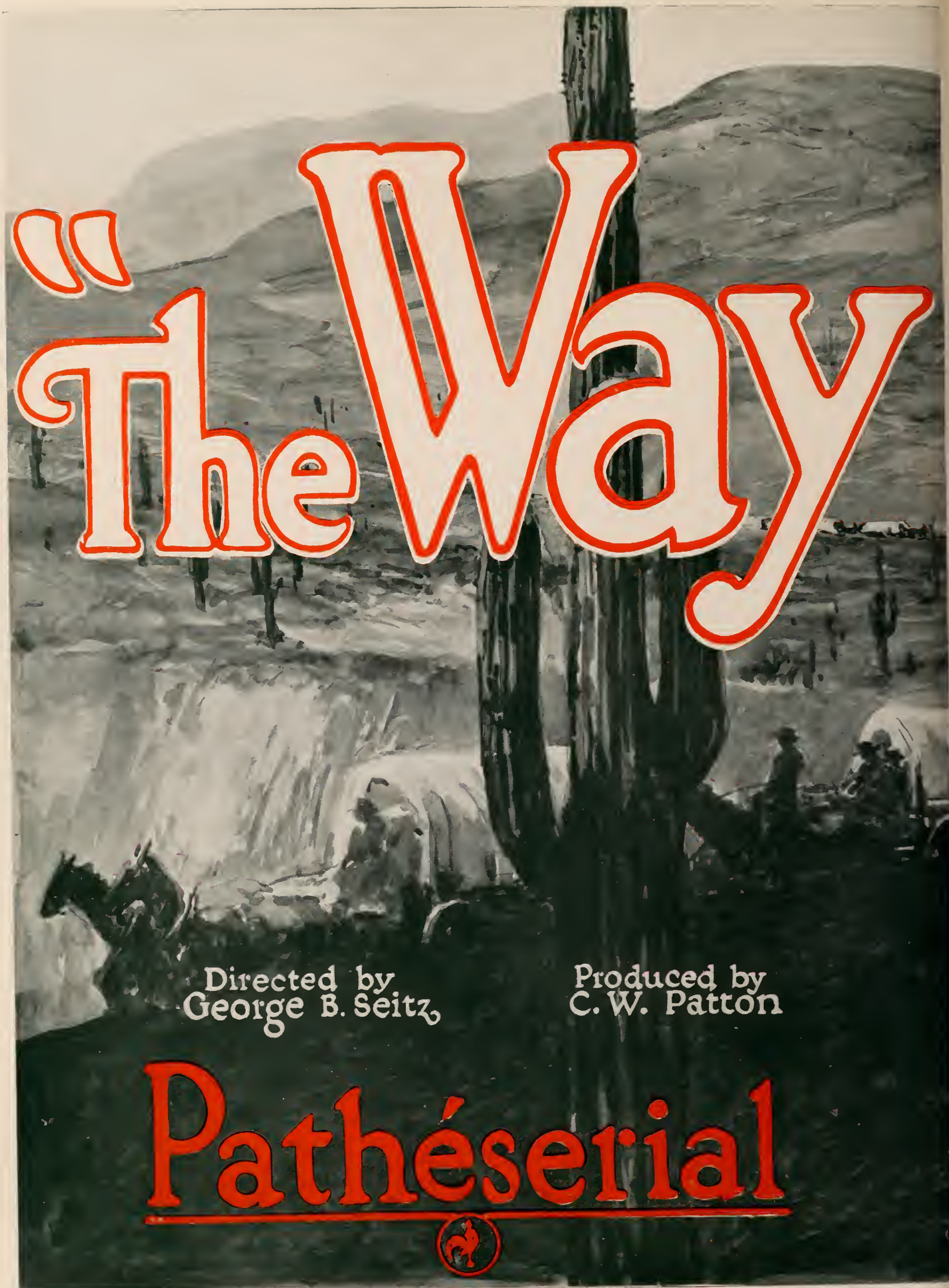
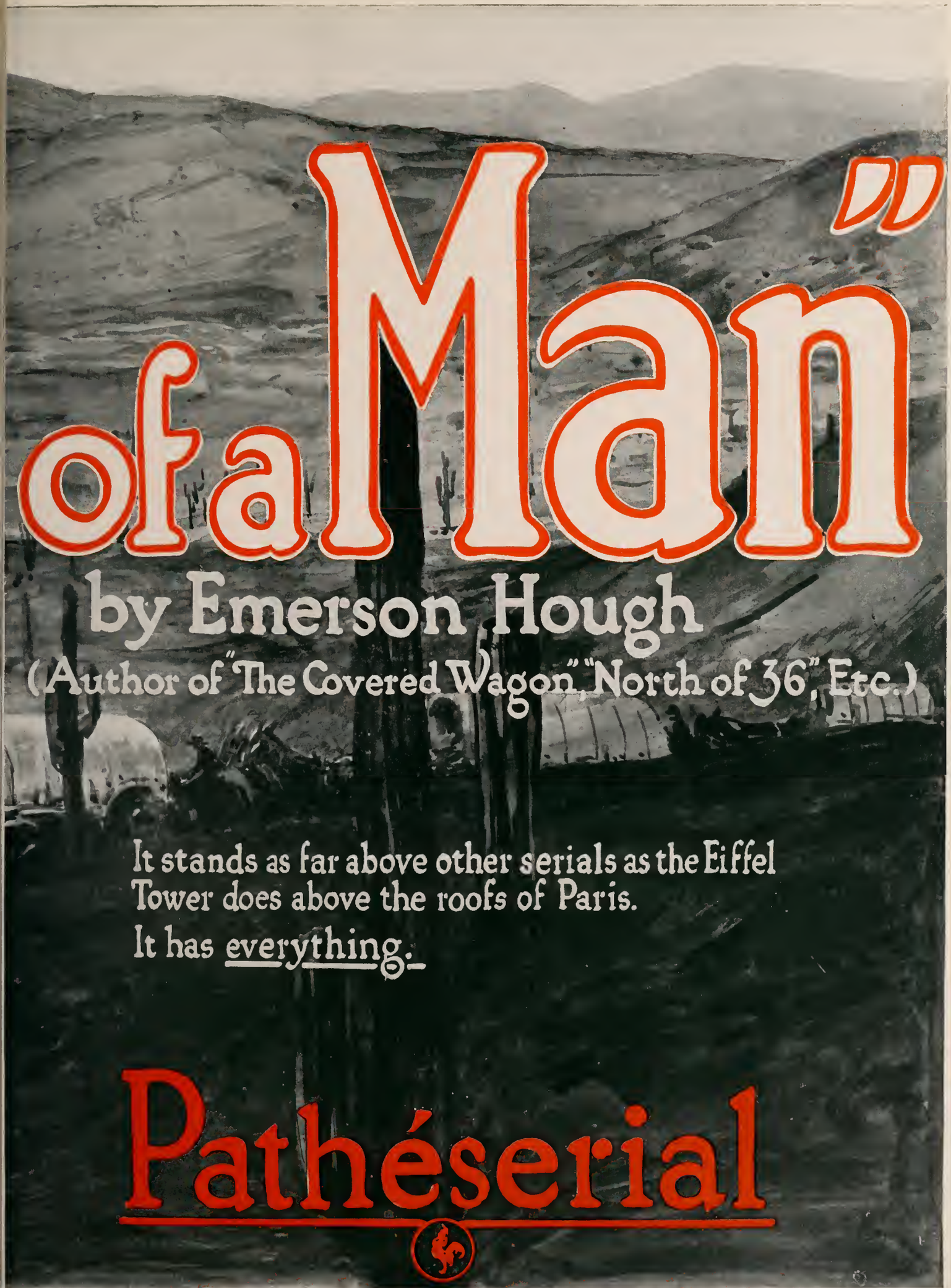
Pathécomedy

TRADE MARK


"The Way
Directed by
George B. Seitz
Produced by
C. W. Patton
Pathéserial


"of a Man"
by Emerson Hough
(Author of "The Covered Wagon" "North of 36", Etc.)
It stands as far above other serials as the Eiffel Tower does above the roofs of Paris.
It has everything.
Pathéserial

Not a War Picture

Just some little private fights

Ambrose

HAL ROACH *presents*

The Spat Family

Two Part Comedies

J. Tewksbury Spat

SOME married people can bill and coo through fifty years of married life. Others begin to battle from the moment they say "I do." They can discuss the weather and get into a fight.

Such people are funny to all but themselves. It remained for Hal Roach to bring out the comicality in motion pictures.

Tewksbury Spat, not beautiful but dumb; Mrs. Spat who can scratch her head at any time and get splinters; Ambrose, her brother, the bellicose boob,—they are getting to be household words.

Mrs. Tewksbury Spat

LOS ANGELES

HOLLYWOOD
SAN DIEGO
LONG BEACH
SANTA BARBARA
SAN MEDRO
POMONA
SAN BERNARDINO
VENICE
OCEAN PARK
SANTA MONICA
REDONDO
HERMOSA
INGLEWOOD
HIGHLAND PARK

SAN FRANCISCO

OAKLAND
SACRAMENTO
SAN JOSE
BERKELEY
FRESNO
STOCKTON
RICHMOND
WATSONVILLE
SALINAS
PASADENA
RIVERSIDE
GLENDALE
HUNTINGTON PARK
SAN LUIS OBISPO
VENTURA
ALHAMBRA

West Coast Theaters, Inc.

M. GORE, President — ADOLPH RAMISH THEAS, V.P. & GEN. MANAGER — H. L. GONE, Secretary

PHONE 577141
200 KNICKERBOCKER BUILDING
LOS ANGELES, CALIF.

NOVEMBER 25th 1923

Mr. Jenner,
Pathe Exchange,
920 South Olive,
Los Angeles, Calif.

Dear Mr. Jenner:

The introduction of Hal Roach's new comedy idea, The Spat Family, on the screen of Loew's State Theater during the week of November 17th was indeed a feature.

The first comedy, "Let's Build" proved one of the most enjoyable and entertaining subjects which we have ever shown. Without a doubt this droll series of pictures will be anxiously looked for by our patrons. If the presentation of the initial comedy is any criterion then you may be assured of a most popular subject on our screen.

Very sincerely,

WEST COAST THEATERS, INC.

Harry C. Arthur Jr.
General Manager

HA/MK

ADDRESS ALL CORRESPONDENCE TO WEST COAST THEATRES INC.
MARK FOR ATTENTION OF DEPARTMENT INTERESTED NOT INDIVIDUALS

Pathécomedy

TRADE MARK

Exhibitors Box-Office Reports

PARAMOUNT

The Humming Bird—
A great picture, very well directed, and wonderful work by star. Business excellent. (Middle West).
Gloria Swanson at her best in this feature and it played to big business. (Middle West).

West of the Water Tower—
Excellent film. (East).
A strong and entertaining feature which appeals to all classes of patrons. Business good. (Middle West).

The Heritage of the Desert—
Proved a popular attraction. Much favorable comment from press and public. (Middle West).

His Children's Children—
With an excellent surrounding bill did a big business. People enjoyed it, especially its lavish settings. Is a good picture, but censors nearly ruined it. (East).

The Call of the Canyon—
Enjoyed a fair patronage all week. Has a wealth of gorgeous exteriors that appealed broadly. A good production for any house. (East).

Big Brother—
A dandy little audience picture that satisfied nearly everybody. Did a very nice business. (West).

Covered Wagon—
Held up strong through the 5th week. Everyone satisfied with this picture at $1.65 admission price. (Middle West).

Wild Bill Hickok—
Bill Hart's return to the screen was not a cause for wild enthusiasm here. This picture drew the kids and those that like the old Wild West stuff, but patrons that prefer the other type of picture all stayed away. (West).

Ad used in Pittsburgh by Loew's Aldine theatre on "Half-a-Dollar Bill" (Metro).

FIRST NATIONAL

Anna Christie—
Acting especially good by all. Drew big crowds and they liked it. (West).

The Song of Love—
Norma Talmadge put this picture over as story is not particularly strong. Business excellent. (Middle West).
Very poor picture, but big business because Norma Talmadge always draws big. (Middle West).

Boy of Mine—
This picture made a decided hit. It drew general crowds and played a pretty tune at the box office. (Middle West).

Thundergate—
Good melodrama. Fairly good business. (Middle West).
Plenty of names and well liked. (East).

Potash and Perlmutter—
A real laugh fest. Drew in capacity business. Loudly lauded by audiences. (East).

The Eternal City—
Very good entertainment. Biggest business we have had for weeks. (Middle West).
Beautiful picture; highly commended. (East).
Good week. Drew out some people that don't always go to the theatre. Fine record all week. (Middle West).

Twenty-One—
Played to capacity during week. Universal approval. (Middle West).

The Bad Man—
Should go well with most audiences. Patrons liked it. (Middle West).

The Wanters—
Played to good daily attendance.

GOLDWYN-COSMO.

Name the Man—
Well produced. Was popular with crowds. Good business. Held over second week. (West).
Drew so well the first week that it was held over for another week. (Middle West).
An excellent picture, featured by fine acting and excellent direction. Altogether a big picture, with story, author, cast and director. Has pleased nearly everyone and business was good enough to warrant it being held over a second week. (West).

The Green Goddess—
A excellent production which is entertainment from first to last scene. Business S. R. O. (West).

Little Old New York—
Going strong on second week. (East).

In the Palace of the King—
Costume plays do not seem to go so well in this house. It did not get across as it should, for it is a good production. (East).

METRO

Fashion Row—
Better than the previous Mae Murray efforts, and well liked by those who like this star. Others were more or less satisfied. Business was good. (West.)
Missed the mark. (East).
A typical Mae Murray picture which went over very well. (Middle West).

The Eternal Struggle—
Proved rather popular, and business was reasonably good. (Middle West).

Cordelia the Magnificent—
One of season's best. Did excellently with it. (Middle West).

The Heart Bandit—
Pleasant but hardly profitable. Just barely average drawing power. (Middle West).

Strangers of the Night—
Attendance for the week about up to the usual average. (Middle West).

UNIVERSAL

Thundering Dawn—
Went over in grand style. A fine picture. (Middle West).

The Man from Wyoming—
A good thriller for our type of house which caters to transients. Business was above average. (Middle West).

The Hunchback of Notre Dame—
The best drawing card of the season. Held over for another week. (Middle West).

Blinky—
Hoot Gibson fans liked this one very well, and other patrons were moderately well entertained. A good picture of its type, with some good army comedy in it to help it along. (West).

WARNER BROS.

Tiger Rose—
An excellent adaptation of the Belasco play, finely acted and directed. Attracted record breaking business. (East).

FOX

The Governor's Lady—
Average attendance for a week. (Middle West.)
Familar tale well done on screen. Played to big business. Everyone satisfied. (Middle West.)

North of Hudson Bay—
Tom Mix not much of a magnet in this city, but had a fair week. Picture well liked. Typical Mix production. (East.)

The Lone Star Ranger—
Fair picture; receipts fair. (West.)

Hoodman Blind—
Holds the interest. Fine production. Profitable run (Middle West.)
The title didn't seem to get across. That perhaps accounts for a bad week. (Middle West.)

Does It Pay?—
Poorly acted. Business fair. (East.)

You Can't Get Away With It—
Good picture in which Percy Marmont does excellent work. (East.)

The Custard Cup—
Name wasn't especially good as a drawing card, but the picture has plenty of melodrama to make up for anything else lacking. Did a good business. (West.)

UNITED ARTISTS

A Woman of Paris—
Did fair business for the week. They seemed to like it. (Middle West.)

VITAGRAPH

The Man from Brodney's—
Nothing big, but rather good. Box-office receipts excellent. (West.)

On the Banks of the Wabash—
Didn't do a turnaway business by any means. Picture appealed to those who saw it, and has a lot of heart interest for neighborhood houses. (East.)

SELZNICK

The Common Law—
Picture did a crackerjack business all week. People talked about it. Is all a good picture should be. (East.)

ASSOC. EXHIBS.

The Courtship of Myles Standish—
A little bit disappointing, but nevertheless a very nice picture. Seemed about one or two reels too long, and Ray was not entirely satisfactorily cast, according to his followers. Was expected to do two weeks here, but was taken off at the end of the first week. (West.)

ALLIED P. & D.

Paddy-the-Next-Best-Thing—
Will more than please any audience. Mae Marsh does the best work of her career in this production. (East.)

STATE RIGHTS

Broadway Gold—
Picture rather pleasing. Average week's business. (Middle West.)

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, except Employment Wanted, on which rate is 5 cents per word

Classified Ads in Motion Picture News Bring Results to Advertisers

ALL the advantages of the circulation and prestige of advertising in MOTION PICTURE NEWS are available at low cost to advertisers in the Classified Department.

That equipment you don't need, that job you want, that theatre you are looking for—try a Classified Ad in the NEWS. It is sure to be seen by the very man you are looking for.

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Try a NEWS Want Ad. They bring results.

CALIFORNIA

OPERATOR ten years experience, looking for good connection. Reason, theatre has gone out of business. Highest references from former employer. Can get the best out of good equipment. Thoroughly familiar with all type of machines. Address L. F., Box 1137, Motion Picture News.

THEATRE PARTNERSHIP IN WESTERN ADDITION OF SAN FRANCISCO; MOST ATTRACTIVE HOUSE IN THE VICINITY; SPACIOUS LOBBY, NICELY FURNISHED; STEAM HEATED; UP-TO-DATE EQUIPMENT; HOUSE A GOOD MONEY MAKER; OWNER WILL TEACH. $850 WILL HANDLE THE PROPOSITION. ADDRESS W. A., BOX 1105, MOTION PICTURE NEWS

AM LOOKING for a good theatre proposition on the coast; prefer southern part of California. Would like something that can be handled for about $5,000. Give full information. Address T. P., Box 1138, Motion Picture News.

ILLINOIS

IN CHICAGO, motion picture theatre for sale cheap because of ill-health. Address P. C., Box 1125, Motion Picture News.

500-SEAT picture theatre for sale; fully equipped. In town of 25,000. Selling account of illness. Price right for quick sale. Address S. F., Box 1205, Motion Picture News.

NORTHWEST SIDE Chicago house for sae at a bargain. 300 seats. Address H. C., Box 1206, Motion Picture News.

PICTURE THEATRE for sale, South side, Chicago. 900 seats. Clearing around $400 weekly. Books open. Must sell. $7,500 handles. Address C. C., Box 1207, Motion Picture News.

IOWA

FOR SALE, theatre in a seven-day town at a real bargain. Worth looking into. Owner must sell. Address R. B., Box 1106, Motion Picture News.

400-SEAT HOUSE in live town for sale. Priced at $3,250; $1,250 in cash will swing the deal. Will bear investigation. Address F. S., Box 1107, Motion Picture News.

POSITION WANTED by projectionist. Reason—house sold. Will go at once. Nine years experience. Want steady position where capable and dependable projectionist is needed. Understands care and repairing of Powers, Simplex, Motiograph and all equipment. Address J. C. Edmonson, Perry, Iowa.

KANSAS

THEATRE located in S. E. Kansas town of 800 population; only theatre in town; can be secured for $5,500; this price includes building. Address H. J., Box 1021, Motion Picture News.

THEATRE in N. E. Kansas; 3,000 population; only theatre in town; can be purchased for $6,750; $3,000 cash required; balance on easy terms. Address K. G., Box 1022, Motion Picture News.

THEATRE in Southwestern Kansas; 1,200 population; 250 seating capacity; no opposition; owner's other business demands all attention. Address L. B., Box 1023, Motion Picture News.

THEATRE must be sold on account of illness of owner; located in town of about 2,000 population; details. Address E. K., Box 1035, Motion Picture News.

IN OIL TOWN in Kansas; population 6,000. Receipts on recent Monday and Tuesday, $1,105. No competition. $10,000. Address R. R., Box 1126, Motion Picture News.

LOUISIANA

MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent county; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc, Marksville, La.

FOR SALE at a bargain; reinforced concrete building, West End motion picture theatre, on fine corner in Baltimore. A great proposition for a live wire. Address A. A., Box 1101, Motion Picture News.

WILL SELL, LEASE OR EXCHANGE two high class picture theatres. Both doing excellent business. Address L. O., Box 1102, Motion Picture News.

PICTURE AND VAUDEVILLE HOUSE; colored patronage; a beautiful house. Will rent or sell. Baltimore. Address H. C., Box 1103, Motion Picture News.

MARYLAND

HAVE two theatres for sale, doing excellent business. Sale, lease or exchange. Address E. L., Box 1200, Motion Picture News.

MASSACHUSETTS

EQUIPMENT, 360 5-ply folding chairs, booth, two machines, piano, etc., for sale. Will sell all or any part. All in good shape. Would able be suitable for church or school. Address T. M., Box 1112, Motion Picture News.

WANT TO BUY picture theatre; small house. Give full details in first letter. Address H. G., Box 1113, Motion Picture News.

MICHIGAN

DETROIT THEATRE for sale; transfer corner very good neighborhood around it and no competition. 350 seats. Two machines. Three year lease. $4,000 down. Address C. V., Box 1115, Motion Picture News.

THEATRE in Detroit; must be sold at once; wonderful location; crowded every night. Address G. C., Box 1117, Motion Picture News.

GREAT PROPOSITION for someone; 300 seat theatre in Detroit for sale; income is $600 a week steadily; S.R.O. every night; American neighborhood; check it any way you like. First time ever offered for sale. Family difficulties only reason for disposing. Must be sold at once. $4,500 with $1,500 down. Address F. D., Box 1118, Motion Picture News.

THEATRE SHOWING NET PROFIT OF $200 A WEEK; 400 SEATS; CAN'T LOSE. ADDRESS A. W., BOX 1120, MOTION PICTURE NEWS.

DETROIT theatre, long lease, good location and business. For sale. $1,000 will buy for quick turnover. Address L. T., Box 1208, Motion Picture News.

THEATRE, fine location, long lease, flat; half down, balance easy. In Detroit. Address H. B., Box 1209 Motion Picture News.

MINNESOTA

FOR SALE, account of other business, theatre in Litchfield. Address F. O., Box 1132, Motion Picture News.

MISSOURI

KANSAS CITY HOUSE; AVERAGE DAILY RECEIPTS, $82; TOTAL DAILY EXPENSES, $45. RIGID INVESTIGATION SOLICITED. LONG LEASE. REQUIRES $5,000 CASH. ADDRESS H. D., BOX 1127, MOTION PICTURE NEWS.

EQUIPMENT FOR SALE; 148 mahogany opera chairs; one Motiograph machine; screen, two fans and miscellaneous items. Address M. B., Box 1128, Motion Picture News.

LOCATION WANTED in Kansas City; established picture show or an empty theatre building, or closed theatre; any location acceptable if the price is right. Address L. B., Box 1130, Motion Picture News.

NEW JERSEY

PICTURE THEATRE for sale, house and real estate. Seating capacity 500. Open Sunday. In Newark. $1,000 cash required, or will exchange for real estate. Address F. E., Box 1201, Motion Picture News.

FULLY EQUIPPED theatre for sale in Hightstown, fully equipped. Four year lease. $2,500. Address E. T., Box 1211, Motion Picture News.

NEW YORK

IN ROCHESTER, business for sale or will accept partner. Has been making $300 weekly. Also theatre building and equipment for sale, or will exchange for mortgages or property. Address B. O., Box 1202, Motion Picture News.

PROJECTIONIST wants position in film exchange, studio or projection room. Long experience Any machine. Address Box 460, Motion Picture News.

OHIO

FOUR houses for sale, seating 365, 495, 650 and 800. Will stand investigation. Good lease. Terms to responsible parties. Address P. W., Box 1203, Motion Picture News.

CLEVELAND theatre must be sold at once. Right price. Address A. S., Box 1204, Motion Picture News.

SOUTH CAROLINA

OPENING for movie theatre in growing South Carolina town. Good location for sale. Industrial growth rapid. A great opportunity. Address T. C., Box 1210, Motion Picture News.

SOUTH DAKOTA

AM LOOKING FOR A THEATRE IN A COMMUNITY OF APPROXIMATELY 5,000 POPULATION. PREFERABLY ONLY THEATRE IN TOWN. MUST BE A LIVE PLACE. LOCATION IMMATERIAL. NO DEAD ONES WANTED. ADDRESS H. S., BOX 1212, MOTION PICTURE NEWS.

Short Subjects and Serials

"Secrets of Life" Has Detroit Test

Patrons Respond With Viewpoint On New Series of Educational

WHAT Educational Film Exchanges, Inc. describe as a decidedly unique experiment in encouraging the public to express its views and desires in the matter of choice of pictures for its entertainment was recently tried at the Madison Theatre, Kunsky's big first run house in Detroit.

The management of the Madison booked "The Ant," the first of the "Secrets of Life" series of microscopic pictures, from the Detroit branch of Educational Film Exchanges, Inc. Manager Moule, of the Madison, was said to be somewhat skeptical regarding the reception of these pictures by his patrons, and in order to get their viewpoint, arranged with the manager of the exchange to run a trailer on the reel requesting the patrons of the Madison to express their opinions on the subject.

The trailer also asked the patrons to let the management know if they would like to see the balance of the series of twelve insect pictures at the theatre.

The reviewer of the Detroit Evening Times, seeing the trailer on the screen, added his voice to the request that the series be continued.

"The management of the Madison requested that opinions be given as to the advisability of booking more of these subjects" he wrote in his review of the program at the Madison.

"By all means book the series. If they are all as entertaining stars as Mr. and Mrs. Ant. they'll be welcome." This review ran under a two column head "More Stars like Mr. and Mrs. Ant Would Be Welcome."

"One of the most interesting reels ever offered," is the way "The Ant" was described in the review of the Detroit Free Press."

As an expression of appreciation of the work he has done in the world of the camera, Louis H. Tolhurst has been unanimously elected a member of the American Society of Cinematographers.

The Society is said to have manifested an eager interest in Tolhurst's inventions connected with microscopic motion pictures and has approved the achievements of the scientist in the "Secrets of Life Series" he is making for Sol Lesser, president of Principal Pictures Corporation for release through Educational.

"Chronicles" Tie-Up With Publishers Weekly

Judging from the inquiries addressed to Frederick Melcher, managing editor of Publishers' Weekly, the plan of exhibitor cooperation, whereby a list of volumes dealing with the current "Chronicles of America" release is carried each month in this official organ of the publishing industry, is being followed through with great success.

By this arrangement the exhibitor is enabled to approach his local book-sellers and librarians and arrange with them for a display of the volumes dealing with the subject he is presenting on the screen at the time.

Jack Earle, the Giant is featured with Harry McCoy, in this Century Two-Reel Comedy, "Keep Going," distributed by Universal.

Here are a few scenes from the Robert C. Bruce Wilderness Tales entitled "The Homemaker," Distributed by Educational.

Bathing Beauties Appear In "Adam's Fib"

Following their successful debut in "Picking Peaches," a Pathe comedy, the Mack Sennett Bathing Beauties of 1924 are scheduled to make their next appearance shortly in "Adam's Fib," now in production.

Chaplin and Fairbanks in New Screen Snapshots

ANOTHER issue of Screen Snapshots Charlie Chaplin is seen boarding a — number eleven — is ready and train, with Douglas Fairbanks to see him off. The spectator goes with Charlie to Mae Murray's party, where he enjoys the fun with Mae, Douglas Fairbanks, Jr., Harold Lloyd, and "the missis" Mildred Davis.

Frank Mayo, Priscilla Dean, and Carmel Myers welcome an aeroplane visitor to the Coast studios; Malcolm MacGregor shows how he keeps that youthful waistline; Irvin Willat is shown teaching a new recruit to moviedom how to apply make-up effectively; then there is a glimpse into the making of a new production, with Edwin Carewe directing and James Rennie and Helene Montrose in the cast.

Edward Everett Horton and Rosemary Theby try to elude the director, but have a difficult time. And there is a regular playlet performed by an all-star cast.

News Reels "Beat" the Newspapers

Woodrow Wilson's Passing is on Screens Before Newspapers Appear

SUNDAY mornings are zero hours with the newspapers of the country and both composing rooms and press rooms are empty.

In spite of the fact that Ex-President Woodrow Wilson was expected to pass away any moment and the reportorial and editorial forces of all newspapers were on the alert, the sad event happened Sunday morning when the linotypes and presses were silent and unmanned.

This unique situation quickly brought the four great film news reel organizations into their greatest prominence in public favor and the screens of the country spread the tidings of the sad event Sunday afternoon, fully eighteen hours ahead of the regular Monday morning newspapers.

Even the Radio broadcast was but a poor second in announcing the passing of the Ex-President as very few persons tune in Sunday mornings and the big majority secured their first authentic news via the screen at the Sunday matinee.

A few minutes after the news of the former President's death had gone over the wires from Washington, Universal exchange managers in the various key cities in the East and Middle West were offering a special one-reel Woodrow Wilson Memorial, put out as a regular issue of International News.

The twenty-eighth President of the United States, passed away on Sunday, February 3rd, at 11.15 A. M., and at 11.55 A. M. there appeared on the screen of the Loew's New York Theatre, which opens at e'even o'clock, an announcement of the ex-President's death, followed immediately by a special Woodrow Wilson Memorial prepared by Pathe News.

By noon other prominent Metropolitan theatres had also been supplied with prints of the Wilson Memorial, delivered from the local Pathe branch office, which had made shipments immediately upon the receipt of word from the Pathe News headquarters of the ex-President's passing. As a result the screens of such representative houses as the Palace Theatre on Broadway and the Brooklyn Mark Strand carried the Pathe News Memorial in their first shows on opening at noon.

Within an hour after the death of Ex-President Wilson, Kinograms, Educational's News Reel, had on the screens in practically every exchange center east of the Mississippi, a special reel of 350 feet of a resume of of the high lights of the life and administration of the famous war leader.

In New York, the Rivoli, Rialto, Capitol, and sixteen Loew theatres, including the State and New York in the Times Square district, were showing the reel at their opening performance, as was also the Branford, Newark.

In other exchange centers, other first run houses, subscribers to Kinograms, also were able to include this timely news matter in their opening shows.

Fox News was on the job and its customers everywhere were supplied with the celluloid records of the Ex-President's passing on the afternoon of the same day.

Archie Mayo Is Editing "Reno Or Bust"

Archie Mayo is busily engaged in editing his first production for the Christie Comedy organization, which has been titled "Reno or Bust."

Doubling as a cowboy and a piano player is the monk comedian in the Fox Imperial comedy, "The Cowboy."

This is Clyde Cook's first comedy under the auspices of Educational and is entitled "The Broncho Express"

Beaudine Directs Adams in New Christie

Director Harold Beaudine has begun filming a Christie Comedy which concerns the home life of a safecracker, as visualized by Christie's scenario department.

Jimmie Adams is the featured comedian, and the supporting cast is made up of Vera Steadman, Lincoln Plumer and Eddie Baker.

Alice Day Is New Lead for Mack Sennett

Alice Day, who appeared opposite Harry Langdon in the two-reel Pathe comedy, "Shanghaied Lovers," has been signed by Mack Sennett under a long-term contract to appear in leading roles in productions made under the Sennett banner.

Besides carrying the lead in "Shanghaied Lovers," Miss Day has also been seen in one of the important roles in "Picking Peaches," another Pathe comedy.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

"Leather Pushers" Has Rialto Premiere

THE Fourth Series of Universal's fighting two-reelers, the "Leather Pushers," was given its premiere at the Rialto Theatre, New York, when the initial release, "The Kid From Madrid, Mich.," starring Billy Sullivan, who has stepped into the role left vacant by Reginald Denny, opened a week's run there.

The next release is titled "He Loops to Conquer," and will be shown at the Rivoli or Rialto soon.

Wilderness Tales Creator Visiting Exchanges

Robert C. Bruce, creator of Wilderness Tales for Educational Film Exchanges, Inc., left for a four weeks tour of exchange centers throughout the East and middle west, as a special sales representative of the one reel outdoor dramas he has created.

During his tour Mr. Bruce will visit exchange managers and prominent exhibitors, boosting and selling Wilderness Tales and securing an outline of general conditions from the exhibitor angle.

Al St John looks like a very bashful suitor in his latest William Fox comedy, "Be Yourself."

Chapter four of "The Way Of A Man," a ten episode serial, seems to keep up the tension evoked by the first three chapters. Written by Emerson Hough and released by Pathe.

Universal Lists February Product

"A Society Sensation" Re-Vamped Into A Two-Reeler for Release

THE line-up of Short Subject product by Universal for February, "Laemmle Month" includes a Valentino reissue, two of the "Leather Pusher" series, a number of single reel comedies and three two reel western dramas.

The Valentino reissue entitled, "A Society Sensation" was made several years ago as a five-reel feature.

Universal also will release two of the famous "Leather Pushers" during Laemmle Month. They are the fourth and fifth two reelers of "The Fourth Leather Pushers" entitled "The tough Tenderfoot" and "Swing Bad the Sailor."

The new serial is "The Fast Express," with William Duncan as the star and director. Pretty Edith Johnson is the feminine lead. This serial was written by Courtney Ryley Cooper, one of the country's popular novelists and short story writers.

In the single reel comedy field, Universal is offering several comedies made by Bert Roach and Neely Edwards, known as the "tramp comedians." There is also scheduled a series of one reel fun films by another comedy team, Slim Summerville and Bobbie Dunn.

Another special release on the Laemmle Month schedule is "Down in Jungle Town," the last picture to be released starring Joe Martin, the famous orang outang.

The following Universal western dramas, two reel features, are to be had for Laemmle Month: "Miscarried Plans," featuring Bob Reeves, "Hats Off," featuring Pete Morrison and "Lone Larry," featuring Kingley Benedict.

The Century Comedy release schedule is headed by a Baby Peggy picture, "Peg O' the Mounted." Other Centuries will include "Keep Going" featuring Jack Earle, the Century giant, "You're Next," featuring Henry Murdock, "Quit Kiddin'" featuring Buddy Messinger, and "Sons In Law," featuring Jack Earle and Harry McCoy.

The International News Reel starts off Laemmle Month with an unusual feature—a tie-up with Radio Broadcast Station WOR of Newark, N. J., the station which "found" the giant navy dirigible Shenandoah, when that craft was lost in a recent storm. International News shows how communication was established between the station and the airship, and provides some night shots of the great dirigible.

Pathe Announces Program For February 17th

"AMONG the missing," the first of three Will Nigh Miniatures which will be distributed by Pathe, heads Pathe's schedule of releases for February 17th.

Also prominent on the Pathe program of releases is the second of the "Indian Frontier Series," titled "The Man Who Smiled."

A Stan Laurel two-reel comedy, "Postage Due"· a "Dippy Doo Dads" single-reeler, "The Man Pays"; and an Aesop's Film Fable, titled, "A Rural Romance" form the comedy numbers on the program.

The Fifth chapter of "The Way of a Man" will be made available under the title of "White Medicine."

The current Pathe Review release, No. 7 presents "Catching the Wild Red Snapper," an action sequence laid in the Gulf of Mexico; "What is Water?" a popular science offering; "Dancing Double," featuring Master Thornton Ward; "The Kingdom of Snow," a collection of picturesque winter scenes; and a Pathecolor presentation, "The City of Huguenots."

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

FOX NEWS, VOL. 5, NO. 35—El Paso, Texas.—U. S. permits Obregon's troops to cross Texas as a short cut eastward to fight Mexican rebels. San Francisco Bay—A new game perfected by Uncle Sam's playful sailors is "aquaboxing" blindfolded on a barge. Alaska—Blue foxes run wild on Sokolof Island. Paris—Another heavier-than-air machine makes vertical flight. New York City—Model at fashion show display what designers would have milady wear on the Southern beaches. Los Angeles, Calif.—Thirty-five thousand at opening of new Ascot speedway see Fred Lickliter triumph in 25-mile auto Derby. Briarcliff, N. Y.—Canadian ski jumpers capture the honors in international match held on imported snow path. Panama—Navy and Army in maneuvers find canal defenses are inadequate.

FOX NEWS, VOL. 5, NO. 36—Muskegon, Mich.—S. S. Alabama dashes through Lake Michigan's ice fields and rescues crippled S. S. Sheboygan. Tokio—Women of all classes in Japan join the ranks of laborers cleaning up and rebuilding capital. Catalina Isle, Calif.—To belong to the world-famous Tuna Club, one must catch a tuna fish weighing 100 lbs, or over. London—Here are the men and women ruling England today. Philadelphia—Sad maiden voyage for U. S. Washington. New York City—Advance fashions shown by models. Brooklyn, N. Y.—Prohibition agents test marine glider at 100 miles an hour. Detroit—America's foremost ski jumpers fail to defeat Henry Hall. Butte, Mont.—In weather below zero, hot springs pool invites you to a summer's dip.

Plenty of real action in real life is portrayed in "Animal Athletes," a one-reel Grantland Rice "Sport Pictorial" distributed by Pathe.

KINOGRAMS NO. 2323:—New York—Shots fail to stop armored car in holdup test. Flossiemouth, Scotland—Special posed pictures of Ramsey MacDonald, new premier of England, with his family. Boston—Ice encrusted fishing boats in port from Georges Bank. Washington—President Coolidge smiles for a Coolidge again club. New York—Stylish chickens here for poultry show. Bear Mountain, N. Y.—Build new bridge across Hudson. Athens, Greece—Assembly takes over government from revolutionary leaders. New York—Breithart, strong man, lets horses and elephant walk over his chest. Norwell, Mass.—Train dogs for police work. London—King George rides in state to open parliament.

KINOGRAMS NO. 2324:—Suez, Egypt—Cruiser, Concord sails through Suez Canal. Washington—Sir Auckland Geddes presents recall as British ambassador. New York—Great dredge deepens berth of liner Majestic. Hoboken—Carl Moerke, strong man, lifts an auto. Washington—Midgets visit White House. New York—Capt. Samuel Robinson gets medal for heroism in Japanese quake. Jaurez, Mex.—Mexican federal troops cross American border. Los Angeles—Daring drivers race over new dirt track. Athens, Greece—Admiral Caundauriatis, new regent, attends services. New York—Indians on way to Washington to protest against land seizure pay visit here. Washington—Daredevil Johnny Reynolds walks up side of building

INTERNATIONAL NEWS No. 11—El Paso, Texas—Indians pass through U. S. on way to Mexican front. Suez Canal, Egypt—(Omit Boston, Chicago, St. Louis, Milwaukee, Detroit, Minneapolis, Indianapolis, Kansas City & Omaha). Through Suez Canal with Uncle Sam's gobs. Newport, N. H.—(Boston only) New thrillers invented for winter Carnival. Chicago, Ill.—(Chicago, St. Louis, Milwaukee, Indianapolis, Minneapolis, Detroit, Kansas City & Omaha only) Real inside stuff for radio fans. Along the St. Lawrence, Canada—Girl musher battles way through terrific blizzard. Shenandoah Valley, Va.—Scientists explore new wonder caves. New York City—Little Patsy O'Neil, America's youngest model. Count Salm Von Hoogstraten, European Adonis, sails abroad with his bride. Washington, D. C.—Ex-President Taft keeps fit for his onerous duties as Chief Justice. Connersville, Ind.—(Indianapolis only)—Fire does $500,000 damage in business section. Santa Catalina Islands, Cal.—(San Francisco only)—William Wrigley sets off 50 tons of dynamite to clear way for new roads. Los Angeles, Cal.—(Los Angeles only)—400 youngsters study wrestling as part of school course. Newsreel Globe-trotter ends 250,000 Mile Adventure Tour—International News presents some high-lights of amazing five-year trip just concluded by Captain Ariel Varges.

INTERNATIONAL NEWS No. 12—Wash., D. C.—Vivid sidelights of Tea-Pot Dome Oil Scandal. Senate Committee probing charge of graft in leasing of Navy's vast reserves. Army airmen in perilous flight over Mount Lassen as volcano's rumbling threatens new activity. 'Frisco, Cal.—(Los Angeles and 'Frisco only) Sarazen and Havers in International golf match. Sudbury, Mass.—Babe Ruth, Home-Run King, sticks to the simple life as an example to the youth of America. N. Y. City—(N. Y. City only) Wm. H. Anderson, famous "dry" crusader, found guilty of third degree forgery, after sensational trial. Wash., D. C.—Ex-Pres. Wilson reported seriously ill. Latest picture of former Chief of State, whose condition causes anxiety thruout the nation. N. Y. City—New Marine Glider, designed to break speed records. Phila.—Gen. Butler's cops practice on bandit targets in Marine hero's "clean-up." N. Y. City—(N. Y. only) Rudolph Valentino and Miss Marion Davies are crowned King and Queen of Film Stars, at Annual Ball of Movie Theatre Owners. Los Angeles, Cal.—(Omit N. Y.) Thrilling races mark the opening of the new Ascot Dirt Track Speedway. Manville, R. R. (Boston only) Gas explosion causes heavy damage and takes toll of 15 lives. Wash., D. C.—(Wash. only) Daredevil Johnny Reynolds gives thrilling imitation of a fly on new Times-Herald Building. Panama Canal—The "Black"—or enemy—fleet speeding to attack in the greatest peace-time maneuvers ever held.

PATHE NEWS NO. 9—San Francisco, Cal.—Sarazen, U. S. golf champion defeats Havers, British star in international match; Cocoa, Fla.—Auto speed-kings race on ocean front; Berlin, Germany—Thrilling auto-race on track covered with thawing ice; Portland, England—Britain pays impressive tribute to 43 dead of the submarine L-24, sunk in a collision with a British warship; Panama Canal—Unusual airplane pictures of U. S. warships passing through Panama Canal, as Pacific and Atlantic fleets unite for annual maneuvers; Boston, Mass.—Tug breaks up ice in frozen Charles River; San Diego, Calif.—Pathe News obtains exclusive views of unusual aerial maneuvers by Aircraft Squadrons Battle Fleet; Shanktown, Pa. (That Territory Only)—Thirty-six dead in mine disaster; Johnston City, Ill. (That Territory Only)—Thirty-two men perish in mine explosion; Fort Sam Houston, Texas (That Territory Only)—Lady polo players defeat male opponents—mule race—amusing musical chair race; Manville, R. I. (That Territory Only)—Fifteen dead and four injured when gas explosion wrecks tenement building.

PATHE NEWS NO. 10—Woodrow Wilson Dead—Pathe News presents a detailed film record of the late ex-President Wilson during the period of his term as 28th President of the U. S. and thereafter up to the time of his death; Tea Pot, Wyo.—Center of a national political drama—First views of the much publicized Teapot Dome; Chamonix, France—Twenty-four countries compete in Olympic Games; Norway leads in speed ski race; New York City—Bird Millman, daring wire walker performs dance on wire 300 feet in the air; Akron, Ohio (That Territory Only)—Street car service paralized as car men walk out; Anderson, Ind. (That Territory Only)—Sixteen dead, 50 injured in head-on train collision; Marshall, Texas (That Territory Only)—Launch campaign of Lieut. Gov. T. W. Davidson for Governor of Texas; New Orleans, La. (That Territory Only)—Supt. Bauer and J. A. Fortier officiate at ceremony of driving of first pile in new $4,500,000 school building program.

Four Pathe Comedies on Broadway Last Week

Pathe comedies were well represented on Broadway the week of January 27th.

"Tire Trouble," the current "Our Gang" comedy, appeared at the Mark Strand; Will Rogers in "Two Wagons—Both Covered" at the Rialto; "Picking Peaches," starring Harry Langdon, at the Central, in conjunction with "The Extra Girl:" and "Just a Minute," featuring Charlie Chase, at the New York Theatre.

"Two Wagons—Both Covered" is scheduled to go to the Brooklyn Mark Strand for the week of February 10th.

N.M.P.L. Lauds Pictures of Educational

"Easter Bonnets," an Educational-Tuxedo Comedy, "Aggravating Papa," Educational-Christie Comedy, "The Homemaker" and "By Lantern Light," Bruce Wilderness Tales, are included in the current bulletin of the National Motion Picture League as recommended for showing to adults and young people.

Many City Theatres Are Exploiting Comedies

One of the recent examples of advertising seen on a Christie comedy was by Larry Lund, owner of the Broadway Theatre, Los Angeles, on Dorothy Devore's "Navy Blues."

Mr. Lund used "Navy Blues" on all three sides of the marquee, and also used three different combination art and photograph lobby displays on the comedy and, in addition, thirty by forty enlarged photographs of the comedy action which was taken on the deck of battleships.

Other special advertising on comedies was seen recently in Crandall's Ambassador in Washington, which played up Bobby Vernon in "Hold Everything;" Shea's Hippodrome, Buffalo, which advertised Bobby Vernon in Christie's "A Perfect 36," in the electric light display; and the California, Granada and Warfield theatres in San Francisco, which have been carrying the new Christie comedies on all billboard stands in the city.

Two More Standard Short Subjects for Selznick

L. J. Darmour, President of the Standard Cinema Corporation, whose short subjects are released through Selzniek Distributing Corporation, announces the completion of the following:

"The Lunatic," latest of the Jimmy Aubrey comedies; "The Bishop of Hollywood," in the Hollywood Comedy series; Bruce Barton's one-reel editorial, "Unhappy Husbands," and, from the Bray studio, "Colonel Heeza Liar's Ancestor."

Pathe designates this Will Nigh Miniature "Among The Missing," as a Single Reel Punch Drama."

This is one of the series of two-reel Indian frontier stories distributed by Pathe entitled, "The Man Who Smiled"

"Fortieth Door" is New Pathe Serial

George Seitz Is Producing It from the Novel by Mary Hastings Bradley

A NEW Patheserial adapted from Mary Hastings Bradley's novel of modern Egypt, "The Fortieth Door," has been put in production on the West Coast under the direction of George Seitz.

This will be a C. W. Patton production, and is the third Patheserial to be made under Mr. Patton's auspices, the two preceding chapter pictures being "The Way of a Man," now in distribution, and "Leatherstocking," which will be made available March 23rd.

"The Fortieth Door" is described as a story of stirring action and appealing romance, in which a young American archaeologist becomes involved in an exciting intrigue of the Old World while carrying on his research work among the tombs of the Pharaohs. The adaptation was made by the scenarioist, Frank L. Smith, who has been associated with the production of Patheserials for several years.

Allene Ray, who is leading woman in the current Patheserial release, "The Way of a Man," will play one of the featured roles in "The Fortieth Door;" Bruce Gordon, who is well known for his interpretation of the featured roles in such Patheserials as "Timber Queen" and "Ruth of the Range," will appear as the American Egyptologist opposite Miss Ray.

Other players prominent in the cast are: Frankie Mann, David Dunbar, Anna May Wong, Frank Lackteen, a native-born Persian; Lillian Gale, whose screen debut was as "Mandy," and Bernard Siegel.

Much of the action takes place in Cairo and among the tombs of the ancient Egyptian kings; and such settings as the streets of Cairo, the harem interiors of Tewfick Pasha and Hamid Bey, and a typical pyramid of the Nile country with its mysterious recesses and strange network of labyrinthal passages are among the features of the background being constructed for the picture.

"The Gateway of the West" New Pathe "Chronicles"

Webster Campbell has completed production work on the next of the Yale University Press series for Pathe, titled "The Gateway of the West."

The exteriors were staged in the backwoods regions of North and South Carolina, which have remained unchanged since pre-Revolutionary War Days, the period covered by the action of the picture.

The staging of the battle scenes, showing the attack of the French and their Indian allies on Fort Necessity, is said to have involved the transfer of the entire tribe of Catawaba Indians over 300 miles from their state reservation to the location.

A small army of extras to act as riflemen in these scenes was recruited from the Carolina mountaineers.

Serial Sales Manager of Pathe Tours Exchanges

Edgar O. Brooks, serial sales manager for Pathe, left February 3rd. on a tour of Pathe branch-offices in the Middle West.

Mr. Brooks' itinerary will take him to Cleveland, Chicago, Milwaukee, Indianapolis, and Pittsburgh. His efforts will be devoted to the current Patheserial release, "The Way of a Man," and the chapter productions to follow — "Leatherstocking" and "The Fortieth Door."

Opinions on Current Short Subjects

"Busy Buddies"
(Educational-Christie—Two Reels)

THREE world war veterans waken on the anniversary of Armistice Day to the knocking of an irate landlady who demands her room rent under threat of ejectment. They are further embarrassed at the entirely remote prospect of breakfast. Their plot to break a restaurant window in order to acquire some ham and eggs is thwarted by the untimely arrival of a policeman.

The promise of sandwiches and coffee entices them into the Armistice Day parade, but they are ordered to "fall out" just before the sandwiches reach them.

An ejected bill collector offers fifty dollars for the collection of a bad bill and they thus acquire fifty dollars worth of ham and eggs and also become members of the collection agency staff, about which task most of the comedy revolves. Neal Burns is the feature player and there is some fairly fast-moving comedy.—CHESTER J. SMITH.

"The Man Who Smiled"
(Pathe — Two Reels)

HERE is the second of the two reel dramas in the new Indian Frontier Series and it should register satisfactorily in the majority of theatres.

Real Indians are used and the leading figure is some living Indian chief who relates some adventure of his younger days, or tells of some thrilling episode in the life of some other Indian friend.

"The Man Who Smiled" embodies an incident in the life of Left Hand, one of the famous Indian scouts in the employ of the U. S. government, who appears in person in this production.

The story has been transferred to the screen as related by Goes-in-the-Lodge, another famous old warrior, who also appears in the picture.—TOMHAM.

"Film Memorial to Woodrow Wilson"
(International News — One Reel)

THE highlights of Wilson's remarkable career, from his accession to the Presidency to his final appearance, are given graphically in this special reel. The value of the motion picture as a recorder of history was never brought out more forcefully. The earliest view is of his inauguration in 1913; the latest is a glimpse of a broken warrior huddled in an automoble.

The story of his rise to power; his reception in England, France and Italy by cheering thousands; the Peace Conference; his return; his tour for the League of Nations and his final collapse—all these events are shown as only the screen can show them.

The reel is exceptionally well edited. Its timeliness is obvious and it deserves to be shown in a host of theatres.—OSCAR COOPER.

Pathe Review No. 7
(Pathe — One Reel)

NOTHING particularly stirring about this one but interesting and instructive and entertaining enough to hold its own as a suitable filler on most any program.

"Catching the Wily Red Snapper," is an action sequence laid in the Gulf of Mexico; "What Is Water?" a Popular Science offering. "Dancing Double," featuring Master Thornton Ward; "The Kingdom of Snow," a collection of picturesque winter scenes; and a Pathe color presentation, "The City of Huguenots."—TOMHAM.

Stan Laurel's current two-reel comedy, "Postage Due," was produced by Hal Roach for Pathe Distribution

"Lonesome"
(Educational—Two Reels)

LLOYD Hamilton has another good comedy in this one. He is the wandering boy who left home to set the world on fire, only to find that the world was made of asbestos. Broke and too proud to go home he encounters an affable stranger seeking company for dinner. The latter leaves a lead dollar for Lloyd to pay the bill. He is ejected from the establishment with considerable violence, only to run into more difficulty in a cheap lodging house.

A social crook asks Lloyd's assistance in getting into a house under the pretense that he has lost his key. The latter recognizes the house as that of his father but is told that the stranger has just purchased it. The family rushes ino the room as the safe is blown and even under these circumstances the prodigal is welcomed home. There is lots of typical Hamilton comedy interspersed in the picture, which should be welcomed wherever the short subject is liked.—CHESTER J. SMITH.

"The Man Pays"
(Pathe — One Reel)

ONE subject that is ever topical is the divorce problem and this Dippy Doo Dad Comedy has just such a conventionally dramatic theme.

The titles and close-ups afford amusements and the almost human performances of the monkies and other animals and birds put over this travesty in a manner that will afford excellent entertainment to the adults and unmitigated joy to the youngsters.—TOMHAM.

"Postage Due"
(Pathe — Two Reels)

CLIMBING up mail chutes and sliding down them in a continuous chase affords plenty of action in this comedy. It is not an exceptionally good comedy but will get by nicely before those audiences that enjoy seeing a second man in comedy makeup chase a first man in comedy garb.

The featured comedian, Mr. Laurel, attempts to recover a post card which he has mailed and he thereby encounters the mishaps and running races aforementioned in his efforts to momentarily stop Uncle Sam's efficient postal system.

He is also able to frustrate a mail robbery planned by two renegades. Jim Finlayson, Ena Gregory and George Rowe complete the cast.—TOMHAM.

"Among The Missing"
(Pathe — One Reel)

HERE is a distinct novelty; a heavy drama in a single reel that will grip and sway your audience whether they be emotional or blase generally.

There is so much packed away in this one reel that it would stand up if it was augmented with four reels of superfluous padding.

"Among the Missing" was directed by Will Nigh, who also appears in the leading male role.

The other featured role is played by Lucille La Verne, who appears as a French mother that prefers the death of her son by her own hands to the stigma of his disclosure as a coward in the face of the enemy.—TOMHAM.

"A Rural Romance"
(Pathe — One Reel)

CARTOONIST PAUL PERRY proves that he has not lost any of his vivid imagination in this current Aesop's Fable.

This is a humorist's version or interpretation of the standard hackneyed plot utilized by so many writers.

The city ruffian steals the simple country maiden from the arms of her rustic lover and is eventually overtaken by disaster. A most excellent filler.—TOMHAM.

"Old Friends"
(Educational—One Reel)

"A MODERNIZED revival of the songs you used to sing," is the way producer Norman Jefferies describes this one. A pretty little picture is woven about each of the old favorites before the words are flashed on the screen and the audience is invited to entertain itself by singing. Among the "old friends" in this issue are, "She Was Bred in Old Kentucky." "Two Little Girls in Blue" and "The Star Spangled Banner."—CHESTER J. SMITH.

"The Rat's Revenge"
(Pathe—One Reel)

EVERY time one of these Aesop Film Fables is shown to the reviewers in the projection room it provokes contagious laughter in many spots because of the vivid imagination of the cartoonist augmented by his artistic skill.

This one is no exception and should prove a sure fire laughing filler on any program. — TOMHAM

Pre-release Reviews of Features

Jack O'Clubs

(Universal—4717 Feet)

(Reviewed by Laurence Reid)

A LITTLE touch of pathos here and there wouldn't have done this picture any harm. As it is there is considerable East Side melodrama, which, while it is theatric in design, is colorful enough to please an average film audience. Any story which thrusts a likely cop into reckless adventure in the performance of his duty is certain to contain interest, for the authors and directors of such plots always work along regulation lines — which is to show the copper, a genial, good-natured Irishman quick to defend himself and the good people of his beat if the criminal element gets the upper hand.

There is no surprise here. It is a sketchy little piece building straight to its climax — the punishment of the gang leader by the cop. But the battle in the squared ring furnishes a touch of novelty — even if it defies the conventions. There is no necessity of quibbling over the refusal of the officer to arrest the thug (which he would have done in real life). The point is the scene is incorporated to add a punch. Which it does in good measure. Otherwise what we see is the routine incident in the life of this cop who doesn't know the meaning of fear.

The usual background is present — a squalid section of the East Side, with the officer winning respect of the gangsters by the use of the billy and a fist or two. A tough saloon is the parking place of the thugs and among the habitues are a couple of girls — one of whom attracts the officer. When the less-favored one is unable to win the attention of the gang leader, she precipitates a free-for-all fight — and the heroine is lugged off to the hospital. The conclusion brings on the fight — and the officer emerges successful after a tough session.

The picture keeps going because of its local color and character drawing. Herbert Rawlinson is quite in character as the cop — indulging his swaggering mannerisms in keeping with the popular conception. But the truest character is Eddie Gribbon who not only looks the part of the gangster, but plays it to the life. The atmosphere is of the studio. A satisfactory program feature.

THEME. Melodrama of city slum life based upon fearless policeman performing his duty by ridding tough district of gangsters — and winning the gang leader's sweetheart.

PRODUCTION HIGHLIGHTS. The good local color, which while true to the usual theatric design, is interesting. The good character portrayal by Eddie Gribbon. The fast action. The climax, showing hefty punch.

DIRECTION. Takes sketchy story and makes it interesting for program audiences through providing crisp incident and good local color. Types well chosen—and builds to a first rate climax. Treatment is conventional, however.

EXPLOITATION ANGLES. Distribute playing cards of the jack of clubs. Bill it as the type of story which carries appeal in its replica of city slum life. Use quartette dressed as policemen. Tie up with police force.

DRAWING POWER. For program houses.

SUMMARY. A sketchy little picture which carries no suspense, but creditable action. Well cast, and competently played. Carries local color and a good climax.

THE CAST

John Francis Foley.....Herbert Hawlinson
Tillie Miller.....Ruth Dwyer
Spike Kennedy.....Eddie Gribbon
Queenie Hatch.....Edith Ralston
Capt. Dennis Malloy.....Joseph Girard
Mrs. Miller.....Florence D. Lee
Toto.....Johnny Fox, Jr.
Otto.....Noel Stewart

By Gerald Beaumont. Scenario by Rex Taylor. Directed by Robert F. Hill.

SYNOPSIS. Patrolman takes "beat" on East Side. He is of fighting Irishman type and is determined to gain respect of tough element. Cleans up district, but wins enmity of gangleader because the latter's sweetheart is attracted to officer. Her rival precipitates a battle royal in saloon—and heroine is severely injured. The officer wins her love and beats the gang leader in knock-em-down and drag-em-out fight.

The Shadow of the East

(Fox—5874 Feet)

(Reviewed by Chester J. Smith)

AS a successor to "The Shiek" Fox offers "The Shadow of the East" from the novel by the same author, E. M. Hull. That Director George Archinbaud has made a picture of widespread appeal and one teeming with the romance and passion of the east there can be no doubt. Whether this latest effort will have the same pulling power as "The Sheik" is something that leaves room for considerable discussion.

"The Shadow of the East" is the type of picture that enthralls and holds one almost spellbound from the first reel to the conclusion. It is rich in Oriental atmosphere, beautiful in its sets and photography and is a story extremely well-told. Its sequences mould into one another without the slightest sign of faltering and its leading roles are in the hands of artists who apparently were selected with the greatest of care.

Frank Mayo in the hero role of Barry Craven, haunted by the spectre of the youthful Indian girl, who has committed suicide because of her love for him, has rarely if ever, been seen to better advantage. He injects some splendid acting into the role which in less skilled hands could be made to appear almost ridiculous.

The same may be said for Mildred Harris, whose mad love also for Barry is portrayed in a most convincing and realistic manner. Norman Kerry as Said, son and heir of the great Sheik, passionately in love with Gillian, is to all appearances and mannerisms the passionate, Oriental lover, who tries by fair and foul means to win the favor of Gillian.

The whole subject has been exceptionally well handled and it would be difficult to point out a single weakness in the building of a remarkable story.

THEME. Oriental romantic drama in which the spectre of an Indian maiden rises to haunt the husband of an Indian marriage when he later weds an English girl, his true love.

PRODUCTION HIGHLIGHTS. The battle with the rebel tribes in the desert of Algiers. The splendid acting of the entire cast. The smoothness of the story and the romantic action so wonderfully sustained.

DIRECTION. Is wonderfully handled with each situation splendidly developed and rising to an exciting climax. The action is continuously sustained and the whole production faultlessly directed.

EXPLOITATION ANGLES. As the successor to The Sheik and by the same author there are ample opportunities in this direction. The splendid cast and the good work done by each member of it. Sheiks in Arabian garb and other stunts characteristic of the East will readily present themselves.

DRAWING POWER. A feature that should be appreciated in all classes of houses.

SUMMARY. A well-told story, well cast and faultlessly handled.

THE CAST

Barry Craven.....Frank Mayo
Gillian Locke.....Mildred Harris
Said.....Norman Kerry
Kunwar Singh.....Bertram Grassby
Lolaire.....Evelyn Brent
Aunt Caroline.....Edythe Chapman
John Locke.....Joseph Swickard
Peter Peters.....Lorimer Johnson

Director George Archainbaud. Cameraman Jules Cronjager. Scenario by Frederick and Fanny Hatton.

SYNOPSIS. Heir to large London estate falls victim to the spell of the east, contract and Indian marriage with a native girl, who kills herself because of jealousy over him. He then weds an English girl and is thereafter haunted by the spectre of the Indian girl, until the "Shadow of the East" vanishes in the fighting of a battle with rebel tribes.

The Marriage Circle

(Warner Brothers—6500 Feet)

(Reviewed by Laurence Reid)

WHEN we sung the praises of Chaplin for showing directors the way to achieving natural effects in his picture, "A Woman of Paris," we never dreamed that his ideas would be adopted so early. Yet here comes Ernst Lubitsch with a film which carries all the highmarks of the Chaplin opus. The German had never revealed a talent for skating on thin ice. We have seen him as the sponsor of ponderous pictures, creating his effects by painstaking detail and building up his stories by showing clearly defined characters and finding a place for each of them.

It may be that he is genius enough to demonstrate his own skill at suggestion and creating natural effects. But the impression gains that he has seen "A Woman of Paris," and profited by it. Indeed "The Marriage Circle" is cut from the same cloth. It suggests the same sort of treatment. It skates on thin ice—and it is peopled by a group of sophisticated human beings. And it kindles real sparks of subtle humor—humor which in places becomes broad and highly mirthful. Truly Lubitsch has displayed a hidden talent. He is as much at home with comedy as he is in with tragedy. So skilfully has he worked that one never senses the frail foundation upon which the domestic upheavals in this story are based. Each scene and incident is finely dovetailed. There are little points of value, insignificant, if measured individually, which added together make the pattern a fascinating design.

We are offered a quadrangle which never becomes sordid, nor dramatic; we are offered mild flirtations entertained by the trespassing couples who believe in having a fling or two despite their marital bonds. The delightful touches come through these young married people imposing on the sanctity of the marriage state. And how the frail idea could have been spoiled with unimaginative treatment! These very human beings have a gay time. They are in trouble most of the time.

The story is so delicately handled, so skilfully suggested, so easy-going that it will win a high mark everywhere. The acting is natural and spontaneous. Lubitsch makes the players trip over so lightly. No expenditure of energy—no wasteful gestures. A perfectly rounded cast this, composed of Florence Vidor, Monte Blue, Adolphe Menjou, Creighton Hale, Marie Prevost and Harry Myers. We highly recommend it as one of the smartest, most diverting and sparkling light comedies of this or any other season.

THEME. Light comedy based on quadrangle — as flirtatious wife seeks affection from her best friend's husband. The wife who is cheated carries on mild affair with husband's best friend. The skein is untangled and all ends happily.

PRODUCTION HIGHLIGHTS. The treatment of frail story by suggestion—which enhances it and makes it delightful comedy. The subtle humor. The natural pantomine. The fine acting by every member of cast. The titles. The settings.

DIRECTION. Takes tip from Chaplin, apparently. Treats story by indirect touches and subtleties. Uses suggestion everywhere. Gets fine results from cast. Makes story sparkle throughout. Skates on thin ice without breaking through.

EXPLOITATION ANGLES. Bill it big as one of the smartest pictures ever flashed. Play up cast — and the director. Play up human treatment.

DRAWING POWER. Should sell out with intelligent audiences.

SUMMARY. One of the smartest, most sparkling light comedies ever flashed. Presents quadrangle of domestic life in Vienna. Scintillates with bright touches and subtle humor. Finely staged, exceptionally well handled and deftly acted.

THE CAST

Charlotte Braun.....Florence Vidor
Dr. Franz Braun.....Monte Blue
Mizzi Stock.....Marie Prevost
Dr. Gustave Mueller.....Creighton Hale
Prof. Josef Stock.....Adolphe Menjou
The Detective.....Harry Myers

Directed by Ernest Lubitsch.

SYNOPSIS. Professor has flirtatious wife who has liaison with husband of her best friend. Latter thinks himself unfaithful, but his own wife indulges in flirtation with husband's professional partner. Meanwhile the professor seeks a divorce and employs detective to gather evidence. The physican's wife is disillusioned temporarily over her friend's treachery, but she realizes that her own conduct is not irreproachable. Reconciliation all around.

When a Man's a Man

(Principal-First National—Six Reels)

(Reviewed by Laurence Reid)

WHILE this western contains familiar ingredients and a theme which reaches its climax through conventional treatment it is vastly more entertaining than the majority of pictures which feature cowboy and ranch life. We'll go so far as to say that it is one of the best westerns of the season, because it is colored with good incident, carries several clearly defined characters and furnishes surprise and suspense when these elements are least expected. Never once does the story show evidences of padding, for even the rodeo show (the real thing, incidentally) has a logical place in introducting the hero, a wealthy idler from the East.

The theme is bound up in making him over into a man—a theme which makes the picture something of a character study. His sweetheart rejects him because he never did a day's work in his life. So out into the open spaces he travels, determined to make good for her sake. A likely idea—one which is a favorite wherever words are woven into fiction. He hops off the rattlers catches an eyefull of the rodeo and remains to become a cowboy. The interesting incident is his eagerness to master the saddle and conduct himself like the regulation type. If his horse throws him or if he makes a sorry mess of a quick mount, he comes back for more punishment.

The director concentrates his action around the hero, never once flashing to the sweetheart back East—until such time as she conveniently discovers him on an Arizona ranch. Her discovery lacks the virtue of surprise—but this note is manifested however, when it is planted that she has married the hero's Eastern pal. Meanwhile he has become interested in a neighboring ranchman's daughter who is the sweetheart of his western pal. He tries not to intrude—but arouses his friend's jealousy. The finish is orthodox in revealing a necktie party—with the stranger from the East being suspected of rustling cattle. He is rescued in the nick of time—and a surprising twist catches him riding away, having done a good turn for his friend by purchasing a ranch for him.

The picture holds the attention, is admirably staged, contains good atmosphere—and flashes first rate action. It is acted better by Robert Fraser as the disillusioned lover than by John Bowers as the hero. The latter has moments when he is self-conscious. It is a story richest in its heart interest. The youth becomes a he-man, but his sweetheart's neglect of him makes her anything but sincere.

THEME. Western melodrama revolving around the making over a wealthy idler—who journeys West and becomes a cowboy to prove himself worthy

PRODUCTION HIGHLIGHTS. The good incident, much of which furnishes laughter. The rodeo show. The atmosphere. The love interest. The necktie party.

DIRECTION. Has made a rattling good western — and establishes real interest in familiar story by building first rate incident. Adds several surprises. Brings out real sympathy for characterization. Never allows action to drag.

EXPLOITATION ANGLES. Feature author's name and books. Make use of title-employing Burns' poem for throwaways. Tell 'em it's a different kind of western.

DRAWING POWER. Will succeed with any type of audience.

SUMMARY. A first class western based upon making over of a man. Character study interwoven with snappy melodrama, furnishing clever incident, good atmosphere and several surprises. Obviousness is eliminated.

THE CAST

Lawrence Knight "Patches".....John Bowers
Helen Wakefield.....Marguerite De La Motte
Phil Acton.....Robert W. Frazer
Kitty Reid.....June Marlowe
The Dean.....Forrest Robinson
Stella.....Elizabeth Rhodes
Nick Cambert.....Fred Stanton
Yavapai Joe.....George Hackathorne
Stanley Manning.....Edward Hearne
Little Billy.....Johnny Fox, Jr.
Professor Parkhill.....Arthur Hoyt
Jim Reid.....Charles Mailes

By Harold Bell Wright. Adapted by Walter Anthony and Harry Carr. Directed by Edward Cline.

SYNOPSIS. Society girl rejects wealthy admirer because he is an idler. Chagrined over her refusal he sets out for the West and becomes a cowboy. Unused to hard work he has a tough time in making good, but succeeds. Is surprised by his erstwhile sweetheart who visits the ranch with her husband—and refuses to win western girl away from his new friend, the foreman. Is suspected of cattle-rustling, but is vindicated.

The Fool's Awakening

(Metro—5760 Feet)

(Reviewed by Laurence Reid)

ESTABLISHING the idea that you cannot build happiness on deception, this picture draws its moral through scenes which call for the disillusionment of a young bride until the husband confesses his guilt—after which their married life indicates clear sailing ahead. The picture is an adaptation of William J. Locke's story, "The Tale of Triona," and offers nothing new or novel in treatment. Indeed, the plot and characters are developed in obvious fashion, there being no surprise and very little suspense.

We are introduced to a young Englishman who has become familiar with the Russion language through being engaged as chauffeur by a wealthy Russian nobleman. Consequently when he makes his escape during the communists' revolt he is able to decipher a diary which he finds on the body of a dead soldier. He identified the body and realizes that the contents of the little book would create some excitement in his native land. As a result he capitalizes its contents, adopts the name of the dead Russian, and disposes of the manuscript to a publisher as his own experience.

When the romance is expressed it is easy to guess the outcome. With the fame which comes through the sale of the book, a young girl is attracted to him. After the marriage he refrains from telling her his real identity, but she discovers his deception through a series of melodramatic incidents—some of which carry convenient touches. Her happiness is restored when he writes another book and sells it under his own name. To bring them together the hero flirts with death as his car leaps over a cliff.

About the only exciting moment is the thrill attached to the leaping car. Otherwise it features orthodox action and incident. There are several characters written into the tale, but those most conspicuous are played by Harrison Ford and Enid Bennett as the young married couple. They contribute fairly effective performances, supported by Alec Francis and Mary Alden whose roles are of little consequence. The atmosphere is adequate in most of the scenes. But it is an average picture for average audiences.

THEME. Drama of the futility of trying to achieve happiness upon deception. Husband has married under false identity. Squares himself and becomes reconciled.

PRODUCTION HIGHLIGHTS. The atmosphere, particularly the forest scene—and the street shots. The thrill when auto goes over cliff. The sympathy extracted for heroine. The discovery by wife that husband has deceived her.

DIRECTION. Has employed orthodox treatment all the way. Story does not carry much novelty, and director has shown no originality achieving his climax. Gets a thrill and some suspense when car goes over cliff. Fair results from cast.

EXPLOITATION ANGLES. Play up author as popular with fiction readers. Tie up with book-dealers. Tell of theme, concentrating upon idea that deception is always discovered in time. Put on prologue featuring Russian dancer.

DRAWING POWER. For program theatres.

SUMMARY. Succeeds only in being average film due to lack of incident and action — and insufficient color and atmosphere. Conventional plot given conventional treatment. Ending in sight all the way.

THE CAST

John Briggs	Harrison Ford
Olivia Gale	Enid Bennett
Major Oliphant	Alec Francis
Myra	Mary Alden
Herbert Lorington	Lionel Belmore
Hargrave Mavenna	Harry Northrup
Miss Oliphant	Evelyn Sherman
Lieutenant Wedderburn	John Sainpolis
Lady Ordwynne	Pauline French
Blandon	Edward Connelly
Bobby Walton	D. R. O. Hatswell
Wainwright	Mark Fenton
Lydia Mainwaring	Orline Pretty
Colonel Onslow	Lorimer Johnston

From William J. Locke's story, "The Tale of Triona." Adapted by Thomas J. Hopkins. Directed by Harold Shaw.

SYNOPSIS. Young English chauffeur employed by Russian nobleman is familiar with language. Escapes during communist revolt and finds diary on body of dead Russian soldier. Realizing that it would make good reading, he writes it up as a book and assumes identity of dead man. Becomes famous and marries English girl who discovers his deception. Makes retribution by writing a novel under his own name—and making a clean breast of it. Reconciliation.

Cause for Divorce

(Hugh Dierker-Selznick—Seven Reels)

(Reviewed by Frank Elliott)

HERE is a good argument why features should be shorter. This one is in 7,000 feet when it would have been a little better in 5,000. In seeking to attain the seven reel length the producers have inserted much time-worn hokum and a lot of material unessential to the main theme and hoping to strike a spectacular note have inserted some dance scenes that prove quite monotonous.

The picture opens with a prologue showing two knights of old battling over whether a shield is white or black. Just as one Sir Galahad is about to send his stiletto through the other it is seen that one side is black, the other white. This prologue establishes the theme—there is always two sides to every story. Then the feature goes on to show how the lives of two young wives come close to being wrecked by their neglectful husbands, but while the story seeks to show the two sides it only succeeds in working up sympathy for the husbands and leading one to believe that the wives are in the wrong.

The first few reels are very dull, but action picks up when the wealthy young wife runs away with a bogus count and her dad and husband stir things up in trying to get her back. However she is injured in an auto accident and is brought back to normalcy in the home of the woman whom her dad had sought to "buy" with his gold. This auto accident is a very "sweet" one. It doesn't look as if even the varnish was scratched.

There is a fistic-wrestling bout staged by Pat O'Malley and Peter Burke that looks like a series of poses demonstrating how to catch-as-catch-can. There is some appeal in the climax when the millionaire is brought to see the wealth he has amassed cannot bring him the real big things of life.

Some of the interiors are quite elaborate although bizarre in decoration. The cast is fair. Fritzi Brunette and Helene Lynch share the leading feminine honors. David Butler, Charles Clary and Pat O'Malley take care of the principal male roles. None are called upon for much effort.

THEME. Drama dealing with the domestic strife of two families, one wealthy, one poor. Supposed to show the causes for divorce.

PRODUCTION HIGHLIGHTS. The fight between Pat O'Malley and Peter Burke in the doctor's office. The injury of heroine in auto accident. The Aztec dance. The prologue. The climax in which Sheldon sees how valueless money really is in the big things of life.

DIRECTION. Has taken up entirely too much footage to put over the meagre material at hand. Has failed to put any originality into the picture. The auto wreck is unconvincing. Digressions from plot make it hard to follow.

EXPLOITATION ANGLES. Get judge of local divorce court to give his ideas on causes for divorce and tie-up with newspaper on the interview. Play up the idea that the picture seeks to emphasize that there is always two sides to every story.

DRAWING POWER. O. K. for program houses that change their bills often.

SUMMARY. A picture that treads further along a well-beaten path and offers the spectator nothing, but a series of unconvincing episodes. Seeks to prove that there is always two sides to a story. It sure looks bad for the woman in this case. The feature takes up too much footage.

THE CAST

Laura Weston	Fritzi Brunette
Tom Parker	David Butler
Martin Sheldon	Charles Clary
Ruth Metcliffe	Helene Lynch
Howard Metcliffe	Pat O'Malley
"Count" Lorenz	Peter Burke
Skippy North	Cleve Moore
Professor Williams	James O. Barrows
George Angier	Harmon MacGregor
Tommie Parker	Junior Coughlan

By Thelma Lanier. Scenario by Thelma Lanier and Dorothy Yost. Directed by Hugh Dierker. Photographed by Victor Milner.

SYNOPSIS. Deals with two young wives whose lives are nearly wrecked through lack of understanding on the part of their husbands, who are brought to the realization that there is always two sides to every story and that the indiscretions of their better halves was due entirely to their neglect.

Three Weeks

(Goldwyn-Cosmopolitan—Eight Reels)

(Reviewed by Frank Elliott)

HERE is a self-made box office success for you. Such productions are rare, so we'd advise you to grab this one before your competition gets it and makes you sorry. For if ever there was a picture that is going to smash attendance records this one is it. It has been built with the box office always in view and the result is a feature that the public will literally fight to see.

Elinor Glyn should feel highly pleased with Alan Crosland's transplantation of her favorite fiction child. The screen versions retains and even enlarges on all the fire, passion, romance and thrill of the novel. And right here we want to say that to Miss Aileen Pringle must go a large share of the credit for the success of the picture version. The work of this actress is one of the finest bits of the year. After viewing her love scenes with Conrad Nagel we are able to understand why Mrs. Glyn was enthusiastic over her selection for the role of the queen.

The production has been carried out on a most lavish scale. The settings both interior and exterior are massive, artistic and at all times beautifully lighted and photographed. The picture opens with some good mob scenes and then passes quickly into the famous love episodes a la tiger, a la bed of roses, etc. Sweet mamma, how the flappers will flap when they see these world-famous moments. Then comes the orgy at the court of King Constantine and it is filled with that well known American quality—pep.

The picture has a few thrills also, especially the storming of the palace by the mob ending with the kicking of the baby by the king, the battle between Vassili and the assassin seeking the life of Paul, the murder of the queen by the drunken monarch. The cast has been carefully selected, but Miss Pringle is the outstanding figure of the action. We hope the censors do not maul it until nothing is left. But they probably will.

THEME. Romantic drama dealing with a great passion in which a queen and an English youth are the principals and in which the conventional laws are broken with the queen paying the price.

PRODUCTION HIGHLIGHTS. The mob scenes. The passionate love scenes between Miss Pringle and Mr. Nagel. The scenes in Venice. The fight between Vassili and the assassin in the canal. The bed of roses scene. The orgy at the palace. The massive sets. The work of Miss Pringle as the queen. The excellent supporting cast.

DIRECTION. Has succeeded in transferring Mrs. Glyn's book to the screen. Has deftly handled some ticklish situations, even the orgy scenes are "shot" in such a way that the most prudish will find nothing objectionable in them. Has put real fire into the love scenes and worked in much admirable detail.

EXPLOITATION ANGLES. Play up the title, plaster the town with it, give it prominence in all your ads. Put over tie-ups with book stores. Tell the folks about the love scene a la tiger, the orgy at court, etc.

DRAWING POWER. Should tax the capacity of the largest houses anywhere. An assured box office success for you.

SUMMARY. Once in a while a picture comes along that is a self-made success. Such is "Three Weeks." The screen version is highly satisfactory and will please the women especially. The production "makes" Aileen Pringle who is immense as the queen. The mounting is highly artistic and elaborate throughout.

THE CAST

Queen of Sardalia	Aileen Pringle
Paul Verdayne	Conrad Nagel
Constantine II	John Sainpolis
Col. Petrovich	Stuart Holmes
Captain Verchoff	Robert Cain
Mitze	Claire De Lorez
Sir Charles Verdayne	H. Reeves Smith
Anna, a maid	Dale Fuller
Dmitri	Nigel de Brulier
Vassili	Mitchell Lewis

By Elinor Glyn. Directed by Alan Crosland. Scenario by Elinor Glyn. Continuity by Carey Wilson.

SYNOPSIS. The Queen of Sardalia tiring of the corruption in the court of Constantine II, leaves for Switzerland to rest. There she meets Paul Verdayne who, parted from his sweetheart, is seeking seclusion in a hotel. It is love at first sight and the rest of the action is taken up with passionate love scenes between the two, the efforts of the king's emissaries to do away with Paul and the servants of the queen to save them.

After the Ball

(Anderson Pictures-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

MOST folks in this wide land of ours are familiar with the title of this picture, the first to be released by the Theatre Owners Distributing corporation, and therefore, to begin with, you have a production in which the name is a real asset. You will be surprised at the action in this one and although the picture plot follows a well beaten path and has been done in various ways before, there is something doing every minute and the director has planted a "big scene" in almost all the reels.

The feature starts off with some snappy scenes of a dance in the slums and swiftly shifts to a wedding staged on a "dare." Then follows a jewel theft and a murder in which the hero becomes innocently involved and because his wife is injured by an auto he is "sent up" and not heard from for many years. This point is exaggerated, but perhaps few will think of that. Then there is a well staged escape from Sing Sing in which the hero and a "pal" take to the sewer as a means of exit. The charity ball is a colorful set, in fact all the interiors are quite elaborate as well as artistic.

The action, following the escape shifts to the west coast, where there is more attempted burglaries, accidental shootings, a tense trial scene and final explanation of the misunderstandings. It is all too kaleidoscopic to appear convincing all the way.

The cast is a good one and Gaston Glass and Miriam Cooper both act in praiseworthy manner. Thomas Guise is convincing as the stern father and Edna Murphy is a charming little wife.

The picture is based on Charles K. Harris' song, one of the most popular in dad's day and still remembered by the present generation. This fact offers a big channel for exploitation launchings and any house that spends a little in boosting this one should be able to make money with it.

THEME. Melodrama dealing with the career of a wayward youth who, though innocent of a murder charge, is lodged in jail but escapes and because of his being at the mercy of a crook is led into new trouble which comes close to wrecking his sister's happiness.

PRODUCTION HIGHLIGHTS. The elopement. The auto chase of the two crooks. The scenes attending the jewel robbery and murder of one of the crooks by the other. The escape from jail. The charity ball. The battle as the brother comes to the rescue of his sister. The trial. The meeting of the father and son.

DIRECTION. Has done exceedingly well with the material at hand which is not astoundingly original, but contains enough melodramatic action. Has planted a good climax.

EXPLOITATION ANGLES. The big thing here is the title. Tie up with the music stores on the famous song and also have a soloist sing it as a prologue. Play up the names of Gaston Glass an dMiriam Cooper.

DRAWING POWER. Suitable for second class, downtown theatres, community houses and the towns.

SUMMARY. A production with much incident and romance which entertains in spite of its not overly original plot. The director has kept things moving. The feature is artistically mounted and has a goodly number of thrills. The title should be a box office magnet.

THE CAST

Arthur Trevelyan	Gaston Glass
Lorraine Trevelyan	Miriam Cooper
Mark Trevelyan	Thomas Guise
District Attorney	Robert Frazer
Mrs. Trevelyan	Edna Murphy
A crook	Eddie Gribbon

Based upon the song by Charles K. Harris. Scenario by James Colwell. Directed by Dallas Fitzgerald. Photographed by Ross Fisher.

SYNOPSIS. Ordered from his father's home because he has married as the climax of a series of wild escapades, youth becomes involve in a jewel theft and murder and is sent "up the river" for a stretch. His wife is unable to see him because she has been injured in an auto accident. He escapes from Sing Sing and becomes involved in a shooting, but the confession of the crook saves him. He is reunited with his wife and child.

Newspaper Opinions on New Pictures

"Courtship of Myles Standish"—Associated Exhibitors—Columbia, Seattle

Post-Intelligencer—"'The Courtship of Myles Standish' is one of the few pictures that have historical value and yet are so constructed as to be full of dramatic interest."

Times — "The crowds were amazed at the brilliant and dramatic film that Mr. Ray has constructed. Ray's work is flawless."

"Mothers-in-Law"—Preferred — Monroe, Chicago.

Tribune—"'Mothers-in-Law' can boast of some good acting. Edith Yorke has her moments of positive splendour. Everybody else qualifies. So do the photography and the sets."

Herald and Examiner—"It is well made and above average. That reliable formula of popular stuff has been followed carefully and with a certain amount of ingenuity in matters of direction and title writing. There is one episode that is a 'wow'—one of those revel scenes fathered by Cecil de Mille."

Journal—"There is something in this picture besides sentiment."

"The Yankee Consul"—Associated Exhibitors—Fenway, Boston

Transcript — "'The Hottentot' made a mark to be remembered; 'The Yankee Consul' should go beyond that mark and set a new standard. Lively, genial, always with suitable expression, Douglas MacLean showed remarkable pantomimic ability at all times."

Globe—"MacLean is not a rough and tumble comedian but he can use his face to do everything that is needed to put over a laugh. None of his comedy is offensive or vulgar, and yet he puts over his work with the same punch that makes more obvious comedians popular. It is one of the most interesting and genuinely funny photoplays shown here in a long time."

Christian Science Monitor—"The outcome is humor and romance throughout."

Morning Globe—"As a screen vehicle for Mr. MacLean 'The Yankee Consul' affords all kinds of opportunities to do the very things that have made the young star popular."

Herald—"It is a light-hearted film farce, relying on the same devices for stirring hysterical thrills as 'Going Up,' and Douglas MacLean plays in the spirit of good comedy, performing his stunts to the accompaniment of amusing grimaces."

"Maytime" — Preferred — Park, Utica

Press—"Those who delight in deep-rooted and genuine sentiment will find rare enjoyment in 'Maytime.' It is without question the most beautiful production that has been seen at this theatre. The screen has seldom equalled the enchanting beauty that predominates through 'Maytime,' a story of exquisite charm, depicted among beautiful scenes."

"The Virginian" — Preferred — Strand, Middletown, Ohio.

Journal—"To lift the threads of a great story unbroken from the written page and place them intact on celluloid is often tried and seldom accomplished by film producers. The reason this has been done so well in 'The Virginian' is because of the excellent cast that appears. In the title role of 'The Virginian,' Kenneth Harlan is well cast. He finds a fitting opposite in Florence Vidor."

"April Showers" — Preferred — Clune's Broadway, Los Angeles

Examiner—"Colleen Moore is really more charming than usual, if you can imagine such a thing and Kenneth Harlan is more human than in any film we've ever seen him."

Express—"Given a cast of experienced troupers such as the aggregation Tom Forman recruited for this production, plus his own ability in projecting a warm, humble quality into the pictures he directs, and the result is that the picture lives."

Record—"While the play is not 'heavy' one gets enjoyment from it at every angle. The story is one which causes the spectators to give their interest."

"Tire Trouble"—Pathe — Strand, New York

Telegram and Mail—"Of the Mark Strand's films for this week an important one is the new Our Gang comedy, in which the same set of youngsters in whom Hal Roach realizes his comedy ideas, make laughter come prodigally in a new piece called "Tire Trouble."

Morning Telegraph—"Our Gang," that wonderful troupe of children commandeered by Hal Roach, provide two reels of solid laughter in their latest acquisition, entitled "Tire Trouble."

Evening Post—"An 'Our Gang' comedy called 'Tire Trouble' brought peals of laughter; these youngsters are certainly funny."

"Two Wagons—Both Covered"—Pathe—Rialto, New York

Sun and Globe—"There is, however, gold mixed with alloy at the Rialto. On the same bill is a two reel comedy, and with the inimitable Will Rogers, which contains just about the cleverest satire we ever saw on the screen. It is a burlesque on 'The Covered Wagon.' Will calls it 'Two Wagons—Both Covered."

"Picking Peaches"—Pathe—Central, New York

Sun and Globe—"Then, just to let the great public know that Mr. Sennett has not given up producing his amusing comedies, the program was concluded with his latest, 'Picking Peaches,' in which there was featured Mack's newest find, one Harry Langdon by name. This fellow is amazingly funny, having a countenance which rather combine the feature of a kewpie and the little billiken statue. All in all, it was a delightful Sennett evening.

Telegram—"The second film, 'Picking Peaches,' brings back the famous Mack Sennett Bathing Beauties, who live up to their reputation. Harry Langdon is comic as a shoe salesman with a philandering streak in his makeup. His perilous performances excite the audience, and his antics are as funny as any film comedian."

Times—"There is also one of the 'Bathing Girl' comedies to be seen, in which there are some amusing and hilarious incidents. It is called 'Picking Peaches,' the chief comedian in it being Harry Langdon."

Telegraph — "Harry Langdon, who is advertised as Mack Sennett's funniest find, appears on the billing in a two-reel comedy entitled 'Picking Peaches.' The 1924 crop of Mack Sennett's bathing beauties blossoms forth in this picture, making a fair enough feast for the eyes."

"Unknown Purple"—Tiffany-Truart—Randolph, Chicago.

Daily Journal—"The Unknown Purple" brings back to the kleig lights one of the two best film actors, Henry Walthall. He is the same artist he was in "The Birth of a Nation," with an added mellowness as an addition to his natural charm."

Evening Post—"More than spooky is this sensational melodrama of mystery and cunningly planned revenge. It is a weird theme and well caried out to make it uncanny and unearthly and give you the creeps."

Evening Journal—"The plot gives rise to many spooky scenes which are expertly staged. It holds the interest. All in all, provides entertainment welcome because of its departure from the customary if for no other reason."

Daily News—"Every so often Henry B. Walthall chooses to remind the world of the movies that he is its best actor. Real adventure in this. There will be those who welcome this picture as just the novel note, the fresh adventure they have been waiting to come on their screens."

"Maytime"— Preferred — Melba, Dallas, Texas

Times-Herald—"'Maytime' with its fine romance and its costumes and manners of other days is a delightful picture. Miss Shannon is mighty lovely as the girl in the piece and Harrison Ford makes a mighty fine swain."

Morning News—"The screen version of Shubert's stage success written by Rida Johnson Young, is a delightful presentation. In the story of 'Maytime' there is pathos but there is triumph in the end."

Baby Muriel Mac Cormac in C. B. C.'s "Discontented Husbands"

"The Marriage Circle"—Warner's Strand, New York

Tribune—"The Marriage Circle" left us speechless, and only now, after the lapse of several hours, have we become articulate, and our vocabulary is quite inadequate. The first thing we shall do is increase our list of best films. . . . We warn you not to miss this picture of Ernst Lubitsch's."

World—"Now and then there comes an opportunity to 'point with pride' to a motion picture. Special attention of film patrons who care anything about what we say is called to 'The Marriage Circle.' It is a smart and funny comedy—one of the most engaging picture plays we have seen."

Times—"It is unalloyed bliss to watch 'The Marriage Circle.' Beginning with a hole in a sock and culminating with a characteristic twist, this picture is filled with surprises and moves along with a hitherto unknown rapidity of action."

Times Sq. Daily—"The indications are that the Strand is in line for a mighty good week's business with the Warner Bros. film, directed by Ernst Lubitsch, entitled, 'The Marriage Circle.' There isn't a single film that has been released that compares with it for the delineation of straight farce played legitimately for laughs and getting them without resorting to hokum."

Evening Telegram—"Ernst Lubitsch again proved himself a creative master in the second motion picture he had made in these United States. Those who are married, those who wish to get married and those who do not will find much to absorb them in this story."

American—"Mr. Lubitsch can feel that he has not only made the grade, but that he has given a most unusual and satisfactory treatment of a theme that might have been very mediocre under a less skilled director. We congratulate him on his courage in letting the world see

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some human beings instead of the set of animated puppets we so often meet on the motion picture screen."

Telegraph—"A neat comedy, expertly and beautifully executed, and showing the director's infinite capacity for taking pains."

"Name the Man" — Goldwyn—Rialto, Washington, D. C.

Times—"Out of the endless successions of pictures we pick a few and label them good. 'Name the Man!' we picked and labeled it best."

Daily News—"Seastrom brings to Hollywood amazing vitality, with a whip that stings, with a fertility of directorial imagination that is vivid and refreshing. Seastrom's direction can be likened to the work of a symphony director."

Star—"Victor Seastrom has scored a real triumph. One of the finest productions brought to the screen this season."

The Herald—"One of the best offerings of the season. Some of the greatest emotional and dramatic acting which has ever reached the American screen."

The Post—"The very essence of movie success. It will probably gross several million dollars at least."

"Name the Man" — Goldwyn — Capitol New York

American—"Victor Seastrom has not only duplicated his Swedish successes in 'Name the Man!,' but has gone one better by taking advantage of all that America has to offer in improved technical equipment."

"What Fools Men Are" is a Pyramid Picture for release through Selznick. These scenes are from the production

Morning Telegraph—"Victor Seastrom has hit the bull's eye in 'Name the Man!' He is a director who has a real flair for pictures."

Evening World—"Victor Seastrom's outstanding film epic is, of course, the one best bet of this week's cinema offerings. It is a corking bit of directorial work and puts Seastrom up along with Griffith and Chaplin."

The Sun and Globe—"One of the most absorbing motion pictures this city has seen in some years. Seastrom makes unforgettable moments of individual scenes."

Evening Telegraph and Mail—"Several million people saw the advertisements of this, one of the big pictures to be featured this year; it seemed that at least half of that number tried to get into the Capitol last night and the calibre of the entertainment offered justified their efforts. Mae Busch scored a triumph."

New York World—"We are inclined to agree that 'Name the Man!' will fetch home the bacon."

Times—"Those familiar with the film work of Victor Seastrom know and admire his penchant for strong, dramatic subjects. His 'Name the Man!' is a dramatic story."

"Scaramouche" — Metro — Criterion, Los Angeles

Herald—"The promises of the Metro press department have been fulfilled. Colorful, eloquent and executed on a gigantic scale 'Scaramouche' takes a place with the great pictures of screen history. It is a tremendous spectacle. The mob scenes are gigantic and moving."

News—"'Scaramouche' is worthy of the highest awards. Marvelously developed and visualized. It deals with the French Revolution and is one of the finest of its kind ever photographed."

Record—"Ingram handles his story with such spirit that one forgets it is some 10,000 feet in unreeling and is astonished to find it so soon coming to an end."

Express — "'Scaramouche' has combined the sweep and thrill of a great epoch in the world's history. A superb film."

Examiner — "Rex Ingram has done it again, brilliantly and well."

Times—"'Scaramouche is the aristocratic pictorial opera of the season. Its beauty will live long in the land."

"Fashion Row" — Metro — Capitol, New York

News—"Miss Murray shows a real gift for comedy in 'Fashion Row.' There is lots of plot and there were no empty loge chairs at the Capitol this week."

Journal—"Miss Murray is unusually appealing in this picture. 'Fashion Row' is an interesting story, with dramatic developments. There are also all the sophisticated situations and dances dear to Mae Murray fans."

Times—"Original twists, interesting situations, and clever double exposure photography makes 'Fashion Row' at the Capitol this week one of the best productions in which Mae Murray has appeared."

American—"Mae is herself again. So much so that we hope some day she will give us an entire picture with a heroine patterned after Zita, the heroine in 'Fashion Row' at the Capitol this week."

Herald — "'Fashion Row' executed by Sada Cowan and Howard Higgin is considerably effective. They have built their climaxes with considerable skill and they have kept the interest well up."

Sun and Globe—"'Fashion Row' is decidedly worth seeing. Miss Murray's costumes are wierd, extravagant and beautiful."

World—"In 'Fashion Row' her new picture at the Capitol this week, Miss Murray has the distinction of having won the approval of President Coolidge, when this newest Metro picture was exhibited privately in Washington. Miss Murray lends her graceful self easily to this melodramtic story which was written for her by Sada Cowan and Howard Higgin."

Tribune—"As the little peasant sister, Miss Murray in 'Fashion Row' does the best work she has ever done. You'll be delighted with this picture at the Capitol."

"Courtship of Myles Standish — Associated Exhibitors — Tremont Temple Boston

Globe—"Seldom has there been a picture in this city which had a deeper appeal to all that goes toward making up Boston. The picture was welcomed here as an old friend. There is something so eternally boyish about Charles Ray that the audience always sympathizes with him."

Herald—"The cast is an unusually well chosen one, from each particular pirate and Indian to each historical Pilgrim. No detail has been overlooked."

Traveler—"Charles Ray has wrung out of historical facts all the drama, all the color and romance that is in them. It is imagination-stirring, especially potent because we are seeing events we have only read about."

Pat O'Malley who will play lead in Universal's "The Throwback"

"Ann what are you doing here?"
ARROW PICTURES
A tense moment from-
"Gambling Wives"
when Vincent Forrest finds his wife in the gambler's home.
ARROW PICTURES
DIRECTED BY DELL HENDERSON
SUPERVISION BEN WILSON

Regional News from Correspondents

Florida

TAMPA is all dolled up in holiday attire, for the big South Florida Fair and Gasparilla Carnival opened yesterday for ten days of fun and frolic. All of the theatres are beautifully decortaed and prepared to entertain the crowds who visit the city during this annual fete.

Jack Frost has been making elaborate improvements in the Strand. He has arranged a beautiful promenade with a grill work of fancy windows. The new Wurlitzer unit organ has arrived and is now in use, so patrons of the Strand now have continuous music, with the organ filling in all the rest periods of the orchestra.

Jack Minnis is now the sole owner of the Prince, he having bought the house from the Consolidated Amusement Company.

The Bonita, which has been remodeled, is about ready for the premier. The new house will be known as The Franklin, the name having been selected from several hundred in a contest.

A new theatre has been opened in Zephyrhills. It is called the "Zephyr," and is owned by a number of the prominent business men of that city, who wished to give the people some amusement. The opening attraction was the Warner Bros. production, "Brass."

J. E. Posten has leased the Royal Theatre in West Tampa and is having it all re-painted and decorated. The house will open Saturday under his management.

W. G. Strawn has leased the Central theatre in Bradentown, putting in new equipment and booking a fine line of pictures. Mr. Strawn is an old timer at the picture game and is putting the house over in great shape. As soon as he has the Bradentown house going good he is to open another across the river in Palmetto.

The Merritt Island Casino, at Merritt, which has been operated by R. L. DeWitt, has closed. The report is, that there was not sufficient patronage there to meet the high cost of operation.

The Bijou at New Smyrna, which has been operated for several years by K. C. Goodwin, is to close. A new house, which is being built there, and which will be operated by Judge Titus of Daytona, is the cause of the closing of the Bijou, so it is stated.

Washington

GLOOM seemed to blanket the Washington region as February was ushered in. C. E. Whitehurst of Baltimore sickened suddenly from influenza and died; several members of his staff suffered sickness in their family circles; other exhibitors were suffering personal ailments, as were some exchange men. Above all this came the word that Woodrow Wilson was dead in the now historic mansion on S street hill. The War Chief had long been entertained by private screenings arranged for him by house manager "Bob" Long, of "Tom" Moore's Rialto theater. He has also been familiar to Saturday night fans at Keith's.

Harry Bernstein of Richmond was here, to book pictures for the Richmond Wells theaters, to carry him into May. Harry, fresh from the latest legislative victory over the eight per cent theater nuisance tax, declared that "it was a great fight; and unquestionably the most severe legislative combat of my career as secretary of the Virginia exhibitors league."

H. E. Hunter, special representative of Pathe-Serial product was a caller at the Pathe exchange, Washington, Saturday, February 2. He was called to Washington by sickness in his family.

E. J. Martin, formerly with Metro, Vitagraph, and other exchanges, has severed his recent connection with Hodkinson Corporation, Washington exchange. Martin had succeeded DeWalt in the Baltimore zone, has not announced his new connection. Manager George Faulkner expects to announce his new Baltimore representative shortly.

Owing to the precedented popularity in the Washington territory of the film subjects, released by Edwin Sherwood, manager of H. M. Crandall's Exhibitors Film Service exchange, the present desk space in Associated First National Pictures, on the sixth floor of the Mather building is being taken over by First National, while the portion of the eighth floor, east of the hallway, now used by United Artists for shipping and poster room facilities is to be leased by the growing organization presided over by "Eddie." The present United Artists poster room will be sublet to the local exchange of United Artists. Desk room for Sherwood, secretary, and sales force will be available with poster and inspection facilities.

Sydney B. Lust of Super-Films, in exploiting "Deserted at the Altar," the Phil Goldstone picture at Linkin's Strand the past week, called in the aid of Hecht's colthing store, Kann's department store, the local Nash motor agents, and other merchants in tie-ups. The wax dummy from Hecht's was driven around town in a Nash sedan, dressed in bridal togs from Kann's and Hecht's, while window displays were provided by the merchants.

Des Moines

JACK CONANT is leaving Des Moines and his position as the manager for Associated Exhibitors die Lipson takes charge of the Des to return to sunny California. Ed- Moines office. Lipson has been in this territory for the past five years and for a year was with R. C. out of Omaha. He says that he expects to book up the exhibitors for lots of pictures. Floyd Lewis, special representative for Associated Exhibitors, was here to install Lipson in his new position.

Miles Gibbons, short subject man for Pathe from the New York office, was in Des Moines for two days to confer with salesmen and office staff. He left on Saturday for St. Paul.

The third anniversary of the Strand Theatre Des Moines was celebrated the week tarting February 3. No further celebration was made than to put on an extra fancy bill. Also, note that Herb Groves, manager of the Strand, shares in honors. He was recently elected president of the Des Moines chapter of the Rainbow Club. Groves was escorting motion picture paraphernalia about when he was in France, pepping up the old American spirit with some funny French films.

Harry Frankel resigned last week his position as salesman for Associated Exhibitors.

Mr. Baummeister, booker for Universal, was down with the grippe last week. He was back at work Saturday but was still feeling bum enough.

Jess Day of the Garden Theatre, Des Moines has adopted a new policy with this house, running the pick of the second run features. The new policy is proving a great success.

Al Prosser, salesman for Pathe, states that in his last trip over the territory he found business much better than it was before the holidays.

George L. Miller, one of Universal's first exploitation men, is in DesMoines for a week for the exploitation of "The Hunchback of Notre Dame." Miller comes from New York to look after this Universal feature. He feels quite at home in this territory for he used to be with the St. Louis Cardinals.

Frank Craufurd, branch manager for Famous-Players, was in New York last week for the convention of managers.

Charlie Tenant, formerly an exhibitor at Arnold's Park, Lake Okiboji, Iowa, was in DesMoines. He's with the road show of "Uncle Tom's Cabin."

Mr. and Mrs. Hamilton set forth for sunny California last week. Hamilton was one of the standbys of the Goldwyn staff.

Wes Booth of Belle Plain visited the Educational offices.

Miss Ruth Burgum returned from a visit to Missouri. She's assisting her dad who is manager of the Garden Theatre, by ushering for him at the afternoon and evening performances.

"A Lot of Bunk," a musical number, accompanied by words thrown on the screen and written by F. Donald Miller, organist at the Strand Theatre, DesMoines, and made to fit local places and people, won a big round of applause for this popular young organist.

Buffalo

THE surprise party on Monday, in honor of Marvin Kempner, the new manager of the Paramount branch, was a huge success. The entire office staff attended and most of the local exchange managers dropped in during the evening to pay their respects. Music was furnished by a large Victrola and a fine buffet luncheon was served at midnight. George Weeks, district manager, was in town last week end for a conference with Mr. Kempner. Phil Reisman, Canadian manager, was also a Buffalo visitor over the week end.

Joe Miller and his Renown Pictures corporation exchange is now installed in new quarters on the second floor of the Beyer Film building, Pearl street at Franklin, sharing half of the floor formerly occupied in its entirety by First National. The new office looks like a movie set of one of those Wall street bankers' outfits. Mr. Miller has engaged Miss Clara Gross as a stenographer and Leo Mullen is at his old stand as booker and city salesman. Homer Howard is a new member of the sales staff.

J. D. Parmalee expects to open his new Unity theatre in the Black Rock district on March 1. The Unity has been constructed on the site of the old Try-It and will be one of the most attractive community theatres in the city.

Scene at the surprise party given to celebrate the coming to Buffalo of Paramount's new exchange manager, Marvin Kempner

Maurice Chase has returned to Buffalo as district manager for Universal. Mr. Chase was formerly manager of the local "U" office and for a time European manager for the same company.

J. Meyer Schine has taken over the Princess theatre in Corning, N. Y., and it is reported along Film Row that Mike Bloom's houses in Cortlandt, N. Y., are being booked by the Dygert Associated Theatre interests.

Mrs. William Bernstein, wife of the manager of the Strand theatre in Elmira, N. Y., died last week.

Marvin Atlas, manager of the Lumberg theatre, Niagara Falls, who was injured in an auto accident on his way home from the Film Board of Trade ball in Buffalo, has left the hospital, completely recovered.

"Andy" Geitner celebrated the second anniversary of his new Geitner theatre in Silver Creek, N. Y., last Saturday by giving a free matinee for all the children of the town and vicinity. And you can bet the kids voted "Andy" the most popular man in those parts.

This year Al Beckerich is tying up with the Buffalo *Enquirer* in staging a big amateur minstrel show. Last year Al worked with the *Times*. Al is advertising for one hundred local ladies and gentlemen for the production.

Jim Cardina is putting on some excellent bills at his new Varsity theatre on Bailey avenue in the Kensington section and as a result is receiving many letters of congratulation from patrons, many of whom were formerly forced to travel long distances, even downtown to get any film entertainment. Now Jim brings the biggest productions obtainable right to their door and the folks are showing their appreciation by attending in large numbers. Jim is planning to remodel the Kensington theatre this spring. The Kensington is on Grider street.

The orchestra at Shea's Hippodrome has been augmented and the enlarged personnel under the direction of Harry Wallace is playing some ambitious programs in excellent style. The string section is especially fine.

Canada

BASIL HORSFALL former Montreal and Sherbrooke exhibitor, distributor of British and other pictures, and grand opera impressario, has been appointed manager of Laval Photoplays, Limited, Montreal which has been organized by L. Ernest Ouimet, Montreal, pioneer local exhibitor and film distributor.

M. H. Wilkes of Canadian Universal Films, Toronto, is advance man ahead of "The Hunchback of Notre Dame" in Eastern Canada. Mr. Wilkes has been identified with the exchange business in Toronto for years.

H. M. Thomas, Western Division manager of Famous Players Canadian Corp., Ltd., is now established in his headquarters at Winnipeg, Manitoba, and has assumed the supervision of the Capitol and Metropolitan Theatres in that city as well as directing the policy of numerous F. P. houses in the Canadian West.

The staff of Associated Screen News of Canada, Limited, Montreal, has been reorganized. W. W. Miller, formerly with Filmcraft Industries, Toronto, has been appointed laboratory superintendent in place of S. W. King, who has returned to Metropolitan Motion Pictures, Detroit. Harold Peberty, formerly with Filmcraft Industries, Toronto, has joined as artist and Miss A. E. Wilkinson has been added to the clerical staff. William Singleton, late of Dominion Films, Limited, has been engaged to look after distribution details, which are handled largely by Canadian Universal Films.

The Piccadilly Theatre, Toronto, is no more. This was formerly the Strand Theatre in the heart of the downtown district and it had been taken over by the Allens through their Dominion Films, Limited, last fall. The house was closed at the end of January and there is a probability that it will be used for Mutual burlesque.

George S. Ieffrey has been appointed special representative for Canadian distribution of Preferred Pictures with office at Toronto. Preferred Pictures are being handled by Dominion Films, Limited, at Toronto, Montreal and St. John, and by Canadian National Films, Limited, at Winnipeg, Calgary and Vancouver.

SOUTHWEST

PRESIDENT W. K. JENKINS of the Enterprise Distributing Corporation was in Oklahoma City this week from Atlanta. He will visit in Dallas, Kansas City, Omaha and St. Louis before returning to the home office in Atlanta.

Harry Scott, feature manager of the house of Pathe, Inc., is in Oklahoma City, from the home office in New York on an annual keep-in-touch with the branch managers. He will visit Dallas, Texas, Memphis and New Orleans before returning to New York City.

The Oak Lawn Theater at Dallas, Texas, has installed a new Bartola Organ.

Hank Kauffman, general inspector for Pathe, New York City, has been in Oklahoma and Texas the past several days, on official business.

Robert Bauer, traveler for Pathe in Texas has returned to Dallas from a vacation trip spent with the home folks in Cincinnati.

Mrs. J. W. Williams, wife of the manager of the Independent Film Service Co., Inc., has been in the hospital at Dallas, the past two weeks, having undergone an operation.

Mrs. Coughlin and daughter, Margaret, of St. Louis have been in Dallas, several weeks visititng her son, D. J. Coughlin, resident manager for Pathe.

Work will soon begin on the new film building adjoining the present Film Exchange Building at Dallas, Texas. It will be two stories and strictly modern.

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Chicago

MR. McALLISTER of Lee-Bradford, was a Chicago visitor last week and disposed of a number of his company's productions to Chicago independent exchanges.

Max Cohen, of Reputable Pictures passed through Chicago last week on his way to the coast where he will resume production work.

L. R. Nelson, First National salesman was off the territory this week attending the funeral of his father, who died at his home in Milwaukee after a lingering illness, on Saturday.

The Indianapolis office of Greiver Productions is now in charge of Sam Greiver, a brother of Si Greiver, the head of this company. C. M. Fauschier, formerly Pathe manager at Indianapolis, has been added to the sales staff of this branch. Another new Greiver salesman, is Seymour Marks, who is working Chicago suburban territory.

James Douglas, who recently purchased the Princess Theatre at Beardstown, Illinois, reports that business is excellent at this house and constantly building up.

The sales staff of First National's Chicago exchange were greatly elated when news was flashed from New York City this week that they had jumped into second place in the national sales contest. The contest ends in a few days and the local boys are bending every effort to keep up their rush and win the big prize.

M. J. Mintz, of the M. J. Winkler Productions and Mr. Obrock of Obrock & Spiegel, were among the representatives of independent producers who made Chicago their headquarters last week.

Harvey B. Day, general sales manager of the Kinogram News Reel, has returned to New York after visiting Chicago and other key centers in the interests of his company, Mr. Day finds that the interest of theatre managers in the news reels is growing and believes that circulation of these pictures will be greatly increased before the end of the year. According to Mr. Day, men who are in the habit of attending movie performances, are for the news reels one hundred per cent, and a great majority of the women of today also appreciate these newsy, interesting pictures.

Arthur Schoenstadt of the firm of H. Schoenstadt & Sons, left on January 30th for an extended trip through California, stopping off at Grand Canyon and now is at the Biltmore Hotel, Los Angeles. He is returning home by way of the Isthmus of Panama and South America Countries. He goes to get new ideas for the improvement of their circuit of theatres, also will observe conditions in Hollywood and get a general view of the industry from the production standpoint.

Aaron J. Jones has returned to Chicago after a fortnight of golf in New Orleans and will remain at home until the opening of "The Ten Commandments" at his Woods Theatre, after which he will go to Los Angeles for a month of sunshine with Adolph Linick, who has recently purchased the Anna Q. Nilsson estate there. While his two partners are in the west, Peter J. Schaefer is dodging Chicago's zero weather in Miami.

The Star Theatre, at Griggsville, Illinois, is now owned by Joe Wade, who has already taken charge of the house.

Harry Birch, who for several years has been Fox News camcraman in this territory, has resigned. The history of many of the most important Chicago events, as well as those in surrounding territory has been recorded by his camera and he has made a splendid reputation as an expert in his line of work.

Bill Danziger is handling the publicity for George Melford's production, "The Dawn Of Tomorrow," and "Bluff," the Sam Wood feature, at the Lasky Studios. Bill was exploiteer at the Chicago Paramount exchange for some time past and has now achieved one of his ambitions, which was to work in Hollywood.

John R. Alexander and Frank Carey, has recently secured control of the Colonial and Olympic Theatres in Lebanon, Indiana from Miss Lelia Hollin.

John G. Burch, who recently took over the management of the Woods Theatre for Jones, Linick & Schaefer, has appointed Chester Amberg as assistant and J. L. Wilcox as treasure.

William Pearson, well known in exhibitor circles, is now managing director of the Capitol Theatre at Lawrence and Kedzie avenues.

Hill Bernstein, who was Ascher Brothers publicity and advertising representative up to the time that they leased the Roosevelt to Balaban & Katz, is now occupying a similar position with Schaefer Brothers Crystal Theatre. At one time he was connected with the Chicago Daily News and is credited with building up its motion picture advertising department to its present standard.

St. Louis

WM. SMITH of Tulsa, Okla., has let contracts for the $760,000 new Orpheum vaudeville and motion picture theatre to be erected on West Fourth street in Tulsa, The theatre, which was designed by John Eberson of Chicago, Ill., will seat 1500 on the first floor and balcony.

Betty Blythe in Associated Exihibitors "Plaster Saints"

The general contract for the building was let to Brickney & Garbett, Kennedy Bldg., Tulsa, while Mandel Brothers of Chicago have been retained to decorate the new house. The structure will be five stories high, faced with terra cotta.

Contracts for equipment call for Fowers projection machines, a transverter, Minusa screen, for stage lighting fixtures, etc., to Witmark, Chicago. For seats to the American Seat Company. Vento heating will be used while the Karpen Company, Tulsa, is to furnish carpets and furniture.

A Little Theatre for Missouri University, Columbia, Mo., is being put in shape in Lathrop Hall. Special lighting has been installed and a new stage is being built. The Dramatics Art Club made up of faculty members, and townspeople and the Missouri Workshop, a student dramatic body will present plays in the theatre.

Joe Fassaro of Taylorville, Ill., member of the firm of Fraisina & Fassero, operators of many picture and combination houses in that section of Illinois, died on Wednesday morning, January 30, following an attack of appendicitis. His funeral was held on Friday, February 1. He is survived by a wife and family. His firm operates theatres in Taylorville, Pana, Mattoon, Nakomis, Litchfield, Carlinville and Auburn.

Walter Light of the local Educational sales organization suffered the loss of a baby daughter, Betty Joy, four months old, the past week. The funeral was held Saturday afternoon, February 2. The local film colony joined in extending condolences to the bereaved mother and father.

Romaine Fielding, director general of the General Film Manufacturing Company, has been confined to his home the past week by illness. His physicians have given him strict orders to remain at home for several days longer.

F. L. Collins accessory sales manager of the local Paramount office has resigned to accept the managership of the Bijou Theatre, Battle Creek, Mich.

Claude McKean, manager of the Educational Department for the local Fox office visited Duquoin, Ill., during the week.

The local Fox sales organization shared well in the 1923 Fox Drive-awards. Manager G. E. McKean received $750, G. A. Wagner and F. B. Fissinger, $250 each and James Gregg and Claude McKean, $150 each.

Jack Weil of Goldwyn was out in the territory the greater part of the week, calling on exhibitors in Columbia, Hannibal, Quincy, Centralia and Keokuk.

St. Louis movie fans in recent weeks have watched with interest the battle of organs waged by the Missouri, the big Paramount house on the southeast corner of Grand boulevard and Lucas avenue, and the Grand Central, controlled by Spyros Skouras and associates on the northeast corner.

Recently the Grand Central installed a new organ made by the Kilgen Organ Company of St Louis, while the Missouri has a handsome instrument produced by the Wurlitzer company and put in when that house opened a few years ago. The Missouri instrument has been advertised as having cost $100,000 while the Grand Central in ads announcing the installation of the Kilgen "Wonder Organ Made in St. Louis" stated that neither its organ nor any other in St. Louis cost $100,000. This shot was clearly directed at the Missouri's instrument.

Then two weeks ago the Skouras interests brought from Chicago Stuart Barrie who formerly played the organ at the Missouri. Since leaving the Missouri last summer Barrie has appeared in a number of cities. For the past week the Wurlitzer has been playing "Mama Loves Papa." So has the Kilgen. In fact the organ programme of the two houses have almost been identical.

Kansas City

EDDIE MANSFIELD has been appointed manager of the Globe theatre, a motion picture and vaudeville house of Kansas City, to succeed Cyrus Jacobs, who died recently. Mr. Mansfield is the youngest theatre manager in Kansas City. In addition to being fully versed in the business side of the profession, he is an able organist. Often, although audiences have no inkling of the fact, he relieves the regular organist and plays for half an hour for the pleasure of it.

Two bespectacled bandits held up Rowe H. Brainerd, treasurer, and Ray Whittaker, manager of the Shubert theatre, Kansas City, Sunday night and robbed them of about $4,000. The robbery occurred after the night's performance as the two men were taking the receipts to deposit.

The following changes in management and opening of theatres in the Kansas City territory have been announced:

St. John theatre, Kansas City, taken over and reopened by L. J. Lenhart, new organ installed and 10 and 15 cents policy adopted; management of the World-in-Motion Kansas City, turned over to Earl H. Roraback by A. K. Boussad, pending a deal to be effected at the expiration of this period; building at Hillsboro, Kas., leased by Whitney Bros., of Florence, Kas., to be converted into a motion picture theatre, opening to be next month; management of the Beyer theatre, Excelsior Springs, Mo., turned over to John Judd, former manager of the Orpheus theatre, Excelsior Springs, Mo.; Broadmour theatre, Kansas City, closed for four days by A. M. Eisner for the installation of a new heating plant; Fred McCoy, Kansas City, has been made assistant manager of the Jefferson theatre, Springfield, Mo., and placed in charge of publicity for the Princess theatre, also of Springfield; Kincaid Movies theatre, Kincaid, Kas., purchased by J. R. Jones of LeRoy, Kas., from J. D. Moore.

The case of Charles E. Thomas, former manager of the St. John theatre, Kansas City, against Mrs. Helen Steep, lecturer, was settled this week. Mr. Thomas, who sued for $499.35 as rent for the theatre and room rent, was awarded judgment of $50 and court costs by Justice E. C. M. Towne.

Following legal victories of several discharged city employees, Henry Goldman, former film censor of Kansas City, this week brought a mandamus proceeding in circuit court against Mayor Frank Cromwell and the city for reinstatement. He also demanded salary for the time he had been out of office. In the petition Goldman alleges he was appointed film censor under civil service in 1918 and occupied the post until 1922, when he was discharged by the mayor. He asserts he had not been served with a statement setting forth the reasons for his removal and asks that he be allowed his salary of $250 a month until reinstated.

Cecil Vaughan, Pathe Kansas City branch manager, called a sales conference last week with the arrival of Harry Scott, feature sales manager. Mr. Scott, who came here from Oklahoma City, is making a tour of the exchanges.

Jean Belasco, who came to Kansas City from the East as exploitation manager of the Liberty theatre and Universal branch office, has been appointed district exploitation manager for "The Hunchback of Notre Dame." As soon as this work is finished he will return to the East.

W. P. Moran, Oklahoma City, Okla., branch manager of Universal, visited friends in Kansas City on his way to and from a conference in Chicago.

An Enterprise feature film caught fire in the Library Hall theatre, Wathena, Kas., destroying two reels and severely burning the operator. W. P. Bernfield is owner of the house.

"Success!" assured W. E. Truog, Goldwyn district manager, upon returning from a trip into the Kansas City territory last week with Eddie Green and "Big Boy" Murdock, Goldwyn salesmen.

C. Swiereinsky, Washington, Kas.; J. J. Newcomb, Burlington, Kas., and E. E. Sprague, Goodland, Kas., are the "rapid fire" exhibitors when it comes to lining up film in a hurry and returning home. They spent only a few hours last week on Kansas City film row, yet they returned home fully satisfied

Complete equipment, including two Simplex projectors, has been purchased by the Memorial Hall of Independence from the Yale Theatre Supply Company. The sale was made by Thomas Reddy.

Clyde Badger, Stebbins Picture Supply Company; C. D. Struble, Yale Theatre Supply Company, and T. F. Cole, Cole Theatre Supply Company, all of Kansas City, returned home Monday from the semi-annual convention of the Motion Picture Equipment Dealers at Chicago.

Roland Dawson of Medicine Lodge has sold the Pastime Theatre of that place to Charles B. Barron and C. W. Balderson, who also are owners of the Kansas Theater in Wichita, Kan., and the Kansas and Cozy Theaters of Pratt. The transfer was made for a consideration of $3,500.

A. W. Sobler, representing Harold Bell Wright and Sol Lesser, was in Wichita arranging for the first showing of Wright's "When a Man's a Man," at the Palace Theater the week of February 4. Sobler said that Wichita was chosen as the try-out city so as to get a mid-West viewpoint on the story of the play.

That the L. M. Miller Theatrical Enterprises may build a theater in Topeka, became known in Wichita following reports from Topeka that negotiations had been opened for a lease in the south end of the Topeka business district. Stanley Chambers, manager of the Miller enterprises, denied that the plans had gone that far. He said that the matter had been under consideration for a year, but no leases were being negotiated. The Miller interests own the Miller, Palace, Princess and Wichita Theaters in Wichita. The Princess is leased to a stock company. The other three theaters are picture theters.

The following remodeling and opening of new theatres in the Kansas City territory have been announced: Liberty theatre, Russellville, Mo., opened by C. T. Kerr and Son, house seating 200, showing three times a week; Crystal theatre, Hoisington, Kas., purchased by E. E. Lucy and W. S. Wilkinson, the house to be dismantled; Princess theatre, Kansas City, Kas., to be closed in May for remodeling, stage to be enlarged.

The Circle theatre, a suburban house of Kansas City, was threatened by fire this week when a blaze partly destroyed the Circle Pharmacy next door. Virtually no damage was done to the theatre, firemen extinguishing the blaze, which started early in the morning.

The Pantages theatre, a combination picture and vaudeville house of Kansas City, is creating no small amount of interest this week with the announcement that "The Kansas City Follies," with a cast entirely of amateurs more than 16 years old, will be the feature of the program next week.

M. A. Levy, Kansas City Fox branch manager, is in New York this week attending a special sales conference.

A comedy of "cross-ups" occurred in Kansas City last week. No small number of exchange managers betook themselves to the territory to visit the exhibitors. The self-same exhibitors, on the other hand, promptly and simultaneously, came to Kansas City to see the exchange men. Consequently Cecil Vaughan, Pathe manager, and Sam Miller, Educational manager, had a few pointed expressions to make on the affair.

Cecil Vaughan, Pathe branch manager who recently succeeded Harry Graham in Kansas City, not only is aggressive about his office, but in civic affairs also. He applied for admittance to the Co-operative Club last week.

G. C. Craddock, First National salesman out of Kansas City, left last week for Regina, Saskatchewan, Canada, to attend the fiftieth wedding anniversary of his parents. He has planned to make a 10-day trip out of it.

Another prize has been won by George Hinton, the Hodkinson "ace" of Kansas City. This time it is for the greatest volume of business in the Southern division during December.

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Southeast

THE entire industry of the Southeast was greatly interested in the unexpected announcement that Arthur Lucas, who withdrew from the Goldwyn organization one month ago had acquired the Bromberg stock in Educational Film Exchanges and taken over the distribution of this product in the Atlanta and Charlotte territory, effective immediately. Mr. Lucas has long been a prominent figure in the industry of the Southeast, having begun with the opening of Savannah Film Exchange, Savannah, Ga., later organizing what is now the consolidated Film and Supply Company in Atlanta. The Washington Film Exchange, Washington, D. C. was his next venture, and it was Mr. Lucas who helped build the old Mutual Film Company, later helping to develop Triangle and then going with Goldwyn at its beginning. He is at present president of the Theatres Operating Company, and director in a number of different enterprises, and operating a number of theatres in Georgia and elsewhere.

Jack Marcus who on January 1st took over the Victoria and Royal Theatres. Wilmington, North Carolina, from the Howard-Wells Amusement Company by lease, announces the opening of the Royal on February 4th with a combination permanent stock and picture program. Mr. Marcus further announces that he himself will play leads in the stock presentations in addition to his multitudinous duties operating the two theatres, and keeping every detail under his thumb at all times. First run pictures will be presented at the Royal each day from 11 A. M. to 7 P. M. at ten cents admission, the stock plays going on each evening at 8:30.

Mr. Marcus has enlarged his Victoria theatre picture orchestra to eleven pieces, under the leadership of Prof. A. M. Springer, a graduate of the Imperial Conservatory of Music, Vienna, Austria. The Royal Orchestra hereafter will include six artists under the leadership of Jack L. Cohn, who formerly directed the smaller Victoria orchestra. Super-pictures with prologues and musical numbers are being featured exclusively at the Victoria to very good business. Mr. Marcus presented "Scaramouche" the past week four days to capacity business, its first presentation in North Carolina.

Jimmie Lee, a newcomer in the business, has been appointed house manager of the Victoria, Wilmington, North Carolina. Walter Penny has been made house manager of the Royal theatre in the same city. Both houses are operated by the Jack Marcus Enterprises.

D. M. Bain, exploitation manager of the Bijou Theatre, Wilmington, N. C. has announced his intention of staging at an early date a program of pictures in that theatre none of which will be less than twelve years old. The Bijou is now the oldest constantly operated theatre in the South, having opened in 1905, and Bain's idea is to obtain a batch of "antiques" in pictures and put on a whale of a show with them, using all of the old-time requisites in putting the show over, including an old-time illustrated song, etc.

Frank Standard, stage carpenter of the Lyric, Atlanta, Ga. died suddenly while back stage in the theatre last week from an attack of rheumatism of the heart. He was a veteran in the theatre business of Atlanta.

Mr. and Mrs. E. V. Richards, of the Saenger Amusement Company, New Orleans, La. are being congratulated upon the arrival of a daughter, Loretta Henrietta. Mr. Richards besides being general manager of the vast Saenger interests is a director in Associated First National Pictures.

C. E. Kessnich, one of Atlanta Film Row's best known figures, is recovering nicely from an operation for appendicitis.

The Consolidated-Universal salesmen out of Atlanta were in for their first meeting with the new division chief, Dan Michalove, the past week end. Harry Harriss, Shag Jordan, Edmund Reid and H. M. Williams were present.

George Stevenson, who formerly managed the World Theatre, Wilson, N. C. is now manager of S. S. Stevenson's new Capitol Theatre, Ralcigh, N. C.

Richard Hale, who owns the Star Theatre, Piedmont, S. C. which was the home of "The Little Colonel" in "The Birth of a Nation" is running that picture for its first showing in Piedmont next week, which is indeed strange when the stirring scenes are laid in that little village. Mr. Hale has just received a personal letter from D. W. Griffith expressing his appreciation that the picture is to be presented there.

The Imperial, Columbia, S. C. is closed for extensive alterations. Lobby and foyer are to be redecorated, new carpet laid and erection of a new marquee.

Louis Cohen of the real estate department of Southern Enterprises is back in Atlanta after several days spent in Charlotte. Arthur Jones of the warehouse department, is in this territory supervising the installation of new exits at the Alhambra, Charlotte and Garing, Greenville.

I. W. Griffith, who operates the Pastime Theatre, Lumberton, N. C. has taken over the Scotland Neck Theatre, Laurinburg N. C.

O. K. Burgeois of Atlanta was called to Donaldson, La. last week on account of the death of his father.

Lou Andrews, formerly booker in the Consolidated office, Atlanta has been transferred to the Charlotte Universal office.

R. G. McCurdy, for a long time Universal exploiteer in Atlanta territory has gone to the West Coast to take out one of the "Hunchback" road shows.

Miss Pearl Adler, ledger clerk in the Jacksonville Paramount exchange has been made chief accountant there.

A. W. Blue has left Associated Exhibitors, Atlanta to travel Florida for Paramount, and H. I. Horton takes a similar position in the Atlanta territory.

Ralph DeBruler, Jr., manager of the Superba Theatre, Raleigh, was married on January 8th to Miss Claudia Beaudieu, of Columbia, S. C., but a native of Vermille, France.

Cards have been received announcing the birth of Lewis Page Dunn, Jr., in Enfield, N. C. His father owns and operates the Grand Theatre there.

Work has been resumed on the Gloria, Charleston, S. C. which was started two years ago by the Albert Sotille Enterprises, construction having been halted for the past twelve months. It will seat 1800 and be one of the most pretentious theatres in the South.

Salt Lake City

LOUIS MARCUS, Western Division Manager for the Famous Players-Lasky Corporation, and H. W. Braly, branch manager, returned to this city last week after having attended the conference in New York City for all division and branch managers.

A two day sales conference was held at the local exchange of the Famous Players-Lasky offices last week, with all salesmen being in from their territories, including Charles Epperson, covering the Utah territory; F. S. Gulbranson, Idaho; L. J. McGinley, Western Montana, and E. M. Loy, who works east of Montana. They will return to their respective territories with Manager Braly leaving for a swing over the key cities of Montana and Idaho.

W. G. Seib, manager of the local Pathe Exchange just returned from a trip to the Idaho territory. He reports business as picking up in that state, especially the northern part. While in Ashton, Seib completed arangements for the filming of the events in connection with the Annual Dog Races, the Classic of that part of the country, for the Pathe News on February 22.

George Hays, manager of the Associated Exhibitors Exchange, accompanied Manager Seib on the Idaho trip.

J. H. Christensen, who operates the Opera House Theatre at Tetonia, and the Cozy Theater at Driggs, Idaho, was a visitor to the local exchanges this week.

A new Theatre has been opened at Newdale, Idaho, under the name of the Newdale Theater. The owner is E. C. Richards.

Fred Gage, Division Manager for Universal is in this city for a week conferring with Milton H. Cohn, who was recently appointed branch manager. This is Mr. Gage's first trip since his appointment to his new position, and he arrived here in time to conduct a sales conference at the local offices last Saturday. He will leave Friday for Spokane, and Butte, Montana.

O. Whipple, has gone to the central part of Utah in the interest of the features on the Preferred program.

J. B. Roden, who was formerly identified with the Universal office, has been added to the Fox organization selling out of the local office, succeeding J. P. Shea. He will cover the Idaho section of the Intermountain territory.

J. L. Tidwell, who has been burning things up in the Southern part of Utah, has crossed the line and will spend the next two weeks in the Nevada country.

Jesse D. Solomon, manager of the local Goldwyn-Cosmopolitan office has gone to Northern Utah, returning tomorrow.

George B. Cloward, Metro branch manager here, is expected to return next week, after an extended trip through Montana. C. Dillerd is in charge of the office during Cloward's absence.

George Paul, owner of the Isis Theater at Preston, Idaho, and Frank Knox, who operates the Orpheum Theater at Park City, Utah, were calling on the local branch managers this week.

F. J. Bradley has secured the control of the Paramount Theater at Anthony, Idaho, purchasing from William Snyder. He has renamed it the Capitol Theater.

Central Penn.

SIXTY thousand dollars was spent on improvements and renovations to the Hollywood theatre, Pottsville, which was reopened January 7. This house, which was formerly the American, is one of the finest picture houses in Central Pennsylvania, and is conducted by W. B. Shugars, who operates three other theatres in Pottsville or vicinity. The improvements include installation of a $25,000 Wurlitzer organ and an elevator to carry patrons to the mezzanine balcony and to the fourth floor where a dance hall is conducted. There were formal exercises when the theatre was reopened at which the Mayor of the city made the principal address. The interior decorations were by Gibelli, while the carpets and draperies were from Lit Brothers, and the stage effects from the New York Studios. The Philadelphia Sign Company provided the overhead sign on the front of the theatre and other electrical devices, while the booth was equipped by the Philadelphia Theatre Equipment Company. The architects were H. C. Hodgens and A. D. Hill.

Mrs. Florence Ackley Ley, director of the community service bureau maintained in Harrisburg by the Wilmer and Vincent theatre interests, has recovered from a severe illness which lasted for about a month, and has resumed her duties in the bureau. On the evening of January 29 she was able to take charge again of the dancing class which the Bureau conducts in the Casino.

The Temple Theatre, Berwick, is having a new Wurlitzer pipe organ installed. It is to cost $15,000 and is but one of the number of improvements that are being made to the theatre by Edward Skyrm, the manager.

It is reported that Kingston, an important suburb of Wilkes-Barre, is to have a new picture theatre. A plot has been purchased on Wyoming avenue for $18,000 by a company headed by Thomas E. Husband, of Edwardsville. Horace G. Cook, a Wilkes-Barre architect, has been engaged to prepare the plans.

The members of the Outdoor Committee of the Harrisburg Civic Club, composed of leading women of the city, held a conference recently with Park Commissioner Edward Z. Gross, in which they suggested that measures be taken by the city government to insure no damage being done to the beauty of the river front by the plan of Anthenas George, former Harrisburg exhibitor, now of Altoona, to establish an an amusement park on two islands in the Susquehanna River, directly opposite one of the finest residential districts. Mr. George recently acquired Independence and Bailey's Islands and announced he would establish a dance pavilion, bathing facilities, a motion picture theatre and other pleasure devices in time to have them operating by next summer. The Civic Club's attittude is that it wants to be assured that such a park would not mar the beauty of the view from the city. Park Commissioner Gross said he would refer the matter to the City Solicitor, the City Planning Commission and City Council.

The fad for midnight picture shows is spreading throughout Central Pennsylvania theatres, and reports from several cities indicate they are attracting big crowds. In Lancaster midnight shows have been held with success in the Poli and Majestic theatres, and the experiment was tried with good box office results recently by the Feeley Theatre, in Hazelton. The Rajah Theatre, Reading, a Wilmer & Vincent house, had to turn hundreds away from a midnight show on New Year's morning, notwithstanding the theatre is several blocks distant from Reading's main thoroughfare. The Broad Street Theatre, Harrisburg, tried the experiment of motion picture shows on Monday mornings, immediately following midnight on Sundays, but several reform organizations protested and Manager Feldser then voluntarily agreed not to repeat performances at that hour.

While on the way to his home from Kenny Theatre, Williamsport, where he was a member of the orchestra, John Metherell, a veteran musician, was struck by a train and instantly killed. For more than thirty years he had played with theatre orchestras in Bloomsburg and Williamsport. Mr. Metherell was about 55 years old.

Cleveland

HOWARD L. BLAIR, 65 years old, owner and manager of the Ball Park Theatre, East 69th St. and Lexington Ave., dropped dead suddenly last Thursday morning in his home. Baird had a heart attack. He is survived by his widow.

A. Hyman, prominant exhibitor of Huntington, West Virginia, and owner of the Capitol Theatre at Charleston, West Virginia, which recently burned down, has announced his intention to begin rebuilding the Capitol Theatre immediately.

R. C. Steuve, of the Orpheum theatre, Canton, and everybody's friend, is now on the storm tossed waters on his way to Bermuda. He's scheduled to be there four weeks. In the meantime, his son, Walter, is running the Orpheum. Steuve stopped off in Cleveland the other day to say goodbye to his film friends.

One of three famous Balaban brothers of Balaban and Katz, of Chicago, was in Cleveland on Wednesday. He paid his respects to the local First National exchange, and escorted by E. Mandelbaum, made the rounds of the first-run picture houses. Mr. Balaban has stopped off at all the prominent cities between New York and Chicago to see what other towns and other theatres are doing, and how they are doing 'em.

Charles Mack, manager of the Strand, Sebring, was a First National visitor last week.

L. Mohn, manager of the Wallace theatre, Wooster, was in town last week booking big pictures for early release.

W. Zotov, lessee and manager of the Portage theatre, Akron, has transferred his lease back to N. W. Brown, owner of the building.

A. A. Bowers, manager of the Union Opera House at New Philadelphia is giving Al Jolson a run for his money since he displayed his talent as a comedian in the minstrel show which the Elks pulled off last week.

It's rumored about town that the Ohio Amusement Company of Cleveland is about to take over another East Side picture house. They already have ten.

Messrs. Rudolph and Cownan of the Pictorium, Dennison, were guests of local film exchanges during the week.

Joe Leavitt, manager of the King theatre, Cleveland, was held up last Saturday night at 11 o'clock as he was driving home from his theatre. Three men in an automobile crowded him over to the curb, and at the point of revolvers, told him to hand over his possessions. But Leavitt got away without giving up a thing. He got a closed eye and several bruises, however. Leavitt, who had money with him, and wore a valuable diamond ring, fought the thieves off until his yells scared them.

Joe Deutch, who, with his brother Sam, runs the Sun and Regent theatres, Cleveland, has taken over the management of the Angela theatre, for the owner, H. Polatsek.

Aaron Besauer has sold the Glen theatre, Cleveland, to S. Barsaman.

Max Lefkowitz is running the Mt. Lebanon theatre, Ontario Ave. and East 14th Street only on Sunday, beginning February 1st. This house used to be open daily. Lefkowitz has the Gaity, Bronx, Tivoli, Alvin, Strand and Keystone, all of them turning over nice business.

Manager Schreffler of the Opera House, Shelby, was in town on a booking expedition last week. Schreffler usually comes with his partner, Allwein, but this week Allwein is concerned over the fire he had recently in his Sherman Hotel. A considerable damage loss was sustained, in addition to being closed for thirty days.

Sam Gross, of the Strand theatre, Broadway, and East 71st St. has solved the problem of how to survive Blue Monday. Monday is a dead day among Cleveland exhibitors. Gross has put in vaudeville for Monday only, and he's packing the crowds into his house every time.

The Opera House at Uricksville has changed hands. Harold Ginther has sold it to Charles Weland.

Clifford Almy came to Cleveland six years ago in March to open the northern Ohio Metro exchange, and he has been manager of that exchange ever since then. He holds the managerial endurance record for Cleveland, and to celebrate the occasion, March has been set aside in Ohio as Almy month. Exhibitors are showing their appreciation of Mr. Almy's efforts to serve them faithfully, by coming across with contracts by the car load.

L. W. Wise, formerly with the Standard Film Service Company, is now with the local Selznick Distributing Corporation, covering the Akron territory in a sales capacity.

J. A. Koerpel, Goldwyn division manager, is just back from a tour of his southern territory covering Ohio, Kentucky, and West Virginia. He brings back the good word that business is healthy all along the line, and that exhibitors in those sections see a constantly rising tide in their profits.

Do you remember Leo Selznick? He's Phil's little brother, and was office manager for Phil was an independent distributor out here in Ohio. Well, little Leo went and got married last Thursday to Miss Nettie Engleman of Cleveland. Leo is not in the picture business any more. He's connected with a local health building concern.

Larry Jacobs, former publicity for Jack Greenbaum at the Opera House, Mansfield, is now lined up with Clif Almy and the local Metro organization, as advance advertising man for some of the "Scaramouche" and "White Sister" road shows in the state.

Norman C. Vibbard, manager of the Cincinnati office of the Progress Pictures Company, spent the week-end of Cleveland, getting a line on the new product recently purchased by President Jossey for distribution in Ohio.

Henry Goldstone, of Goldstone Productions, was in town the fore part of the week, and left on Wednesday for New York.

Albany

DURING the past seven years, "Al" Bothner, the genial manager of the Hall Theaters in Troy, has adopted no less than three childhen. All are girls. Seven years ago, Mr. and Mrs. Bothner adopted their first, a baby which they secured from Boston. The second child was adopted four years ago, coming from Detroit, while the third, a three months old child, has just found a home with the Bothners, coming from the State Charities Aid Association in New York City.

L. L. Connors, owner of the Victory Theatre in Cambridge, in town last week for the American Legion meeting, announced that he will spend about $6,000 this spring in a new front to his house and the installation of two stores. According to Mr. Connors, business has been particularly good since January 1, the weather being ideal.

The Rudolph, in Tannersville, closed the past week, but will reopen on April 1. The house is run by Julius Bick, deaf mute.

The friends of Barney Thornton, of Saugerties, will be pleased to know that he has recovered from his recent illness. Mr. Thornton's son, Thomas, an attorney, handled his father's theatre during the latter's illness.

Victor Bendell, recent manager for Hodkinson in the Albany territory, was in New York City the past week.

The father of R. V. Erk, owner of the Big Ben Theatre in Ilion, has been ill for the past four weeks.

Alec Herman, manager of the First National Exchange in Albany, is nursing a lacerated hand, the resuult of puttting it through a glass door in his office.

Jacob Elias, owner of the Corn Hill Theater in Utica, has taken over Hibernian Hall in the same city and given the management of the house to his son-in-law.

Patrons of the Mark Strand in Albany, are learning that the house management will not permit any infraction of the rule that no one is to be seated while the solo numbers are being given.

S. H. Freedman, for the past year in New Haven, has arrived in Albany, to handle the Hodkinson product. The resignation of Frank S. Hopkins as president of the Albany Film Board of Trade was accepted last week and a new president and directors are to be elected this week.

Charles Henschel, district manager for Pathe, is on a two weeks' trip through Northern New York.

Albany film salesmen are planning to organize within the next two or three weeks. There are twenty-five of these salesmen representing twelve exchanges.

The American Legion gathering in Albany last week brought to town Father J. M. Bellamy, a Catholic priest in Massena, who shows pictures in his church and who is regarded as one of the best showmen in Northern New York.

George F. Denbow, of Goldwyn, a district manager, was in town the past week, coming here from Boston.

Walter Hays, of Buffalo, one of the heads of the Strand chain of houses, was in Albany last week, being accompanied by Eugene Falk. Mr. Hays reported business as being generally good in all of his houses.

Junior Movies at the Mark Strand in Albany last Saturday attracted a large crowd with the Girl Scouts of the city acting as ushers.

Alec Papayanakos, owner of the American Theatre in Canton, N. Y., showed the stuff he is made of one night last week, when he grappled with a would-be robber, wrested a revolver from his grasp, and managed to save $750, the night's receipts. Mr. Papayanakos hit the robber over the head with the gun, the fellow breaking away but later on being captured in the basement of the theatre.

A. Olin Niles, conductor of the orchestra at the American in Troy, has been sick with the mumps for the past two weeks.

Theatre owners in Troy say that business is picking up a little these days. Following the annual inventories, several of the larger collar shops are once more busy.

Samuel Suckno, of Albany, is still confined to his home with an attack of pleurisy.

A handsome diamond ring was turned in at the ticket office of the American in Troy last week, having been picked up by an unknown man. Miss Grace Charwat, cashier of the theatre, later returned the ring to its owner who proved to be her former school teacher.

According to all reports, the Strand theatre in Troy, which was badly damaged by fire two weeks ago, is to be remodeled and reopened. The house was opened seventeen years ago under the name of the Novelty and charging five cent admission. It has been owned ever since by Harry Hall.

Walter Roberts, manager of the Troy theatre, has been visiting a doctor each day during the week on account of a badly infected finger.

Benjamin Stern, assistant manager of the Troy theatre, could well be said to have grown up in the business, starting in at the age of ten years when he opened the doors for patrons of the old Empire theatre in Albany.

Harry Hellman, owner of the Royal in Albany, is spending two weeks in Atlantic City, recuperating, Mrs. Hellman looking after the theatre during his absence.

The office force in the Pathe exchange at Albany, enjoyed a recent dinner atone of the hostelries nearby, and now the First National crowd are planning to follow suit.

Seattle

JOHN G. VonHerberg, general manager of the Jensen-VonHerberg circuit of theatres in the Pacific Northwest, returned recently from a short trip to Los Angels, where he conferred with leading producing and distributing companies regarding the exhibition of their pictures during the next season. During his absence he also visited C. S. Jensen in the Oregon district offices at the Liberty Theatre in Portland.

Frank Pratt last week joined the staff at Manager R. W. Bender's Columbia Theatre as assistant manager, after having come here a few weeks ago from California. In the South, Mr. Pratt was connected with Grauman's Million Dollar Theatre, and was also secretary to Mr. Grauman personally for practically a year.

The Grey Goose Theatre, Seattle's newest suburban house, was scheduled to open early in February in the Beacon Hill District. The theatre was built and will be operated by the Barrows-LaVigne Theatre Company, under the personal management of J. O. Barrows. It has a seating capacity of more than five hundred, and will operate under a strict second run policy.

The Empire Theatre in Tiko, one of the smaller cities in Eastern Washington, was sold recently to Rex R. Hevel, according to advice received here. The former owner and manager, B. D. Brigham, has not as yet announced any definite plans for the future.

A. F. Cormier, owner and manager of the Liberty and Rialto Theatres in Centralia spent a short time in this city last week.

J. L. Sheffield, of the Lannon-Sheffield Greater Features Exchanges, Inc., left the city recently for the Portland office, where he installed J. J. Strong as manager, succeeding L. C. Walton, who resigned the position after five years in the Greater Feature company employ. Mr. Strong was formerly an exhibitor of this territory, having last managed the Blue Mouse Theatre at Corvallis, Oregon.

Shortly before Mr. Sheffield left, Mr. Lannon was visited by Col. George Reisner of Raymond and South Bend, and the last that was heard of the party was when they were en route to Vancouver B. C. together. Before leaving, Mr. Lannon stated that it was quite probable that "a good time would be had by all."

Ned Edris, former salesman and exploitation assistant for the De Luxe and Universal exchanges, last week was engaged by Manager Carl Stearn of the Metro office to handle the entire special exploitation and publicity campaign in Washington, Idaho, Montana and Oregon for "Scaramouche" and "The White Sister."

Edwin Johnson, travelling auditor for the Metro company, spent a number of days here the late part of January, as part of his work among all branch offices on the Pacific Coast.

L. J. Schlaifer, manager of the Universal exchange, returned from the branch managers' convention at Chicago recently, but was only in this city a few days when he was called to Southern California by the sudden death of his father. Mr. Schlaifer left immediately for Los Angeles, and was expected to take the body to Omaha for burial before returning to his office here. Edward Armstrong, Universal's Western district manager, spent a number of days here during Mr. Schlaifer's absence, during which time the exchange was under the direction of Al Bloom, assistant manager.

Ed A. Lamb, salesman for the Selznick exchange, has returned to the city after a number of weeks on the road in Washington and Oregon, and expects to remain here for a number of weeks. Paul R. Aust, manager of the exchange, left recently for Portland, where he was planning to show some of the new Selznick features and short reel subjects to Oregon exhibitors.

Mrs. L. Engles last week was selected to replace Miss Opal Caldwell in the office of Manager Seth D. Perkins' Goldwyn-Cosmopolitan exchange. Miss Caldwell left last week for the San Francisco office of the same company, after having been at the local exchange for four years.

H. A. Black, manager of the Vitagraph exchange, returned to his office this week after a number of days in the Eastern Washington territory.

R. C. Hill, manager of the Hodkinson office, was expected back the end of January after a tour of a number of weeks to the key cities of the Washington and Oregon territories.

POWER'S
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SERVICE

AN IMPORTANT CONSIDERATION IN THE PURCHASE OF MECHANICAL EQUIPMENT

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NEW THEATRE
CONSTRUCTION & EQUIPMENT DEPARTMENT
PROJECTION CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Safeguarding the Industry's Great Wealth

Modern Film Storage Plant Has Largest Sprinkler System in the World

IN these days of high costs, when negative values are figured in hundreds of thousands, the producer is confronted with the duty of properly insuring himself and his associates against the probable loss of this great investment, and his business acumen prompts him to minimize the cost of this insurance by keeping the negative in the least hazardous place.

The storing of motion picture films under proper conditions has during the last few years eveloped to such an extent that film storage may now well be considered a branch of the industry of such importance as to merit the personal attention of every chief executive.

It was our privilege recently to be conducted thro the new plant of the Lloyds Film Storage Corporation in Long Island City, and we were profoundly impressed with the magnitude and importance of this branch of the Industry.

This new storage plant is located at Harris and Van Alst Avenues, Long Island City, only a few minutes from Times Square, N. Y. C. It occupies a ground area of 46,000 square feet and is built in two units: an administration building, with 14,000 square feet of floor space, subdivided for use as a laboratory, work rooms and cutting rooms; and a vault building for the storage of motion picture positives and negatives. The construction is of concrete and steel thruout, and the plant is a veritable Rock of Gibraltar. The completion of this plant gives the Lloyds a capacity of fifty-two vaults; space sufficient to store all of the negatives in the industry.

Not the least impressive feature of this up-to-date plant is the Automatic Sprinkler System. Designed and constructed by the Rockwood Sprinkler Company, it is claimed by that Company to be the most complete and efficient system ever installed. It may be compared to a giant octopus, with its tentacles reaching to every part of the two buildings and terminating in a series of seven hundred and two automatic heads, twelve of which are located in each vault. Its "Header" or battery of control valves is the largest in New York City, the next in size being that in the Metropolitan Tower. This system is supplied from three tanks above the administration building, a gravity tank of 30,000 gallons capacity, and two pressure tanks of ten thousand gallons each; also from two connections with the City water supply.

Entrance into one of the passages giving access to the fireproof vaults of the Lloyd Film Storage plant in Long Island City, N. Y.

Connected with the Sprinkler equipment is a Fire Alarm system which, thru the National District Telegraph Company, automatically registers an alarm with Fire Headquarters in case of a fire or a sprinkler leakage. Both buildings are also equipped with a Burglar alarm system connected with a central office. This will materially decrease premiums where theft insurance is required.

The president of Lloyds Film Storage Corporation, Joseph R. Miles, who conducted us thru the plant, may be justly proud of his achievement. In an interview, Mr. Miles expressed himself as follows:

"About ten years ago most of the distributing organizations and producing companies were located in five office buildings in the Times Square district, where proper storage facilities were unobtainable. Realizing this crying need for relief from this condition, I organized the Lloyds Film Storage Corporation, and early in 1914 opened our first warehouse with three vaults and four cutting rooms.

"Early in our experience, it was realized that a low insurance rate would be more conducive to the success of our venture than any other factor, also that an attractively low rate could be secured only by the construction of a specially designed plant one hundred per cent fireproof. In the new plant our insurance ambitions are more than realized, as all the precautions for the prevention of fire, or loss from any other source, have not only secured for us a rate less than one-fifth of the existing average low rate on films, but have also reduced our hazard to nil.

"Our plant has been aptly described as the 'Safety Deposit System of the Film Industry.' The method of storing is such that each reel of positive or roll of negative is kept in a double container. These containers, indexed for ready reference, may be locked if desired, and are placed in the vaults, which are doubly locked. The vaults are kept at a uniform temperature of 50 degrees by a thermostatically controlled heating plant.

"For the convenience of those of our customers who import films, we conduct under the supervision of a customs official a U. S. Bonded Warehouse.

"In addition to the facilities in this new plant, we conduct in our New York office a series of twelve cutting rooms, three projection theatres and a Service Bureau for cutting and editing films, furnishing and inserting titles, and for foreign and domestic packing and shipping.

"If present indications may be relied upon, I believe that a number of the coast-producing units will migrate to the east and, as Long Island City, twelve minutes from Times Square, is the locality most accessible to the home offices, it will very rapidly become a producing center. It is also quite probable that our municipal departments will sooner or later decree that physical distribution shall be removed from the heart of the city, where great realty values are menaced. In this event, Long Island City, the Hub of the five Boroughs, is the logical place, and, as we already have there the nucleus of an ideal central distribution plant, it is quite possible that the industry may commandeer us for that purpose."

Dinner Given Eddie Schultz by Associates Proves Big Success

THE low rumbling roar that puzzled Broadwayites in the Roaring Forties just after midnight last Saturday had nothing whatever to do with earthquakes, explosions or catastrophic upheaval. The noise in question emanated from the third floor of Keen's Chop House on West 44th Street, New York City, where about one hundred and fifty friends gathered at an elaborate beefsteak dinner which had been arranged in honor of Mr. Edward Schultz, Supervisor of Projection and Electrical Expert of the Keith-Proctor-Moss Circuits.

Acting under the direction of H. H. (Blimp) Cudmore, cheer leader-toast master and speech maker de luxe, and an energetic arrangements committee, all those present gave vent to a whole-hearted, robust cheer when the guest of honor stepped off the elevator at 12:20.

The arrangement committee which functioned under the chairmanship of Hector J. McKennon were Barney Berman, Andrew Eitelberg, John Henley, John Harding, Robert Jennings, Harry Mourier and John Whitely. The seating arrangements consisted of a long guest table while party and group tables took care of the many representatives of projector and electrical organizations present.

Seated at the guest table besides Schultz and toast master Cudmore were Billy Dale of the National Vaudeville Artists; Glenn Condon of the Vaudeville News; Harry Mackler, President of Local No. 306, I. A. T. S. E.; Danziger, Chief of the Upholstering Department of the Keith organization; John Henley, Assistant to Mr. Schultz; Edward Schultz, Jr.; and F. H. Richardson.

Group singing, under Chubby Cudmore's leadership began as soon as all were seated and the bizarre and elaborate headpieces furnished by the committee were adjusted and vari-colored balloons were released and tossed about. Music by Tom O'Connell's orchestra accompanied the singing of Edith Helena, the "world's highest soprano." "The Four of Us," a quartette, May McKinnon in "Songs," Billy Dale & Company, and the Vanderbilts.

Then followed a highly interesting and humorous mind reading act by the Berman Brothers (Barney and Joe) who preside over the destinies of the B. S. Moss' Franklin Theatre propection room when not appearing as professional artists. This act, which Jimmy Cameron claimed authorship for, was received with noisy gusto by the assemblage.

When the hubbub following the Berman act had ceased, toast master Cudmore with a few appropriate remarks expressing the sentiment of all present, called upon Mr. Schultz to rise and presented him with a beautiful thin model gold watch together with a chain and gold pencil, the gift of his associates and subordinates. Mr. Schultz, who was genuinely affected by this gift, responded with sincere words of appreciation that while brief, were none the less impressive.

John Henley, Mr. Schultz's assistant was then introduced and in a serio-comic manner chided the committee for selecting such a woderful watch for Schultz inasmuch as it would be necessary for him (Henley) to be on the job with unfailing punctuality.

The main head of the sprinkler system installed in the Lloyd Film Storage Corporation's new plant in Long Island City, N. Y. This enormous installation is the largest sprinkler system in the world

Next on the list of speakers was F. H. Richardson, who outlined the duties of a projectionist. Then Billy Dale of the N. V. A. was called upon but raving left the room, Mr. Richardson volunteered to go still deeper into the duties of a projectionist. After this, Hector J. McKennon, chairman of the committee, was called upon and following his remarks, another brief talk was delivered by F. H. Richardson, who asked for permission to go into the duties of the up-to-date projectionist.

At this point, a flashlight picture was taken of the party, which broke up at three o'clock, with everybody present agreeing that Eddie Schultz was a prince of a fellow, and that the party was an unqualified success. The only casualties reported were the breaking of an ice water pitcher, which somehow or other got tangled up with Song Leader Cudmore's baton during the "sing" and an unknown waiter who slid from his chair during one of F. H. R.'s talks.

Prominent at the tables could be seen William C. Francke, Assistant General Manager; W. E. Green, Sales Manager, and T. A. Healey, Purchasing Agent of the Precision Machine Company; Lester Bowen, Design Engineer; P. A. McGuire, Advertising Manager, and M. D. O'Brien, of the Nicholas-Power Company; Fill C. Smith, of Burwood Projectors; Max Felder, Bio Carbons; Joseph Hornstein, Lew Brown, Billy Gluck, and Dave Narcey, of the Howells Cine Equipment Company; Chester Sawyer, Caribbean Film Com-

(*Continued on page* 782)

An elaborate dinner was tendered Edward Schultz, supervisor of projection of the Keith, Proctor, and Moss Circuits February 9th in New York City by his many friends and associates. The dinner proved a great success and a good time was enjoyed by everyone

Something of Interest to Theatre Owners and Builders

LIKE a motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is, therefore, both an engineering and an architectural problem not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

Cooperation on this all important problem of increasing or attaining full capacity can be secured from our Theatre Engineering Seating Department who offers to lay out the floor plan, free of charge, thereby giving you the benefit of the experience gained through equipping America's Foremost Theatres.

It is a recommendation the American Seating Company is proud of that our theatre chairs and service have been chosen by so many theatres of note. You cannot go wrong to follow their verdict.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

Another Device Added to Modern Equipment

Many Claims Made for New Model Feaster Non-rewind Machine

ONE of the latest additions to theatre equipment which has been designed to facilitate and make more efficient the work of the projectionist and also to aid in securing better projection of the picture on the screen, is the new model Feaster Non-Rewinding Machine. This model has recently been put

A view of the Feaster magazine showing the aluminum pan with mechanism in the center for feeding the film from the center of the coil

on the market by the Feaster Manufacturing Company.

The function of this machine is to eliminate rewinding film after each reel is run through the projector. The operations necessary are simply winding the film in a correct manner on a thousand or two thousand foot special Feaster reel and inserting the film into the Feaster machine. From then on the film does not have to be rewound. This feature naturally saves the projectionist a great amount of time which he ordinarily gives to rewinding, and also permits him more time to devote to the actual operation of the projector and the other duties involved in presenting a good picture on the screen. It also follows that, due to this elimination of rewinding, a material saving of the film itself results as the handling is greatly reduced.

A special fire chute incorporated in the design of Feaster machines is claimed to reduce fire hazards to a minimum. Experiments seem to prove that a fire starting at the aperture of the projector fails to penetrate into the Feaster magazine. This reduction of theatre fire hazard, claimed to be made through the installation of Feaster machines, is worthy of consideration. The machine has been tested and passed by the Underwriters Laboratories of the National Board of Fire Underwriters, Inc.

The Feaster Non-Rewinding Machine itself consists of a horizontal magazine which can be attached to any standard projection machines with very little trouble, requiring no mechanical changes on the projector itself. Within the magazine are contained the special features of the Feaster machine which consists of an aluminum pan that revolves on three point ball bearing race and in the center of which pan is arranged the special device for feeding the film from the center of the pan down into the projector. Details of this may be seen in the views on this page.

The leader is taken from the center of the coil of film and is threaded around a sprocket and idler and also a loop center and on down through the fire trap to the projector. The method of threading the film in the projector itself is not changed.

The mechanical features and operations of the Feaster machine are simple and it is claimed that mechanical perfection has been obtained in manufacture and design.

A special designed reel is necessary for the operation of the Feaster machine. These reels, as well as the machines themselves, are made in two capacities to accommodate the usual thousand and two thousand foot lengths of film. The reel is designed to come apart so that the two sides can be separated by simply turning a knob at the hub of the reel. This is shown in photographs.

These reels must come apart in order that the film may be inserted in the Feaster machine itself. The reels are made very durable and are convenient for handling.

The Feaster Machine Company reports many installations of their machines throughout the country and that they have met with good success.

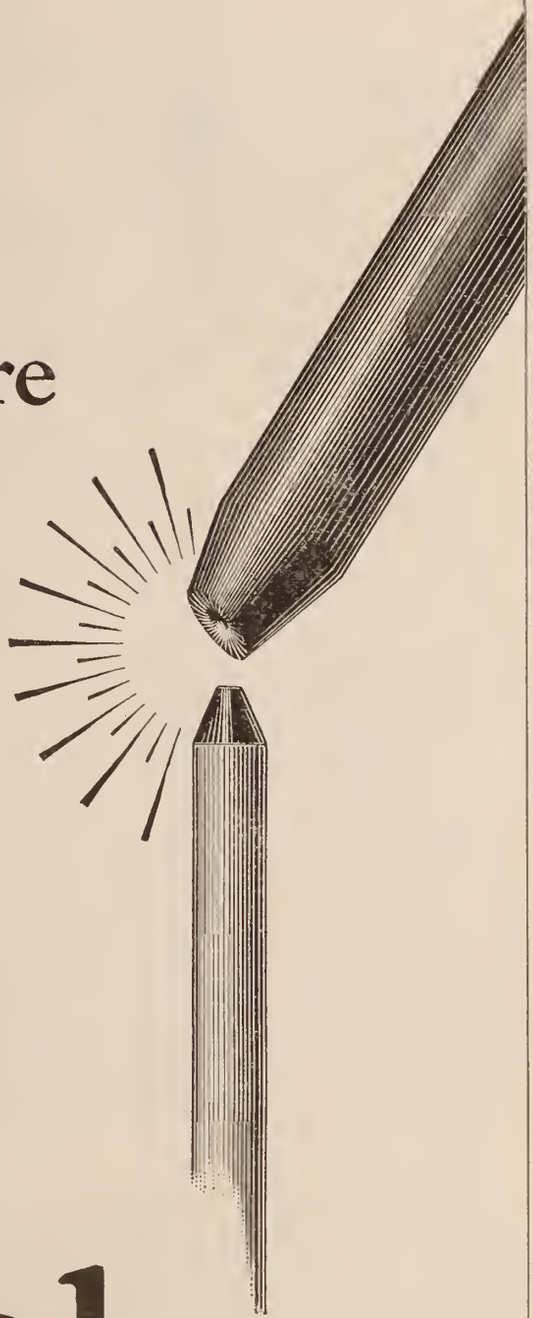
FLORIDA

Tampa—The Consolidated Amusement Co., are to erect a new theatre of reinforced concrete with front of marble and tile on Franklin Street above the Citizens Bank Building. The house will seat 1000, and front about 50 ft. on Franklin St. and run back 100 feet.

The Feaster machine installed on a projector. The cover of the magazine is opened showing the arrangement of the film

Three views showing the action of the fire shute in the Feaster machine. On the left is shown the shute threaded with film; the center view is the same set up with the fire ignited at the aperture; while on the right is shown the manner in which the fire shute smothered the blaze. The fire shute is claimed to eliminate the danger of any fire reaching the upper magazine

LIGHT
is part of the picture



ALL the movie fan sees is light on the screen —light moulded in all its myriad shades by the art that is in the film.

Wherever good pictures are shown best, you will find National Projector Carbons in the projection lamp. Thousands of houses have used them exclusively for years because they shoot over to the screen all that is in the film.

There is one best trim for every lamp and current. For instance, National White Flame AC Projector Carbons. Just for AC. Absolutely silent. They produce a sharp, steady, brilliant, eye-easy light.

Write us the make of your machine and the kind of current you have and we will tell you how to get the most light and the best light for the least money.

Our Service Engineers are always at your call.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

Canadian National Carbon Co., Limited
Factory and Offices: Toronto, Ontario

National
Projector Carbons

National Anti-Misframe League Forum

Light Has Unusual Qualities as Pressure, Weight, Reflection and Transmission

Lesson 1 — Part II

Effect of Objects on Light

THE statement is often made that it is impossible to exercise any control whatever over light. If this were true the projection of motion pictures such as we know it today would be utterly impossible. Furthermore, we would all be as blind as the proverbial "bat" since vision itself would not exist.

Yes, indeed, it *is* possible to exercise considerable control over light. The most common method of securing such control is to place a solid object in the path of the particular beam of light.

Light Exerts Pressure

Before considering the effect which objects produce on light waves it world be well to describe some of the more common characteristics of light. As stated last week, it consists of extremely rapid vibrations of some unknown particles and is transmitted from one place to another by means of waves. Now whenever a moving object strikes a stationary one a *pressure* is usually exerted on *both* objects due to the force of the impact. Since light, as such, is a continuous *wave motion,* it would not be unreasonable to suppose that a similar *pressure* would be exerted by light rays on all objects which they struck.

As a matter of fact, this is exactly what occurs. Light exerts what is called a *radiation pressure* and, furthermore, the effect of this pressure is ordinarily great enough to be observed. Its action is similar to the pressure exerted by a stream of water issuing from the nozzle of a hose though, of course, its amount is so small as to be noticed only by laboratory methods. The radiation pressure of light is credited, by one great scientist, with being responsible for the transmission of life from one planet to another by means of extremely minute cells called *spores* containing the seeds of all forms of life.

Light Has Weight

In comparatively recent years still another characteristic of light has been discovered. It is somewhat difficult to think of a wave motion as possessing *weight* but this indeed seems to be the case. The experiments on X-Rays and the radiations from substance such as radium have brought out that when the velocity of any wave motion approaches that of light (186,300 mi. per sec.) it acts as if it had *mass*, that is, as if it possessed weight.

This has been proven true since astronomers have observed that the light rays from distant stars, when passing near the sun, have been *bent toward the sun* as would naturally be expected if light possessed weight.

Classes of Objects

Aside from passing interest, however, we are not concerned with the extremely small effects of weight and pressure of light. The thing in which we are most interested is this: what happens when various objects are placed in the path of a light beam.

Speaking from the standpoint of light, objects are divided into three different groups.

Opaque.
Translucent.
Transparent.

Generally speaking *opaque objects* are those which permit no light to pass thru them. Such objects as metals, woods, rocks and certain fabrics are examples. It is interesting to note, however, that if an opaque object is made thin enough it will pass a certain amount of light. Thus gold leaf, such as is ordinarily used for lettering glass windows and doors, appears *green* when it is held between the light source and the eye. A thin wood shaving will also permit light to pass thru it.

Objects which pass light and yet prevent *clear vision* thru them are called *translucent.* Milk or frosted glass are examples of translucent objects. Tracing cloth and paper also fall in the same class.

When an object passes most of the light falling on it and also permits other objects to be clearly viewed *through* it with no blurring or distortion it is called *transparent.* No object is perfectly transparent since if it were so it would be invisible to the eye.

Reflection

When light strikes an opaque object usually two things happen. Part of the light is reflected, or turned back, from the object and the remainder enters and is absorbed. If a high percentage of light is reflected the object is called a reflector and if a high percentage is absorbed it is called an absorber. Polished metal, clean chalk, white blotting paper, etc., are good reflectors whereas carbon, in form of lamp black is the best example of an absorber. Generally speaking, light colored objects are reflectors and dark colored objects absorbers.

What happens to the light which is absorbed? Is it lost? As far as light is concerned it is lost but as far as energy is concerned not one particle of it is lost. It is merely changed into heat.

Thus we have two evidences of our control over light. The first, reflections, indicates that the *direction* of the light has been changed while the second, absorption, indicates that its *velocity* has been changed. As a matter of fact the velocity has been reduced to *zero* since the light which has been changed into heat no longer exists. The friction which the light encountered in the object was sufficient to completely arrest its motion and changes its energy into heat. This in turn, raised the *temperature* of the body above that of its surrounding objects with the result that the object now radiates practically all of this heat energy to the surrounding objects.

Reflection, in turn, may be one of three types; regular, spread, diffuse. In the case of regular reflection, the angle formed by the light ray striking the object and a line drawn perpendicular to the object at the point where the light ray meets it, will be equal to the angle formed by the same light as it leaves the object and the perpendicular just mentioned. The ray going toward the object is called the incident ray while that leaving it is called the reflected ray. Regular reflection is that obtained from mirrors and other highly polished surfaces.

If a *beam* of parallel rays strikes a rough surface, such as a plaster wall or a piece of blotting paper, the beam will be reflected equally in all possible directions throughout 180 degrees. That is, no matter from what direction the object was seen it would appear equally bright. Such reflection is known as *diffuse* reflection. The light is scattered equally in all directions. On the other hand, a surface such as a piece of sandpaper would give a combination of both diffuse and regular reflection. That is, while much of the light would be regularly reflected as from a mirror, the remainder would be diffusely reflected.

Transmission

Light which passes *through* objects is called transmitted light. As in the case of reflection so in this case also transmission may be of three kinds; regular, spreads and diffuse.

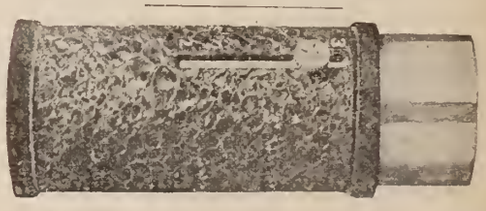
In regular transmission, a beam of *parallel rays* would, upon striking the object, be bent more or less from their original path, but would continue to travel as parallel rays There would be no scattering of the light rays.

If a piece of clear glass were completely filled with tiny white particles a beam of parallel rays upon entering the glass would be broken up and each ray would pursue its own individual path. The rays, upon emerging from the glass at the opposite side, would travel in all possible directions and the beam of parallel rays would no longer exist as such. This is spoken of as *diffuse transmission.*

A piece of milk glass would give diffuse transmission.

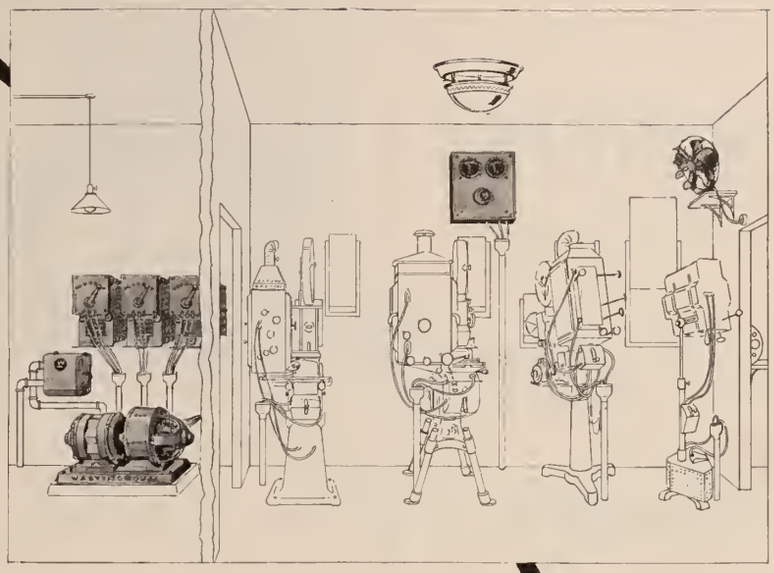
Spread transmission is a combination of both regular and diffuse transmission. That is, part of the rays, as they pass thru and leave the glass travel in the same general direction as when they entered. The remainder of the light rays however, are diffusely transmitted and leave the glass at all possible angles.

Translucent objects, particularly precious and semi-precious stones, have the property of appearing *two different colors* when viewed by reflected and transmitted light. As I write this article the stone which is set in a ring I wear appears *red* under reflected light but when removed from finger and held against the light its color has changed to *light brown.* As a matter of fact colors of certain precious stones under both reflected and transmitted light constitute one means of identification. The fact that a piece of glass exhibits two colors in such a manner is no indication of preciousness, however, since it should be mentioned that ordinary window glass appears colorless by transmitted light and green by reflected light.



The Directorscope—An optical instrument of pocket size which is designed for use by directors, assistant directors, technical directors, etc. By looking thru this apparatus the exact motion picture, right side up, will be seen as viewed by the camera.

Better Projection



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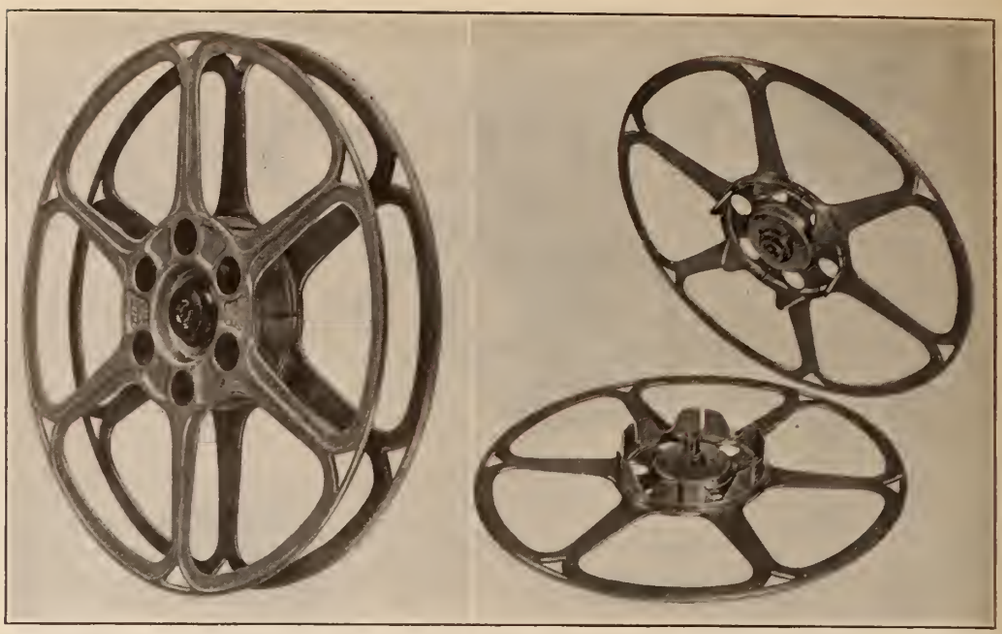

Two views of the special reel used with the Feaster machine. On the left is the reel complete. Note the knob at the center of the hub. By turning this knob the reel comes apart as is shown in the view on the right. The hub of the reel is keyed so that the reel can be inserted in the projector in the correct manner only.

Important Part Played by Film Cutting in Pictures

By Aubrey Scotto

THE average length of a motion picture as it appears in the theatre is from five thousand to eight thousand feet. In photographing that picture something between two hundred thousand and three hundred thousand feet of negative film was exposed.

Now, it is commonly supposed that the chief duty of the cutter, or film editor, is to reduce that enormous "shooting" footage to theatre length. As a matter of fact, that is only his fundamental and elementary function—indispensable but far from sufficient if he is to make any genuine contribution to the final picture.

Of course, it is usually true that from the point of view of the audience most pictures are too long, and here the cutter renders his primary service. He is not on the "set," he preserves a mind unprejudiced by fondness for a particular episode, or "sequence." It does not break his heart, as it perhaps does the director's, to sacrifice certain pet scenes that are not vital to the portrayal of the character or the development of the plot. For these reasons he is first of all an "eliminator"—he gets the picture down to audience length and in doing so makes it as short as possible without doing injury to the director's creation. But if he did only that, he would be at most a good journey-man—a competent craftsman; he could never make any contribution to the artistic merit or the dramatic power of the picture. It is with these more subtle phases of the film editor's work that I wish to concern myself in this article.

The first consideration, after that of length, is, of course, clarity. The narrative must be told in pictures simply and clearly enough to be intelligible to universal audiences. This is not always easy to do. For example, in the picture called "Lost and Found," the climax of the narrative is reached in a battle between two tribes of South Sea Islanders. But both tribes looked exactly alike. They were both dark brown, nearly naked, and they both carried spears and shields. It was absolutely impossible to distinguish the tribe we wanted to be victorious from the tribe we wanted to see defeated. Yet it was indispensable that they be so distinguished or else the whole dramatic effect of the story would be lost. I solved the problem by the simple manoeuver of using for one tribe those crowds of natives that ran across the frame from left to right, and for the other those that ran across from right to left. In this way the situation was made clear. One is sometimes tempted to prefer subtlety to charity, but this is always a mistake, and the subtler methods which I suggest in the following paragraphs for securing artistic or dramatic effects presuppose that the situation involved is already clear.

One of the things most likely to be neglected in the preparation of motion pictures is tempo. There are four kinds of tempo in pictures—there is the tempo determined by the speed of the camera, the tempo determined by the speed of the action, the tempo determined by the length of the scenes in cutting. It is only of the last that I shall speak. The cutter can, by regulating the length of his individual scenes, create a rhythm for each sequence or episode in the picture that corresponds to the rhythm of a piece of music. In general the principle which he should follow is long scenes at the opening of the sequence, with a gradual shortening of the scenes to flashes as the situation approaches a climax, and a rounding out of the sequence by one or two long scenes at the end after the climax has been reached and passed. In this way he adds excitement and dramatic effect to the climax, the flashes having, for their length alone, an exciting influence on the emotions of the spectator. This was done effectively in the cutting of the runaway train at the climax

(Continued on page 780)

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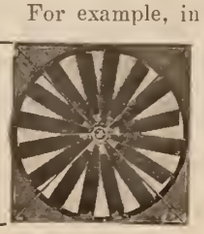

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Important Part Played by Film Cutting

(Continued from page 778)

of "Red Lights," and the burning of the circus tents after they had been struck by lightning at the climax of Rupert Hughes' picture "Souls for Sale," as well as in the fight between George Walsh and Lew Cody at the geyser in "Reno."

There are all sorts of rules for cutting, but the only rule I have found of much value is the one that no rules should be slavishly followed. For example it is customary in cutting a spoken title to show the speaker's lips moving as he begins the title, to cut in the title, and then to cut back to the speaker's lips moving as he finishes the title. This rule is valuable, however, only where there is doubt as to who speaks the title. When there is no such doubt it will be found much more effective to cut from the spoken title not back to the speaker but directly to the subject of his speech or else to the effect of his speech upon the person he is addressing. For example in "Three Weeks" the king says, "The rabble is again showing their preference for their queen." Instead of returning from this title to the king as he finishes speaking it, I cut directly to the queen in an exterior set, standing before the rabble referred to and only after that return to the king still discussing the queen's popularity. In "Six Days" there is a scene in which a mother accuses her daughter of infidelity. The dramatic effect is heightened by cutting directly from the mother's spoken accusation in a title to the effect on the accused daughter.

Sometimes, also, the dramatic effect of a situation is intensified by reversing the conventional order of events and showing the effect of an action before showing the cause. If we show somebody terrified before we reveal the exact cause of the emotion we excite and suspend the imagination of the audience. For example, in "Three Weeks" there is a tragic climax in which the king kills the queen, who is the heroine. The effect is heightened by not showing the actual stabbing but cutting instead to a closeup of the queen's servant, whose terrified expression conveys what she has seen. The effect of this method depends, of course, upon the skill of the actor. If the actor is good the expression of his face will be more powerful than the actual happening. In this case, the servant was Dale Fuller, one of the most expressive actresses on the screen, who knows how to communicate by the expression of her face, perfectly and intensely, the emotion which she is supposed to feel. That actor is popular with the cutter who invariably shows the reaction upon himself of every action and every spoken title. If he does react so, he will find that he receives a larger footage in the final picture.

There are a few of the methods which are used to add to the effect of the material which the director shoots on the set. As I said before, there is no rule. Each situation must be considered separately and the best method evolved for getting the most out of the material at hand.

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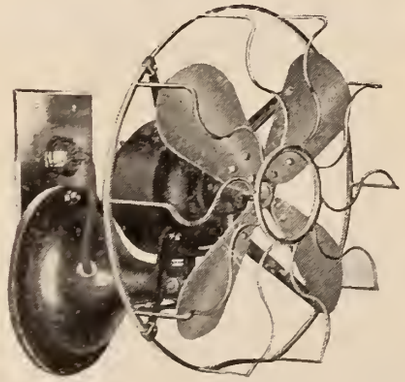

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A view of the Lloyd Film Storage Corporation's new Long Island City film storage plant

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George Cohen's Opera House, Newburgh, N. Y.

The World Ticket & Supply Company report many orders on hand for theatres now in the course of construction.

Coliseum Theatre, Ketchikan, Is Alaska's Best

Alaska's finest motion picture theatre came into being early in January, 1924, when the Coliseum Theatre at Ketchikan was elaborately dedicated and opened by W. D. Gross, owner and manager. Mr. Gros is the president of the Alaska Film Company of Juneau, which owns and operates a string of five or six picture houses in other Alaskan cities.

The new Coliseum is an 800-seat theatre, with accommodations for 575 on the main floor and 225 in the balcony. Additional seats in the front of the balcony are reserved as loge seats. It is of brick construction, built upon a solid concrete foundation, on a lot 53 feet by 110 feet in size. It is located approximately in the center of the Ketchikan business district.

The entrance of the theatre extends along the entire front side of the building, and is entirely covered by a marquis, extending to the sidewalk line. The marquis is fitted with the newest type of interchangeable letter sign, and a large electric name sign, with flasher, extends to the top of the building.

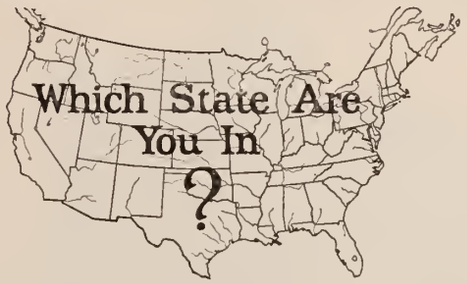
The theatre is decorated in a color scheme of gray and old rose. All carpets are in a dark shade of gray, with rose drapes of both silk and velour. An old rose velour curtain, automatically controlled from the projection booth, is used on the stage. The stage is equipped with a full stage setting. All cove lights are controlled on a special dimmer circuit.

At each side of the main auditorium are twelve large French windows, each fitted with an indirect lighting system, and covered on the outside with old rose silk. The same type of furnishing is used in the dressing and rest rooms, which are located at the rear of the balcony floor. Part of this balcony section is cut off by glass from the rest of the seats, and is used by patrons who wish to smoke during the performance.

The projection booth is located at the rear of the main floor, and the back is fitted with unbreakable glass, giving a view of the booth from the foyer, as the patrons enter the theatre. Equipment in the booth includes two Simplex projection machines of late type.

The house is completely fitted with Heywood-Wakefield opera chairs. Specially upholstered chairs, finished in velour, are used in the loge sections. A Gardiner gold fibre screen is used in the theatre, and musical equipment included a new unit Kimball organ. Part of the house is divided into sections, which are used for the white residents and the native Indians, respectively.

FROM PORTLAND TO PORTLAND



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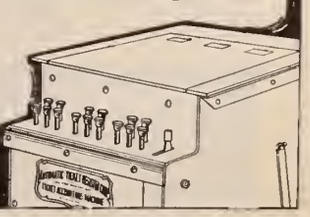

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Dinner Given Eddie Schultz Proves Big Success

(Continued from page 772)

pany; Frank Holm and J. W. Scheick, of Bausch & Lomb Optical Company; H. H. Cudmore, James R. Cameron and William B. Taylor, of General Vision Company of America; Jess Hopkins, President of American Projection Society; George Edwards, Editor, A. P. S. Bulletin; Henry Mestrum, the Spotlight King; William Rabell, C. H. Secor, D. Adler, A. A. Malgien and Robert Jennings, of the Independent Movie Supply Company; Charles Wilson and Wm. Engel, of Sam Kaplan's organization; Mr. Wilkinson, of Feaster Mfg. Co.; H. D. Hammond and A. H. Schabel, of the Johns Manville Company; Ed Altman, Capitol Theatre Equipment Company; Larry Atwater, now an independent machine man; Al Poland; Messrs. Gorman and Lake, of the Managerial Staff, Hippodrome; J. D. Rosen, Manager of Cameo; Abe Lang, Chas. Breivogel, Max Lenberg and Jack Wolheim, of the Projection Room Staff of the Cameo; and Joe Basson, and a great many others who were too busy to have their names recorded with the writer.

H. M. Wolfe, new Simplex distributor for the District of Columbia, Maryland, Virginia, and the Jefferson, Berkley, Mayar, Hampshire, Mineral, Hardy, Grant and Pendleton Counties of West Virginia.

New Simplex Distributor in the National Capitol

That the officials of the Precision Machine Company showed their customary good business judgment in appointing Mr. H. M. Wolfe Simplex distributor for the District of Columbia, Maryland, Virginia and Jefferson, Berkeley, Morgan, Hampshire, Mineral, Hardy, Grant and Pendleton Counties in West Virginia, seems to be the unanimous opinion of exhibitors and projectionists throughout the territory named.

Mr. Wolfe, whose headquarters are located at 804—804-A Mather Building, 916 G Street, N. W., Washington, D. C., was formerly Supervisor of the Potomac Branch of the United States Army Motion Picture Service. The many years spent by Mr. Wolfe as travelling representative for one of the earlier talking motion picture companies, as well as his operator activities in organization matters provided him generously with the qualifications that the successful Simplex distributors have been noted for.

As the original civilian instructor by appointment of the United States Army Vocational Training School, Mr. Wolfe demonstrated his entire familiarity with the projector construction and service needs. He announces to the many friends and well wishers who have followed his career as a supply dealer in this territory for the past four years that the one outstanding idea behind his organization will be "Service to the Exhibitor." The service stations at both the main office in Washington as well as the H. C. Haefele Company office at Baltimore, Md., will at all times be well stocked with Simplex parts and accessories while the complete line of nationally advertised theatre supplies will be available at both establishments as well.

A well planned and intensive Simplex campaign that is to be launched within the next few weeks is one of Mr. Wolfe's early plans and he comes into the fold of the well-organized Simplex distributing family with the best wishes of that part of the industry located within a generous radius of the national Capitol.

Next Sennett Comedy Is "Scarem Much"

Rapid progress is being made on the Mack Sennett production schedule of two-reel comedies for Pathe. Camera work was completed last Saturday on the next of the Mack Sennett Comedies series under the title of "Scarem Much."

This subject is now being shipped East, Harry Langdon will complete "The Lather Pushers" this week and will start immediately on his next two-reel comedy, the script for which is now in preparation.

Novel Idea in View

Red glasses for those who wish to see Mary Pickford, and blue glasses for those who would rather see a Chaplin comedy on the same screen may some day be offered to patrons of motion picture theatres. This is the prediction made recently by Prof. F. A. Osborn, of the University of Washington faculty, speaking before a Seattle audience.

Motion pictures in color are inevitable, and with their development it will be possible to show two pictures on the screen at the same time. Professor Osborn said. The patron of the theatre will take his choice, and will be furnished with glasses that will react to one or the other of the color schemes.

SOUTH DAKOTA

Sioux Falls—Architects Hughill & Blatherwick, Boyce Greely Bldg., are drawing sketches for a one story concrete, 25 x 150, brick theatre building for the Koplen Bros., 130 N. Phillips Ave., Sioux Falls.

TEXAS

Houston—H. C. House is erecting a new theatre for Will Horwitz of the Iris Theatre, to seat 1800 and will measure 50 x 150 fronting on Capitol Ave.—estimated cost $500,000. Jonas & Tabor, architects, are drawing sketches.

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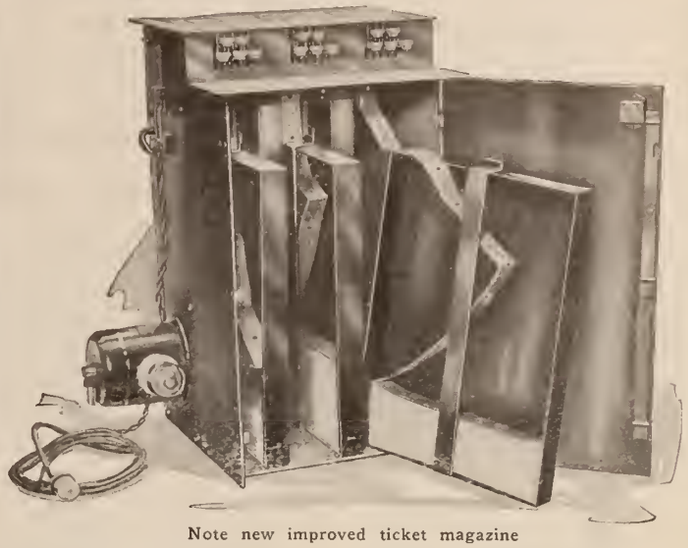

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REALIZATION that the Pyramid Pictures, had not had the theatre coverage to which pictures of their worth are entitled impelled A. N. Smallwood, President of Pyramid Pictures, Inc., to plan and carry on in MOTION PICTURE NEWS a supplementary campaign of goodly proportion on his entire group of six pictures — including the recently released production, "Wife in Name Only," a society melodrama which is reported to be meeting with favor at the hands of exhibitors. This campaign was inaugurated four weeks ago, and indications that it will prove fruitful have prompted further effort in stimulating sales.

As a result, Pyramid Pictures will not only continue the trade paper advertising campaign, but will supplement it with direct-by-mail. The promotional literature to be employed takes the form of a sixteen page booklet, pages 9 x 12 inches, with an eye-catching art cover depicting the title character of their "Queen of Greenwich Village," and giving brief mention of this forthcoming production from the Pyramid Studios.

Within is a sales talk on Pyramid Pictures generally, by A. N. Smallwood. Then two page spreads are devoted to each Pyramid Picture; and these two page spreads are, in effect, condensed press sheets. This piece of sales promotional literature will be off the presses this week, and will be mailed direct to exhibitors.

ANOTHER week may be added to those already instituted by theatres and producers—Tom Mix Week. Successful business is reported by the Penn Theatre, Uniontown, Pa., with the two pictures used during the week devoted to exploiting the William Fox Western star.

"The Penn Theatre has scored a real hit in its presentation of Tom Mix Week" wrote the Uniontown Genius in reporting this event. "During the first three days thousands flocked to this popular house to see 'North of Hudson Bay' and undoubtedly the same thousands and many others will flock there again today, tomorrow or Saturday for the management is offering Tom's latest "Eyes of the Forest" for three days, starting today."

"IF WINTER COMES" the William Fox screen version of A. S. M. Hutchinson's story, has been included on every critic's list of the ten best pictures produced this season and is now establishing new attendance records in first run houses throughout the country, according to the Fox offices. One of the most successful engagements recently finished was at the Temple Theatre in Toledo, Ohio. When "If Winter Comes" was brought back last week for a return engagement at this theatre the Toledo *News-Bee* printed the following story in its news columns:

"Pictures that are strong enough from a box office standpoint to merit a return engagement have been very few and far between during the past three years. 'If Winter Comes' is an exception. This picture recently broke all house records at the Temple Theatre. And now it has been booked for a return engagement for the week, starting on Saturday at that same theatre."

THANKS to a showing of the Associated Exhibitors feature, "Silas Marner," based on George Eliot's great novel, the debating squad of the Columbia, Mo., high school is considerably richer than it was a few weeks ago. Under the auspices of the English department, with C. H. Williams of the University Extension Division, in charge, the picture was shown in the assembly room of the school. Columbia is the seat also of the University of Missouri, many of whose students attended, and "Silas Marner" won praise not only from the town newspapers, but from the university publications also.

A WARNER BROTHERS production is listed among the "40 best" pictures for 1923, chosen by the National Committee for Better Films, in its current issue of "Film Progress.

This is "The Marriage Circle," the Ernst Lubitsch production, whose Eastern premiere was held at the Mark Strand Theatre on February 3, and whose Western opening was such a grand success that it was held over for an indefinite run, and is now turning its fourth week's showing.

The merits of "The Marriage Circle" were perceivable by the committee making the choice, despite the fact that at the time this Lubitsch production had not been released, and it was necessary for the preview showing to be held in the private projection room of Warner Brothers, without the music and other aids of the regular showhouses.

POSTERS that are distinct departures from the average assortment of lithographs, have been put out on "The Marriage Circle," the Ernst Lubitsch Production and Warner Brothers feature released on February 3rd at the Mark Strand Theatre. Special pains were taken with the designs so as to make them strikingly in harmony with the importance of the picture.

The twenty-four sheet contains three circles, one at the lower left hand corner, showing a head, and reading "his wife"; the upper right hand corner, with a male head, reading "her husband"; and the large central circle showing the other two members of the love triangle. The circles are fire-like and swirling, and the effect is bold and challenging.

A large question mark makes a great three sheet. In the loop of the question mark is seen the arms (and nothing else) of a woman enlaced around Monte Blue. From the hand dangles a key, and the caption reads "Cherchez la Femme!"

BEN AMSTERDAM
CAN TIP YOU OFF ON
"Gambling Wives"

Manager Charles Hoskins of the Cameo theatre, Pittsburgh, arranged this graphic display during the showing of "The Darling of New York" (Universal), using cut-outs and a sky-line of New York to good effect

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Ruhens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philhin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Camel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cohh	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cohh	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rush	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Tiger Rose	Linore Ulru	Warner Bros	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros	7 reels	Dec. 29
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
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Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Plunderer, The	Special Cast	Fox		
Shadow of the East	Special Cast	Fox		
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O.	8 reels	
Blizzard, The	Special Cast	Fox		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 rells	Jan. 26
Daddies	Special Cast	Warner Bros.	7 reels	Feb. 9
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish, The	Special Cast	First National		
George Washington, Jr.	Wesley Barry	Warner Bros	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Ladies to Board	Tom Mix	Fox		
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros	8 reels	
Ride for Your Life	Hoot Gibson	Universal	6 reels	
Three Miles Out	Madge Kennedy	Asso. Exhib	6 reels	Jan. 12
Unguarded Gates	Madge Bellamy	F. B. O.		
Uninvited Gnest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beau Brummel	John Barrymore	Warner Bros		
Beware The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros		
Damaged Hearts		F. B. O.		
Enchanted Cottage, The	Richard Barthelmess	First National		
Lillies of the Field	Griffith-Tearle	First National		
Secrets	Norma Talmadge	First National		
Son of Sahara, A	Special Cast	First National		
Sonvenir	Ayres-Marmont	Asso. Exhibs		
Torment	Owen Moore-Bessie Love	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Against the Rules	P. Marmont-L. Joy	First National		
Cytheria	Special Cast	First National		
Goldfish, The	Constance Talmadge	First National		
Woman on the Jury, The	Sylvia Bremmer	First National		
Why Get Married	Andree Lafayette	Asso. Exhib		

MAY

Feature	Star	Distributed by	Length	Reviewed
Bahhitt	Special Cast	Warner Bros		
For Sale	Corinne Griffith	First National		
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barhara La Marr	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	1 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business (Our Gang)		Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snuh Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feh. 2
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feh. 2
Cow Boys, The		Fox		
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Alhrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snuh Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feh. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal		
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Auhrey	Selznick		
Five Fffteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snuh Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gerties Goat	Dorothy Devore	Educational	2 reels	
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snuh Pollard	Pathe	2 reels	Aug. 4
Halfback, The	Harry Gribbon	Pathe		
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 29
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feh. 9
High Fliers	AesopsFables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idea Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inhad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snuh Pollard	Pathe	1 reel	
It's A Gift	Snuh Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Join the Circus	Snuh Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb. 2
Keep Going	Earle-McCoy	Universal	2 reels	Feh. 9
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17

Feature	Star	Distributed by	Length	Reviewed
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobhygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Bnddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Edncational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Lias)		Hodkinson		
Navy Blues	Dorothy Devore	Edncational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Edncational	2 reels	Sept. 15
Over the Fence		Edncational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Bnddy Messinger	Universal	2 reels	
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Ronghing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox		
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
She's a He	Bnddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Ont	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Amost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe		
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Bottom of the Sea (Hodge Podge)	Edncational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Edcuational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clonds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Edncational	1 reel	Oct. 9
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
Hats Off (Pete Morrison	Universal	2 reels	Feb. 9
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Edncational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Lone Larry	Kingsley Benedict	Universal	2 reels
Long Live the Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Memories (Sing Them Again Series)	Edncational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Edncational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A	Fox	1 reel	
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	Educational	1 reel	
The Spider (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Twilight Trail, Bob Reeves-Marg. Morris		Universal	2 reels	
Universities of the World (Educational)		Fox	1 reel	
Vincennes (Chr. of America)		Pathe	3 reels	
Wages of Cinema (Fighting Blood)		Film Book. Offices	2 reels	
Way of a Man, The (Serial)		Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower		Universal	2 reels	
While the Pot Boils (Wilderness Tales)		Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)		Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)		Educational	1 reel	
Wild and Wooly (Sportlight)		Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution		Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)		Pathe		
Wolf Trapper, The, Jay Morley		Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlar	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
An Old Man's Darling	Laura La Plante	Pathe		
Apache, The	John Gilbert	Fox		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. O. Burr	7 reels	Feb. 9
Baffled	Franklyn Farnum	Independent Pict		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Bandelero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres—Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict		
Borrowed Husbands	Special Cast	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict		
Broken Barriers		Metro		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict		
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Code of the Sea	Rod La Roeque	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Daughter of Today	Special Cast	Selznick		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Mark, The	Mildred Harris-Fraser	F. B. D.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict		
Fair Week	Special Cast	Paramount		
Face to Face	Viola Dana	Metro		
Fire Patrol, The	Madge Bellamy	Chadwick Pict		
Flames of Romance	Special Cast			
Flapper Wives	Special Cast	Selznick		
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod		
Fool, The	Special Cast	Fox		
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict		
Girl in the Limousine	Larry Semon	Truart		
Girls Shy	Harold Lloyd	Pathe		
Good Bad Boy, The		Principal Pict		
Tough Tenderfoot, The (Leather Pushers)		Universal	2 reels	
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 29
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Her Man	Special Cast	Warner Bros.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
His Darker Self	Lloyd Hamilton	Hodkinson		
Hook and Ladder	Hoot Gibson	Universal	6 reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
In Fast Company	Richard Talmadge	Stuart		
In the First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Special Cast	Universal		
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighters, The	J. B. Warner	Sunset Prod.		
Lone Wolf, The	Dalton-Holt	Asso. Exhib		
Love and Lies	Kirkwood Lee	Hodkinson		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Magnolia	Spec. Cast	Paramount		
Man From Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anns		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Mixed Manners	Tom Mix	Fox		
Monsieur Beaucaire	Rudolph Valentino	Paramount		
Montmartre	Pola Negri	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph		
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Next Corner, The	Tearle-Mackaill	Paramount		
Night Hawk, The	Harry Carey	Hodkinson		
No More Women	M. Moore-Belliney	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
On Time	Richard Talmadge	Truart		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Pagan Passions	Special Cast	Selznik		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plunger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pict.		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McGee	William S. Hart	Paramount		
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr-J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Spec. Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
This Freedom	Special Cast	Fox		
Three O'Clock in the the Morning	Special Cast	Asso. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo		
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Thy Name is Woman	Special Cast	Metro		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
True as Steel	Special Cast	Goldwyn-Cosmo		
Try and Get It	Washburn Dove	Hodkinson		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Vagabond Trail	Charles Jones	Fox		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Wanderer of the Wasteland		Paramount		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Week End Husbands	A. Rubens-M. Love	Equity		
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Wordly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marion Davies	Goldwyn-Cosmo		

AN INTERESTING BIT OF

Motion Picture News

THE HIPPODROME *NEW YORK CITY*

THE WORLD'S LARGEST THEATRE

IS *Simplex* EQUIPPED!

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Miss Lillian Gish

Inspiration Pictures, Inc., Charles H. Duell, Jr., President, Presents Miss Lillian Gish in Henry King's screen triumph — ***"The White Sister."*** This great Photodrama now available ***Through all Metro Exchanges. Rothacker Prints and Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

TRADE MARK REG.

Look Better— Wear Longer!

Founded 1910
by
Watterson R. Rothacker

FEBRUARY 23, 1924

Motion Picture News

Reg U. S. Patent Office

VOL. XXIX No. 8

Entered as second-class matter January 31, 1925, at the Post Office at Albany, New York, under the Act March 3, 1879

PRICE, 20 CENTS

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Albany — Los Angeles — New York — Chicago

SATISFACTION DOUBLY ASSURED

HERE in the heart of Filmdom—practically at the front door of the vast majority of the studios of America—is Standard Film Laboratories.

It is one of the most completely equipped, thoroughly organized and highly efficient laboratories in the world.

Here the developing and processing of the negative are done in close co-operation with director and cinematographer. And because, in Standard Film Laboratories such detailed attention is paid to the expression of the story and the tempo of the play, satisfactory Release Prints are assured Exhibitors and Exchange Managers.

Standard Prints stand up a hundred percent under hard usage. These are reasons why Exchange Managers are glad to receive Release Prints "Made in Hollywood—the Standard Way."

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Service Standard Standard Prints

Past~

FOR all-around general excellence and box-office pull, the 31 pictures issued by Paramount during the first half of the 1923-24 Season, from November 1, 1923 to March 1, 1924, have absolutely topped the field.

Not just one or two pictures—but many!

Think them over:

✓ "Bluebeard's 8th Wife"
✓ "To the Last Man"
✓ "Zaza"
✓ "Woman Proof"
✓ "The Cheat"
✓ "The Spanish Dancer"
✓ "The Call of the Canyon"
✓ "The Humming Bird"
✓ "The Heritage of the Desert"

and many others

ALL

Paramount Pictures

Present—

WHAT about the coming half-year, when the dearth of good, money-making product from many sources becomes pronounced?

Paramount comes through bigger than ever:

"SHADOWS OF PARIS"
"PIED PIPER MALONE"
"THE NEXT CORNER"
"THE STRANGER"

Released in February

Marvelously produced, great stories. Box-office written all over them. The cream of the season!

"ICEBOUND"
"A SOCIETY SCANDAL"
"THE FIGHTING COWARD"
"FAIR WEEK"

Released in March

Four big ones just completed and guaranteed 1000% gold-getting.

"MONTMARTRE"
"The DAWN of a TOMORROW"
"THE CONFIDENCE MAN"
"TRIUMPH"

Released in April

Try to match these Negri, Meighan, Logan, and Cecil B. De Mille productions with anything you can find in the field to-day!

ALL

Paramount Pictures

Future ~

THERE'LL be no let-down from Paramount as the hot weather approaches. Look at these big ones for late Spring and Summer:

"THE BREAKING POINT"
"BLUFF"
"WANDERER OF THE WASTELAND"
"MEN"

Released in May

Brenon, Sam Wood, Willat, Buchowetski directing Ayres, Moreno, Torrence, Negri in stories by Mary Roberts Rinehart, Rita Weiman, Zane Grey. Original, sumptuously produced modern stories such as the public wants.

"TAKE IT OR LEAVE IT"
"IN THE FIRST DEGREE"
"THE CODE OF THE SEA"
"THE MORAL SINNER"
"PETER THE GREAT"

Released in June

Warm weather won't affect these great products of the world's finest stars and directors.

Have you received your copy of Paramount's New Product Booklet?

Match Paramount's New 18 with any pictures offered you to-day. Compare them, picture by picture, cast by cast, story by story, and see why Paramount is always

Paramount

PRODUCED BY
FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR, President — JESSE L. LASKY, Vice President — CECIL B. DEMILLE, Director General

A Barrel of Real Fun!

—and a barrel of real money for every showman who plays them consistently! Century not only offers the best the market affords in stories, but the leading comedians — Buddy Messinger, Jack Earle, Harry McCoy, the Century Follies Girls, Pal the Dog, and many others — are the cleverest in the field, and the most popular with your patrons. Centuries give you long laughs, short laughs, chuckles and the giggles—and that's all any comedy is made for! Reason enough for booking them today!

The real value of Century Comedies at your box-office is reflected in a wire from the Victory Theatre, Union City, Ind.: "Have run every other kind and consider Centuries the best of the bunch!"

"YOU'RE NEXT!" is the latest Century, released during the week of Feb. 11th. Now playing over the entire Loew Circuit.

Century

Consistently Good Comedies Released thru Universal

They're Sweeping the Whole Country!

—and the women like them as well as the men!

NOW PLAYING AT THE

RIVOLI

and

RIALTO

Broadway - New York City

Here is what the New York Times said about the first one:

"Excellent comedy relief to the feature. In fact, we could follow the story of this pugilistic fun far better than we could in the longer production. The subtitles are full of laughs. You can sit back and enjoy this comedy and forget all about the arid desert and the banging of pistols."

Exhibitors everywhere have agreed with the newspaper and trade press critics that this big new series carries a tremendous box office wallop:

"This is the best of any previous rounds. You can't go wrong with Sullivan."

O. L. MEISTER,
Whitehouse Theatre, Milwaukee, Wis.

"Finest short features on the market. Sullivan is a whirlwind. They're certainly a money getter. Book them and boost them big."

Peck's Theatre, La Salle, Ill.

Carl Laemmle presents

4th SERIES

"The Leather Pushers"

From the inimitable Colliers Weekly stories by H.C. WITWER

Starring

BILLY SULLIVAN

DIRECTED BY EDWARD LAEMMLE

ADVERTISED IN THE SATURDAY EVENING POST

UNIVERSAL JEWEL SERIES

The Cosmopolitan Corporation
Presents
"THE GREAT WHITE WAY"
WITH AN ALL STAR CAST
"UNSEEING" EYES
WITH
LIONEL BARRYMORE
AND
SEENA OWEN
On
Cosmopolitan Productions

MARION DAVIES IN "LITTLE OLD NEW YORK"
"UNDER THE RED ROBE" WITH ROBERT B. MANTELL JOHN CHARLES THOMAS AND ALMA RUBENS
"THROUGH THE DARK" WITH COLLEEN MOORE
Broadway at once!
Five—count 'em—on Broadway at once.
Show-Business History Made!
THE GREAT WHITE WAY (Cosmopolitan Theatre)
LITTLE OLD NEW YORK (Loew's State)
THROUGH THE DARK (Cameo Theatre)
UNSEEING EYES (Broadway Theatre)
UNDER THE RED ROBE (Capitol Theatre)
Play Cosmopolitan!
Distributed by
Goldwyn~Cosmopolitan

New Hollywood Plant for

Technicolor

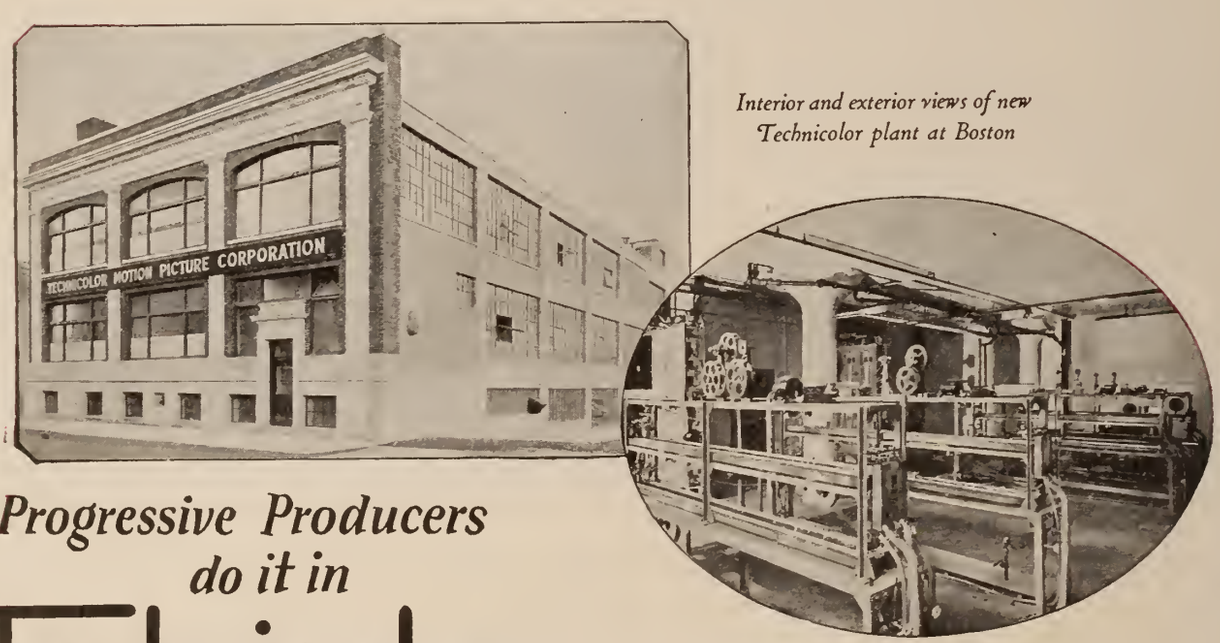
Now under construction—

AT Hollywood, work is being pushed on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

Out in Death Valley, on the Mojave Desert, Technicolor cameras are being used exclusively, photographing Famous Players-Lasky's next Zane Grey Picture—"The Wanderer of the Wasteland," an Irvin Willat Production. This picture will be done *entirely* in Technicolor.

Everybody is talking about the wonderful Technicolor sequence in Cecil B. De Mille's "The Ten Commandments." They'll soon be talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production soon to be released through Metro.

Progressive producers do it in Technicolor.



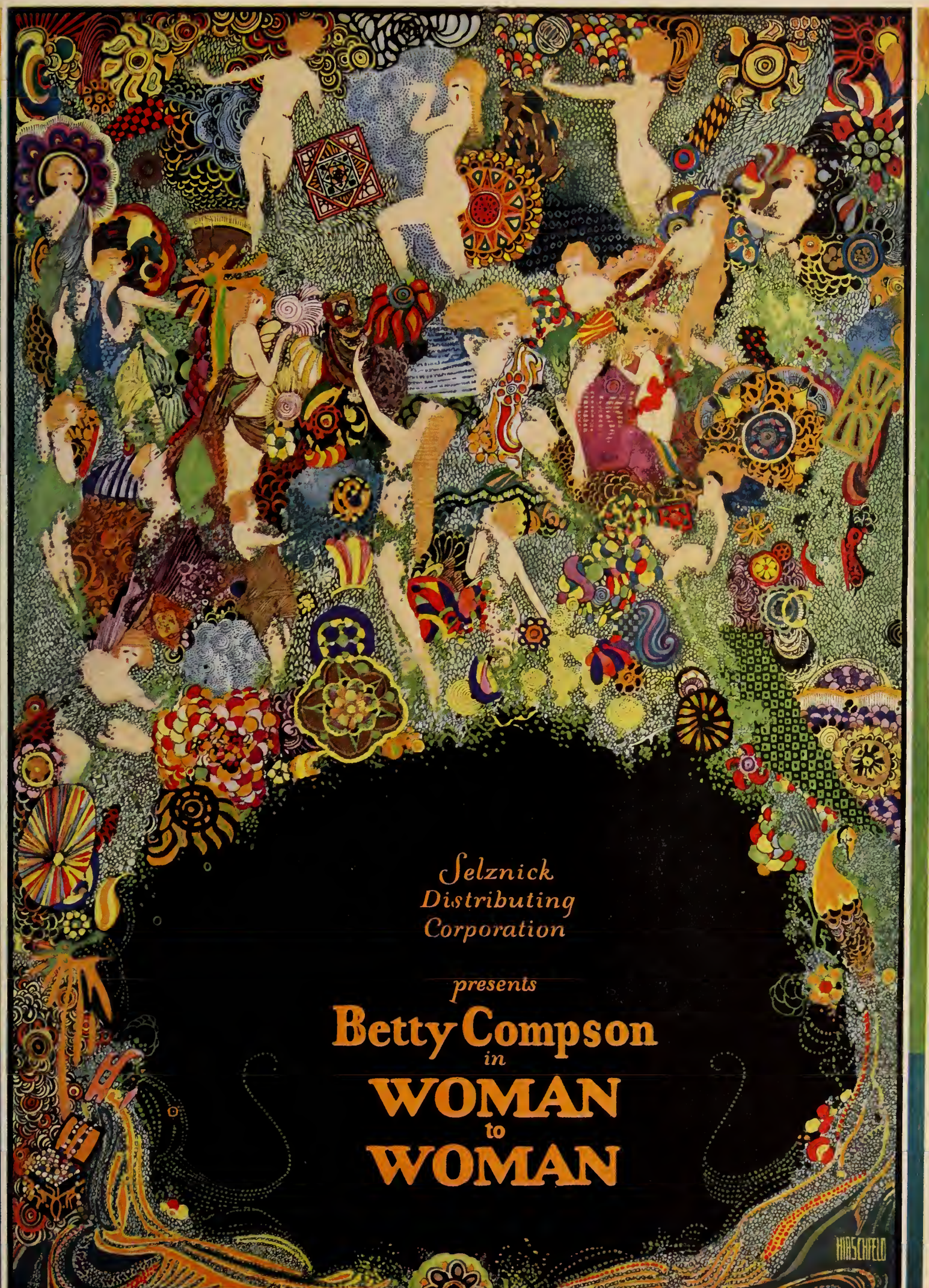
Interior and exterior views of new Technicolor plant at Boston

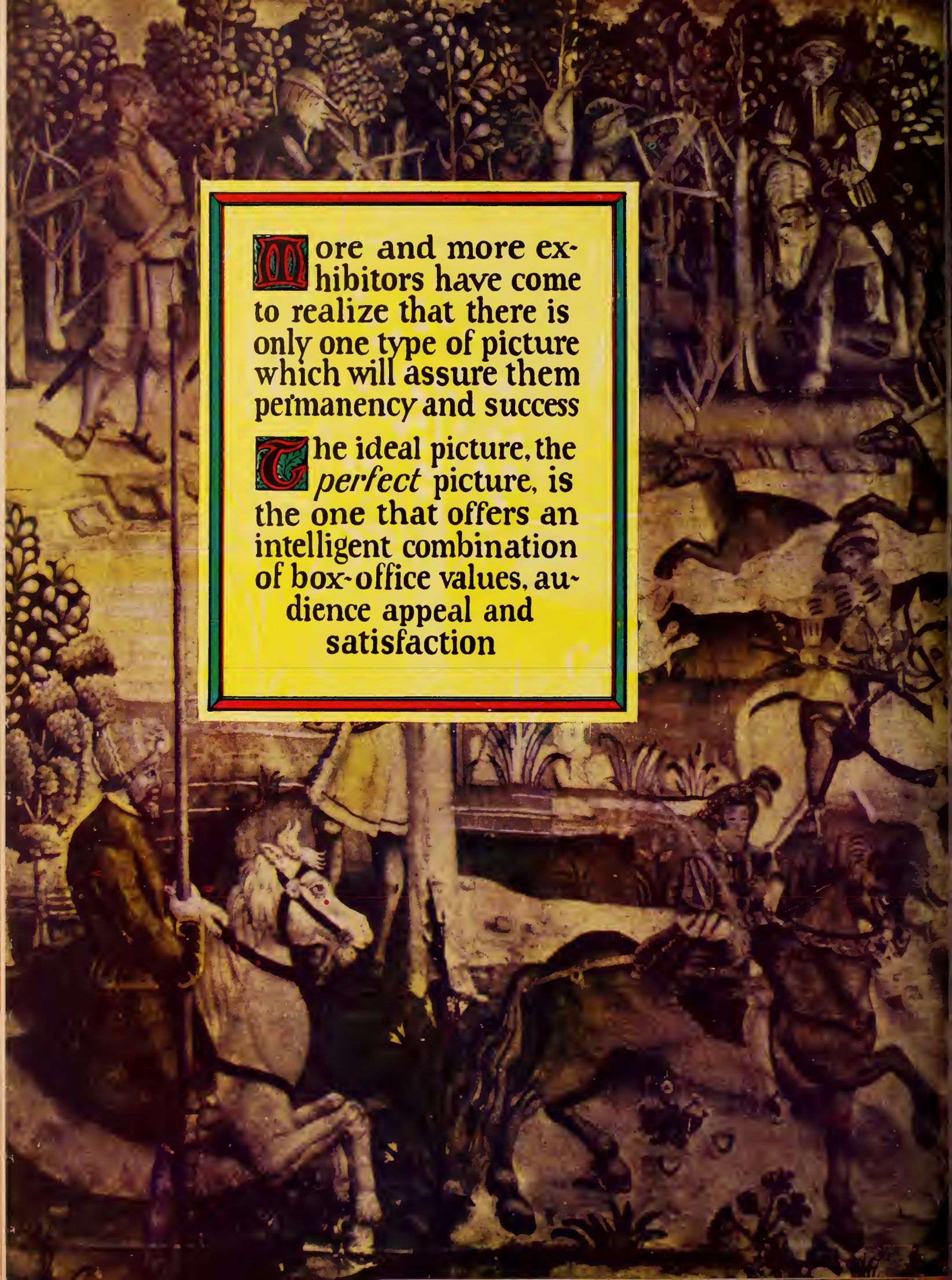
Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

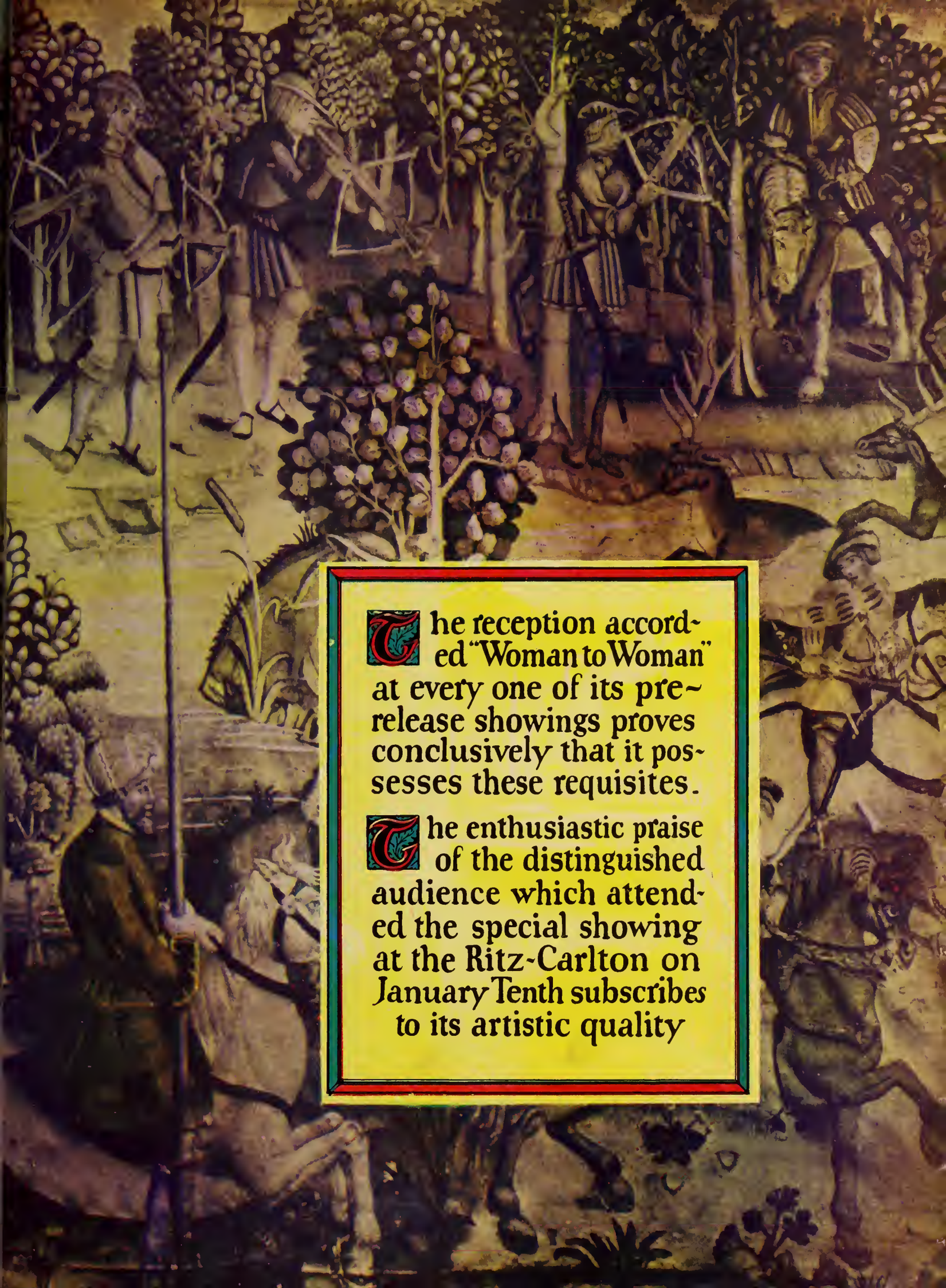
Boston New York Hollywood


Selznick
Distributing
Corporation
presents
Betty Compson
in
WOMAN
to
WOMAN
HIRSCHFELD



More and more exhibitors have come to realize that there is only one type of picture which will assure them permanency and success

The ideal picture, the *perfect* picture, is the one that offers an intelligent combination of box-office values, audience appeal and satisfaction



The reception accorded "Woman to Woman" at every one of its pre-release showings proves conclusively that it possesses these requisites.

The enthusiastic praise of the distinguished audience which attended the special showing at the Ritz-Carlton on January Tenth subscribes to its artistic quality

When the names of the really great pictures of nineteen twenty-four are inscribed upon the scroll of fame, among the most notable you will find

WOMAN to WOMAN

starring

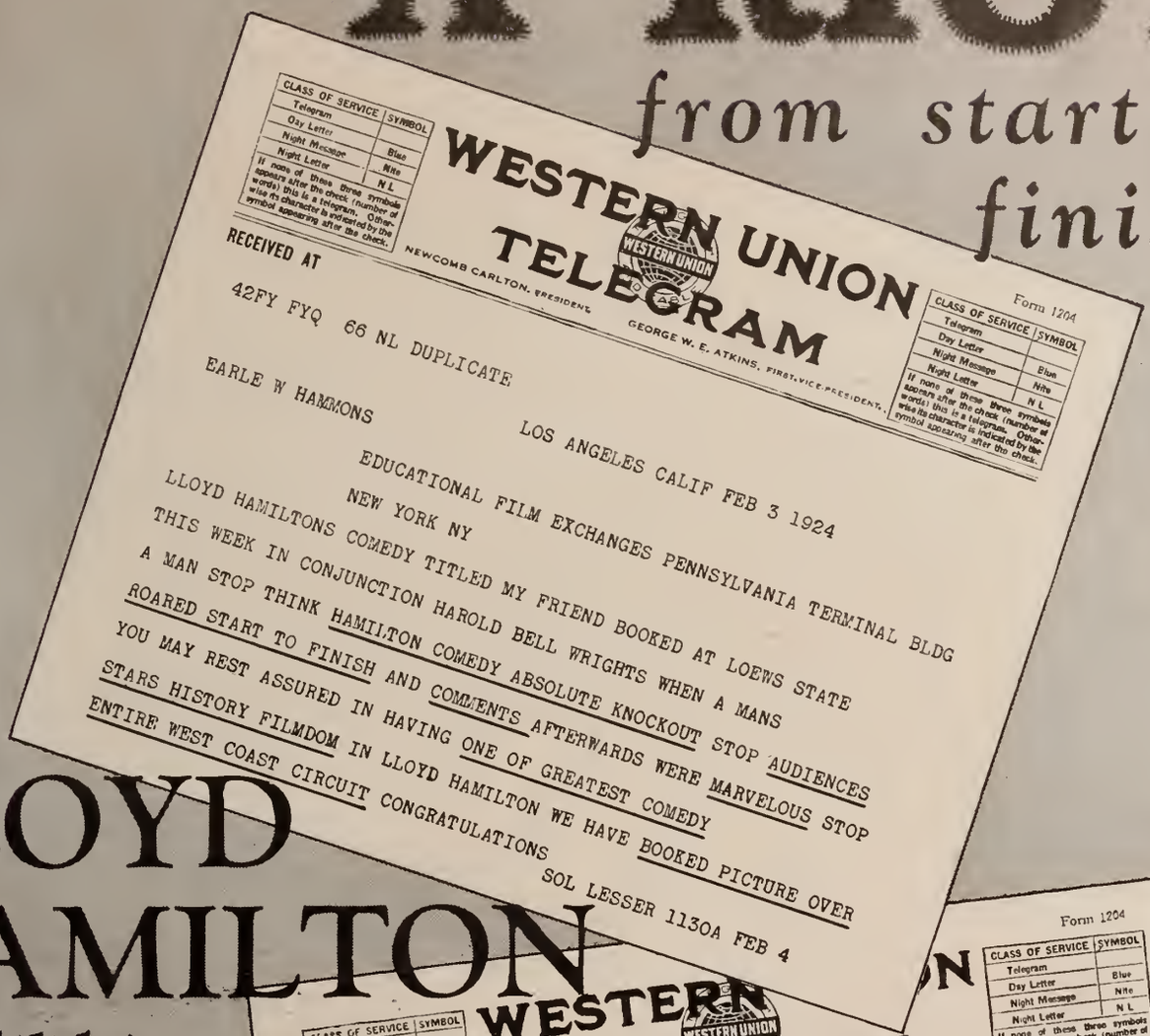
Betty Compson

SELZNICK DISTRIBUTING CORPORATION

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

CIRCLE PRESS INC.
NEW YORK

"A RIOT from start to finish"



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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42FY FYQ 66 NL DUPLICATE

EARLE W HAMMONS LOS ANGELES CALIF FEB 3 1924

EDUCATIONAL FILM EXCHANGES PENNSYLVANIA TERMINAL BLDG
NEW YORK NY

LLOYD HAMILTONS COMEDY TITLED MY FRIEND BOOKED AT LOEWS STATE
THIS WEEK IN CONJUNCTION HAROLD BELL WRIGHTS WHEN A MANS
A MAN STOP THINK HAMILTON COMEDY ABSOLUTE KNOCKOUT STOP AUDIENCES
ROARED START TO FINISH AND COMMENTS AFTERWARDS WERE MARVELOUS STOP
YOU MAY REST ASSURED IN HAVING ONE OF GREATEST COMEDY
STARS HISTORY FILMDOM IN LLOYD HAMILTON WE HAVE BOOKED PICTURE OVER
ENTIRE WEST COAST CIRCUIT CONGRATULATIONS

SOL LESSER 1130A FEB 4

LLOYD HAMILTON

Add his six two-reel HAMILTON COMEDIES to the assets of YOUR theatre

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check

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5FY FYQ 55 6 EXTRA NL

LOS ANGELES CALIF FEB 3 1924

EARLE HAMMONS

EDUCATIONAL FILMS CORP 370 7 AVE NEW YORK NY

LLOYD HAMILTON IN MY FRIEND OPENED AT LOEWS STATE THEATRE
AND WAS A RIOT FROM START TO FINISH/MORE LAUGHS
TO THE FOOT THAN ANY COMEDY I HAVE EVER SEEN/PLEASURE
AND A PRIVILEGE TO BE ABLE SHOW COMEDIES OF THIS KIND
AND A WONDERFUL ASSET TO ANY THEATRE/CONGRATULATIONS

HARRY C ARTHUR JR GENERAL MANAGER
WEST COAST THEATRE INC

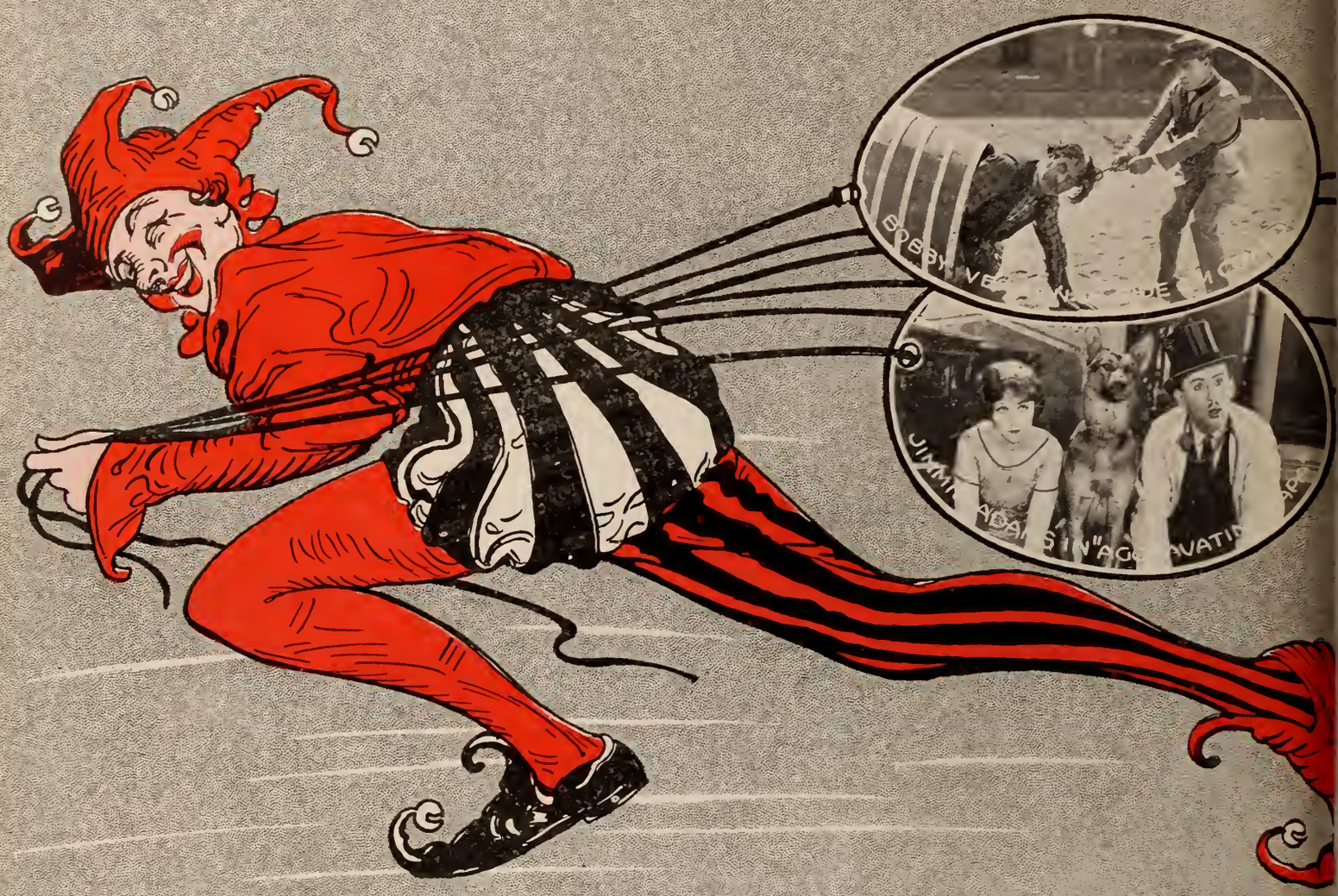
Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E W Hammons
President

"Fast and Funny"

Christie

The Best Bet for



"In the Front Line of Laughmakers"

Comedies

A Balanced Program

You can get them only from "Educational"

Do you remember the sensational Box
We take pleasure in publicising it bec
up for every exhibitor who played it—
you book Elliot Dexter in Harry Asher's

"BY DIVIN

AN R. WILLIAM NEILL

"BY DIVINE RIGHT" possesses that
forgets. It is only by a stroke of luck or
Company "gets" the spirit of such a story
Company are to be congratulated on this
hibitors and add prestige to every theatre
NOW being Booked thru all Exchanges

Sales Office United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.,
London, W. I., England

FILM BOOKING OFFICES

Office success of "The Miracle Man"?
ause it was a great picture and cleaned
Keep "The Miracle Man" in mind when
production,—

E RIGHT"

PRODUCTION

certain "something" the public never
exceptional genius that a director and a
and puts it across—Mr. Dexter and his
picture—It will make money for all Ex-
where it is shown—"BY DIVINE RIGHT" is
of F. B. O.

OF AMERICA, Inc., 723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE

An Open Letter

to National Distributors of Motion Pictures

By Arthur N. Smallwood,
President, Pyramid Pictures, Inc.,
150 West Thirty-fourth Street, New York.

Gentlemen:

February 9th, 1924.

The time has arrived to remove the air of mystery with which many of you have surrounded the operation of motion picture distribution, and to throw the searchlight of publicity on a system of selling which is detrimental not only to the best interests of the motion picture producer but of the exhibitor as well.

It has been customary for a lot of people to say "but the motion picture business is different from other businesses." That's a lot of bunk! I will grant that the selling price of motion pictures cannot be standardized like the selling price of soap — but the same merchandising principles prevail.

A producer in any other line of manufacture who turns out a satisfactory product under ideal manufacturing conditions, using the very best quality ingredients purchased advantageously and prepared for the market by skilled workmen, operating with a minimum of overhead costs, could reasonably be expected to find a profitable market for his wares — but not if that producer happens to be an independent producer of motion pictures. His competitor, the producer-distributor, oftentimes laboring under much higher costs operating extravagantly, with waste on every side, and staggering under tremendous overhead, can produce a picture of the same quality as that made by the independent producer at a fifty per cent higher cost than the independent producer, and make money in spite of it while the independent takes a loss.

If the so-called independent national distributors of motion pictures were in a combine with the larger producer-distributors for the express purpose of ruining and killing off all independent production of motion pictures, they could not accomplish it in a better way than they are doing today, by giving the independent producer faulty, inefficient and high-cost distribution for his product.

The amount of money lost to producers who have released their production thru independent national distributors exceeds many times the amount of profit that has been made by producers thru the same distributions, and it is my opinion that if every production you have released during the past two years had been guaranteed even its production cost, there wouldn't be a single independent national distributor in the business outside of bankruptcy courts. But with all the money your inefficient and faulty distribution has cost producers — it has not made any corresponding profit for you.

Don't you think it is about time your system was changed?

Lay Your Cards on The Table

Come out into the open! Lay your cards on the table! Admit that the present method of handling the producer's product is wrong. Wasteful — yes, almost criminal — and try to evolve a new system of selling that will eliminate the old system which was designed to fit the cheap short length program pictures which were in vogue when the motion picture business was "still in its infancy."

I am thoroly convinced that a flat selling charge covering both distribution and selling is wrong. I am just as thoroly convinced that a physical distributing charge based upon a percentage of collections is wrong. Those of you who sell physical distribution for a flat fee of 15% are getting a whole lot more than your service calls for when you pull down a fee of $300. on a $2,000. booking when the work entailed costs you not more than $3.00. But, on the other hand, it is suicidal for you to handle the physical distribution on a picture sold to a small town for $10. for a 15% fee, amounting to $1.50, because it costs you more than that to honestly inspect the print and pack it for shipment.

So it is plain to be seen that the good picture which is worthy of first runs and extensive exploitation is penalized in carrying an unjust share of distributing costs, with the result that the producer cannot afford to give it the exploitation it deserves. I say to you — and you know it — that it costs more to handle the inspection and packing of a $7.50 shipment than it does to handle a $2,000. booking with a brand new print; and you are not entitled to a larger fee for shipping the $2,000. booking than for the lower priced one. There is only one answer to this discussion—physical distribution must be based on a flat service charge, regardless of the priced booking it covers. And furthermore—physical distributing and selling charges MUST be segregated!

You want and call out aloud to producers to give you real box-office pictures to distribute. You agree that they will be sold separately and apart from all of your other products, and then you do the same thing you complain of with your producer-distributor competitors — you blackjack the exhibitor and make him buy other pictures to get the good one — and the producer who owns the good one hasn't any interest in the others. Alright, Home Offices, deny it if you want to, but you *know* your managers and salesmen in the field do this every day.

A Scramble For "Volume"

You advertise and exert yourself to get new product weekly, and give it an honest selling effort for a month or two only, after which you sell it in block with other pictures at whatever price the exhibitor is willing to pay. Of course, you have taken the cream off — and new productions are coming in every week or two that must be sold. And furthermore, with a limited number of salesman in the field who must keep up their gross weekly business, and with your Home Office jazzing up the branch manager to increase his weekly collections or suffer the feel of the axe on his neck, it is most natural that every one is going to work along the lines of least resistance. If a branch manager must increase his collections a few thousand dollars a week at a low

cost to enable his branch to make a favorable showing he can't be expected to do it by fighting for fair prices on pictures that are six months old. He must get his volume by working on the new stuff or by selling the older pictures in block at sacrifice prices to build up his collections. And remember, he is usually operating his territory with a minimum number of salesmen. One of the big faults of the distribution you offer is that even good box-office attractions are "just pictures" after they have been out a few months and you sell them in block or I might even say, virtually by weight, in association with other "junk" just to get volume business. And the exhibitor who makes a practice of inspecting your "junk heap" finds a lot of jewels that he buys at his own price. They "average down" the cost of other product which he must buy at fair prices, and have paid for many an exhibitor's Cadillac car.

You are fully aware of the fact that the majority of the pictures you accept for distribution are going to show a loss to the producers who made them—and still with all of your records pointing clearly to the almost inevitable outcome you encourage production of new pictures. You would probably be insulted if this practice was termed dishonest—or "trimming producers"—but it is my opinion that it does not amount to anything else if the distribution, knowing by past experience just what is ahead, encourages a producer to make pictures for him without an absolute guarantee of production cost.

"It's a Good Graft While It Lasts"

I will say that this is a hell of a fine moral tone for any business to have, and it is no wonder if the high principles involved seep thru to the branch managers and the salesmen. Is it any wonder that so many branch managers and film salesmen accept the attitude that "it's a good graft while it lasts," instead of showing enthusiasm and loyalty and working hard and co-operating to their fullest ability with the foreknowledge that they will be promoted from the ranks and receive a lifelong connection with surety of a competence for their old age if they make good?

The superabundance of relatives, Home Office politics, and the general moral fabric of the whole game combine to kill the ambitions and retard the managers and film salesmen in the field against doing their best work. The incentive for maximum effort does not exist for the sales departments of our present national distributions under the present system of selling. The branch managers do not know from week to week when their heads are going to be "chopped off." The salesman never knows what ruling from the Home Office may result in the loss of his job. The salesman getting fifty or sixty dollars a week knows that under ordinary conditions he can hold it if he produces six or seven hundred dollars worth of business a week. It has not been unknown for film salesmen securing more business in a week than the minimum which they believed necessary to hold their jobs, to hold out part of it for the following week and take a vacation. And I don't blame them a bit under the existing conditions. They are just playing the game as some of their bosses play it!

A Fund For Proper Advertising

There must be a revolutionary change in the method of distributing independent motion pictures if the motion picture industry is to thrive and prosper. Again I say to you independent distributors—lay your cards on the table! Discuss your problems with the independent producer and let us arrive at a basis of selling producer's product to theatres that will be equitable in every respect. If you are handling distribution on a thirty-five or forty per cent basis, you are not getting enough to cover physical distribution and selling costs on pictures sold for small prices, especially is this true if your contract provides that the pictures shall be sold alone and not in block with other pictures—*and you observe the contract.* On the other hand there is no basis on which you can justify a thirty-five per cent fee for selling and shipping a $2,000. booking. Ten per cent for selling plus a flat fee for physical distribution on bookings of $1,000. or more would be more equitable. *And if the producer who makes a picture entitling it to first run bookings at prices exceeding* $1,000. *secured this first run distribution at a selling cost of ten per cent, which should be profitable to you, he would have a fund to advertise generously in the trade-papers and exploit his product properly in the key cities affording the first run.*

I have worked out a table of percentages to cover what I believe should be the maximum selling charge made against the producer for the sale of his product. Physical distribution should be sold at a flat rate per reel for inspecting and packing for shipment, regardless of whether it covered a $2,000. booking or one for $7.50.

Each Picture Taking Its Rightful Place

These percentages would apply against all productions of all grades including the super-special costing more than a million dollars to make and the little program pictures that may have been ground out at a cost of fifteen thousand dollars. Each class of picture would automatically take its rightful place in the scheme of things.

Following is the table of sales commissions to be allowed national distributors:

Bookings	Commissions
$1,000. or over	10%
900. to $1,000.	11 "
800. " 900.	12 "
700. " 800.	13 "
600. " 700.	14 "
500. " 600.	15 "
400. " 500.	16 "
300. " 400.	17 "
200. " 300.	18 "
150. " 200.	19 "
100. " 150.	20 "
85. " 100.	22 "
75. " 85.	24 "
60. " 75.	26 "
45. " 60.	28 "
30. " 45.	30 "
15. " 30.	32 "
10. " 15.	35 "
Less than 10.	40 "

Check these percentages over against the plan of physical distribution suggested for execution by the American Railway Express Company, which I covered in letter sent out last week and you will find what the independent motion picture producer wants, should have and WILL have. This same table of commissions should apply to the sale of foreign rights.

FURTHERMORE, if you do not accept this plan with a definite responsibility to the producer, as his agent for the honest handling of his product and his money, including all monies collected by your managers and salesmen, instead of limiting your responsi-

bilities to "Home Office receipts", some one else will enter the distributing field, and by giving the producer what he wants, put every so-called independent motion picture distribution operating under the present faulty system entirely out of business.

And because I believe that the motion picture producing business can be made a good business and a profitable business for the independent operator if these reforms are inaugurated, I will furnish the financing for this new producers' distribution myself if a sufficient number of independent producers want it and the American Railway Express Company will undertake the physical distribution of the product. I have proven my ability to secure motion picture financing and I will secure whatever financing may be necessary for a REAL producers' distributing organization.

The Boys In the Field

But a reform covering a change in distribution as set forth herewith does not go far enough. It should extend to the sales department thru-out the field. Your system of remuneration for your managers, salesmen and bookers should be based upon a percentage of the business they do and every incentive should be offered these men to be loyal, ambitious and real go-getters.

The sales organizations in the field are entitled to, and should get not less than sixty per cent of the commission allowed the Home Office for sale of product. They are the boys who have made it possible for "rocking-horse generals" and "swivel-chair admirals" to exist, and it is high time that they were coming into their own.

If I had anything to do with a national distribution (and maybe I will) sixty per cent of the Home Office selling commissions would go to the men who made the sales. Following is the schedule of Home Office Commissions I would pay them:

Salesmen—40%.

Assistant Manager and Booker—5% on total office commissions.

Manager—10% over-riding on business done by other salesmen working out of branch.
50% on personal accounts.

District Manager—5% over-riding commission on his territory.

Each salesman would be allotted a certain territory and would receive protection on all of the accounts in this territory.

I would allow an additional 10% selling expense to offices such as Seattle, Minneapolis, Kansas City, etc., where the "wide open spaces" are general and the selling toughest.

Nothing To Count But Results

I would proclaim the fact from the roof tops that I didn't have a living relative in the world—brother, uncle, cousin or grandfather who was ambitious to be a "fillum" salesman or branch manager, and let every man in the field know that nothing counted but RESULTS and that there was plenty of room on top and nothing standing in the way of his getting there if he was "on the level" and "delivered the goods". And I'd sell rings around every distribution now in the business with any kind of a decent break on the quality of my product. And I'd get the best managers and salesmen from each of your branches because they are REAL FELLOWS and will go to hell for any man who gives them a square deal and a chance to advance and improve their positions without a lot of bootlicking and cheap politics; and I'd have a bigger selling organization in the field than any national distribution at the present time. The producer would get every dollar his picture was worth; the distribution would be profitable; and the managers and salesmen on the firing line would make more money than they have ever made before in their lives—but they would work for it and be entitled to it.

Now here's another thing that is worrying me and that I want to get off my chest. We are in the show business, and the value of the product we sell is dependent upon the number of SEATS it will sell for the exhibitor, which brings us to the subject of advertising and exploitation. Altho ten per cent of the negative cost is too much to spend for advertising and exploitation on poor program pictures, one hundred per cent of its negative cost is not too much to spend on good pictures, if it will sell a proportionate number of seats for the exhibitor.

This Would Be Real Exploitation

But what are you doing about it? And how are you doing it? You probably have one or two or three men in your department who are writing the press books, laying out the lithographs, preparing trade-paper copy, writing stories for the press to satisfy the boss' vanity, preparing newspaper ads, preparing accessories and what not. And you throw two or more subjects at their heads every week and think you are running an advertising department. What happens? You print a lot of press books without any study of your subject matter, containing a lot of impossible and threadbare exploitation stunts. You turn your stills over to an artist for lithograph layouts, and pass on them without caring a hang whether they have selling value or not. You hurriedly pass upon trade-paper advertising layouts, have the plates made and print them at a cost of more than $100 a page to the producer, without analyzing their sales force. Some of your copy is so non-convincing that if the subject was baked beans and your reader hadn't eaten in twenty-four hours, you wouldn't be able to sustain his interest.

The producer should handle his own advertising appropriation thru a real advertising service agency which would make a careful study of the selling angles on each production, pay particular attention to preparation of lithographs, press books and other advertising, all on a flat service charge. Successful producers must be showmen and must learn to know showman values. Under the percentage cost of selling set forth in this letter, the producer of quality product would have an incentive to have each effort excel the one preceding it. He could afford to use the trade-papers liberally, he could afford to buy newspaper space in a national way to help the exhibitor put over the show. He could afford to carry on like a real showman instead of imitating the poor fish that he is today.

LET'S TAKE THE BUNK AND THE AIR OF MYSTERY OUT OF FILM DISTRIBUTION.

Yours truly,
(Signed) A. N. SMALLWOOD.

This is a third letter of a Series. Number 1 was addressed to Independent Motion Picture Producers. Number 2 to the American Railway Express Company. You can have copies of either or both by writing to Pyramid Pictures, Inc.
My next Open Letter will be addressed to Publishers of Newspapers and Trade Papers and to Advertising Agencies. Subject: Advertising, Exploitation and Exhibition Values of Motion Pictures.

Mack Sennett presents

Mabel Normand

in The Extra Girl

Starts 'em coming!
Keeps 'em coming!!

Opened Los Angeles for a run of four weeks—was extended to five—six—seven—eight—and could have lasted two weeks longer, the manager wired

DIRECTED BY
F. RICHARD JONES

Encore Pictures

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE, INC.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

Mabel Normand

Scenes of its triumph include:

Mission, Los Angeles
Olympic, Pittsburgh
Capitol, Dallas
Orpheum, Chicago
California, San Francisco

It has dramatic appeal—explosive comedy.

It's a better-than-ever "Mickey."

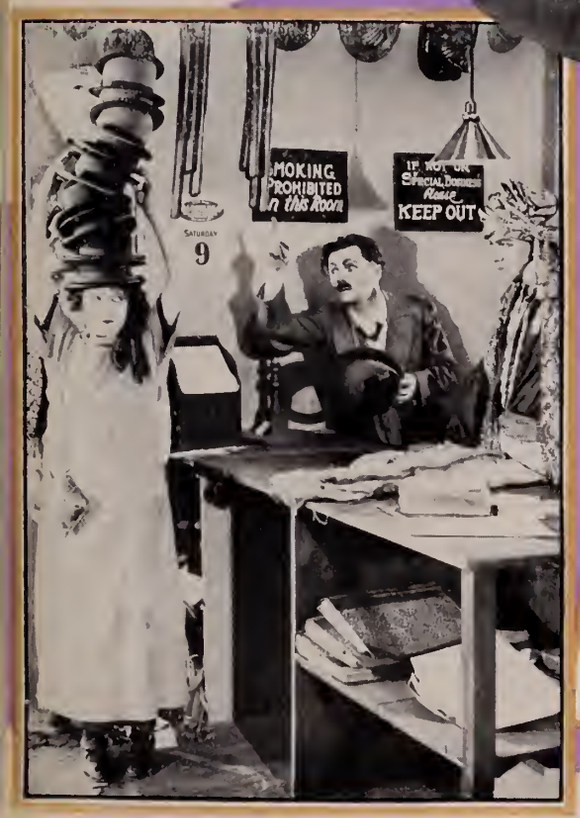
"Molly O" brought back with a smile and a tear.

in The Extra Girl

A Mack Sennett Production

I saw "The Extra Girl" in a projection room and liked it immensely. You'll see it to the accompaniment of organ peals and will, one feels safe to say, feel you've had your money's worth once —or maybe twice.—*Mae Tinee, Chicago Tribune.*

"The Extra Girl" is entertainment that is entertaining.—*Polly Wood, Chicago Herald Examiner.*



Just a few of the early bookings:

Asher's Merrill, Milwaukee

Rialto, Butte

Clemmer, Spokane

Columbia, Seattle

Princess, Denver

Fenway, Boston

Paramount Empress, Salt Lake City

Columbia, Portland, Ore.

New Grand Central, St. Louis

Palace, Washington

Mabel Normand

in The Extra Girl

Just 100 per cent. of what an audience picture should comprise—Pathos—Art—Romance—Human Interest—Comedy—Thrills—Suspense and the sweetest kind of a love story.

A GRIFFITH WEEK

YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—**D.W.GRIFFITH** has made **MORE MONEY** for motion picture **EXHIBITORS** than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent. What man ever has? Has **YOUR** judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—**A GRIFFITH PICTURE** never hurts your theatre; and you know theatres can be hurt by pictures. **A GRIFFITH PICTURE** always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played **"ORPHANS OF THE STORM," "ONE EXCITING NIGHT"** and **"THE WHITE ROSE,"** put aside one week for a **GRIFFITH WEEK, PLAY THEM,** and **MAKE MONEY.**

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory or

write direct to
Albert L. Grey, General Manager
D. W. GRIFFITH, Inc.,
303 Longacre Bldg., New York City

A MONEY WEEK

A MONEY WEEK

"It turned a losing season into a winning one for New Orleans."—(Variety)

D. W. Griffith's

picture has warmed many chilly box offices this winter

"The White Rose"

Take some city, any city—here is Oklahoma City, Okla.
Mr. Wm. Noble of the Empress Theatre says:

"One of the very best pictures ever produced and a picture that everybody should see. Mr. Griffith's picture is a big success for us."

A GRIFFITH WEEK

A GRIFFITH WEEK

Always within the first ten of the most popular pictures

"Orphans of the Storm"

This great Griffith picture has won the highest honors in every national popularity contest, always being in the first ten. In England it was second to "WAY DOWN EAST" among all pictures.

It is an absolutely sure investment for you

"One Exciting Night"

The greatest of all mystery films, with terrific comedy. MYSTERY—LOVE—LAUGHTER,—if that doesn't mean money, what does!

A MONEY WEEK

What the Hoosiers think of "The HOOSIER SCHOOLMASTER"

THE INDIANA SOCIETY
OF THE DISTRICT OF COLUMBIA
WASHINGTON, D. C.,

January 12, 1924

To Whitman Bennett,
Producer of
The Hoosier Schoolmaster

Dear Mr. Bennett:

The Indiana Society of Washington, D. C., esteem an honor in your giving them a private showing of the picturization of "The Hoosier Schoolmaster" January 8, 1924.

There has been for many years a desire, by descendants of the early settlers of Indiana, that a film reproduction depicting the frontier days of that section of our country be made for the benefit of this and future generations.

In giving the story of "The Hoosier Schoolmaster" you have succeeded creditably and the scenes presented follow the story very well, and we hope that you will secure the popularity for this "Picture" that your efforts deserve.

We have enjoyed meeting you and your associates and hope that we may reciprocate their good will and esteem in the future.

Very sincerely yours,
ALTON P. HASTINGS
President

Passed by the most critical board in the world — the people it tells about.

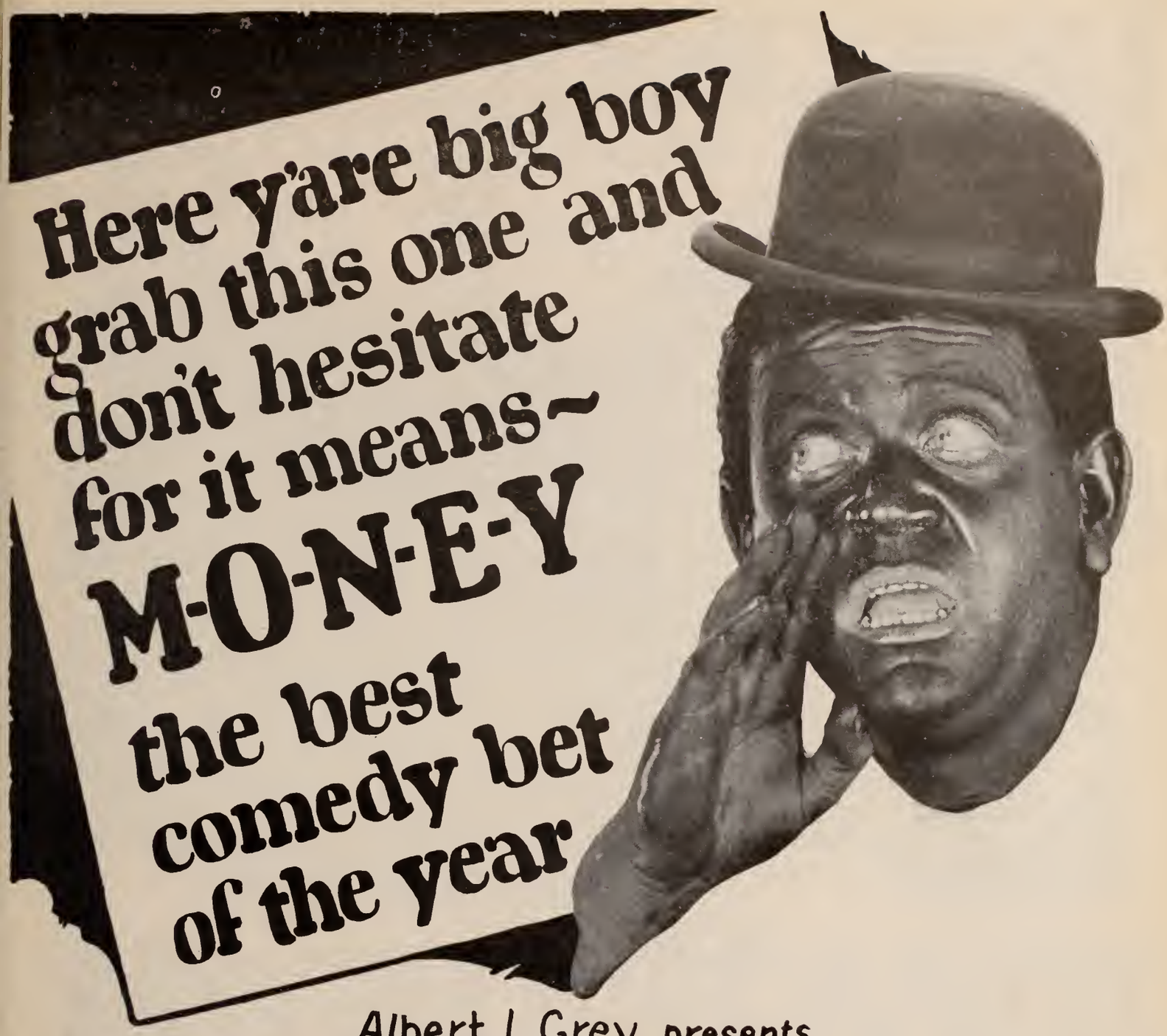
They like it — so will you, and so will your patrons.

A wonderful picture has been made from Edward Eggleston's famous mid-western classic, depicting the trials and triumphs of two lovers in the early days of Indiana.

BOOK IT NOW AT YOUR NEAREST HODKINSON EXCHANGE

Whitman Bennett
presents
The HOOSIER SCHOOLMASTER
The Great Mid-Western Classic
by Edward Eggleston
featuring
Henry Hull & Jane Thomas
Scenario by Eve Stuyvesant
Directed by
Oliver Sellers

Distributed by HODKINSON
First Run Pictures



Albert L. Grey presents

LLOYD HAMILTON
IN
HIS DARKER SELF

FROM THE ORIGINAL STORY "MAMMY'S BOY" by Arthur Caesar

HIS FIRST SUPER-FEATURE COMEDY

Distributed by Hodkinson — First run pictures

A swift moving dramatic comedy that will please them all

Samuel V. Grand presents

BRYANT WASHBURN

in

Try and Get It

with

Billie Dove

Directed by Cullen Tate

Adapted by Jules Furthman *from* Eugene P. Lyle Jr's. Saturday Evening Post Story "The Ringtailed Galliwampus"

Distributed by HODKINSON — First Run Pictures

Six Knockouts!

No. 1

Hunt Stromberg presents

Harry Carey

IN *The*

NIGHT HAWK

A Hunt Stromberg Production

Five Smashing Hits with this great star to come —

"Tiger Thompson"
"The Desert Rose"
"Roaring Rails"
The Man From Texas"
"Soft Shoes"

Directed by
Stuart Paton

Produced by
Stellar Productions, Inc.
Charles R. Rogers
Vice Pres

Distributed by
HODKINSON

The forbidden story

of Paris and Monte Carlo—made from a book that is banned by Continental Police because it tells too much.

B.P. Schulberg presents a fascinating production of Robert W. Service's novel

"POISONED PARADISE"

With a Preferred Cast

Kenneth Harlan **Raymond Griffith**
Clara Bow **Carmel Myers**

a **GASNIER** production

SCENARIO BY WALDEMAR YOUNG

Preferred Pictures
Corporation
B.P. Schulberg, Pres. J.G. Bachmann, Treas.
1650 Broadway, New York

FOREIGN DISTRIBUTORS
EXPORT AND IMPORT FILM CO. INC.

Metro presents

The MAN LIFE PASSED BY

A Victor Schertzinger Production

Written by
VICTOR SCHERTZINGER
and
WINIFRED DUNN

"Your Strongest Selling Point" -Wid's

Percy Marmont
Jane Novak
Courtesy of Chester Bennett
Eva Novak
Cullen Landis
Hobart Bosworth

A Metro Picture

REG U.S. PAT OFF.

Jury Imperial Pictures Ltd. exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.

THE MAN LIF

What's In A Name?
Crowds, Profits, Success!

It's a "name" that brings crowds into your theatre, for every "name" has its own following, and brings the money to your box office. You know that. Then get the meaning of *five star names* in "THE MAN LIFE PASSED BY"—

PERCY MARMONT JANE NOVAK
EVA NOVAK CULLEN LANDIS
HOBART BOSWORTH

—and there's an excellent supporting cast with George Siegmann and Lydia Knott among others.

That means "THE MAN LIFE PASSED BY" will bring into your theatre *five times* as many people as the one-actor or one-actress picture, because you have five times as many followings to draw from!

It's Victor Schertzinger's masterpiece, his own story, and he has put everything into it. You know what he did with "Long Live the King." He has done it again with "THE MAN LIFE PASSED BY."

Metro Picture

REG U.S. PAT. OFF.

History repeats itself in this modern
"THE MAN LIFE PASSED BY"

Jury Imperial Pictures Ltd. Exclusive Distribution through Great Britain

E PASSED BY

Two Words Tell The Critic's Story—A HIT!

"From a straight commercial angle I believe this has good value. It is beautifully cast. Many situations are decidedly effective. There are good comedy and dramatic moments, and impressive sets. There is a slumming party, and a wild society party with the guests doing a burlesque of Roman days."—*Wid's Weekly*

Wid's is right—"THE MAN LIFE PASSED BY" *has* good value for every theatre playing to any audience—box office value and audience value. What more could your audiences want than the spectacle of society at its jazziest, the underworld at its worst, and punch-drama at its punchiest? You get them all in "THE MAN LIFE PASSED BY."

version of a wild Roman revel — but will MAKE history of its own!

A Metro Picture

REG U.S. PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distribution throughout Great Britain

It's a Riot!

An Avalanche of Action and An Avalanche of Dollars At Your Box Office

A great riot scene in "THE MAN LIFE PASSED BY" is the raid on "The Spotted Dog," where an under-dog changed his spots!—but boy, if you want to see the real fireworks, watch the crowds scramble for your box office when you play this production. Then you'll know what a riot is!

Schertzinger and Winifred Dunn wrote a great story for the movie public in "THE MAN LIFE PASSED BY"—of a man who had a curse on his lips, revenge in his soul, and love of a woman in his heart! Percy Marmont has the title role of "THE MAN LIFE PASSED BY"—until love found him in the girl portrayed by Jane Novak, the daughter of "Iron Man" Moore (Hobart Bosworth).

IT'S A DRAMATIC THUNDERBOLT!

The MAN LIFE PASSED BY

A VICTOR SCHERTZINGER PRODUCTION

...ry Imperial Pictures Ltd Exclusive
...stributors thruout Great Britain
Sir William Jury, Managing Dir.

A Metro Picture

REG U.S. PAT OFF

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring

EVELYN BRENT & MONTE BLUE

Joan Lowell, Charles Gerrard and Ralph Faulkner

A THOMPSON BUCHANAN PRODUCTION

Directed by W. S. Van Dyke

"Attractive Offering of Proven Popular Appeal"

"'Loving Lies' is a picture that should do well in the average theatre, for it has many elements of proven popular appeal," says the M. P. World.

"There is an abundance of action, a number of thrilling situations and a lot of human interest. In fact, there is something doing all the time. It has good exploitation possibilities."

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange

MARION DAVIES

"Queen of the Screen"

Now holds all box-office records.

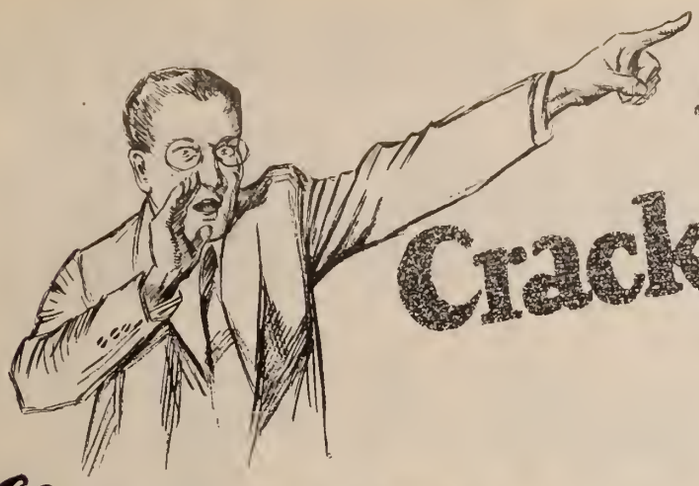
The star of Cosmopolitan Productions has broken more box-office records during the last two years with "WHEN KNIGHTHOOD WAS IN FLOWER" and "LITTLE OLD NEW YORK" than any other star of motion pictures.

The record books are open for inspection to any exhibitor at the offices of the Goldwyn-Cosmopolitan Distributing Corporation.

YOLANDA

"The Picture of a Century"

Marion Davies greatest starring production starts its pre-release run at the Cosmopolitan Theatre, New York City, February 19th.



Another Crackerjack Picture from F.B.O.

"PHANTOM JUSTICE"

Presented By
William La Plante
A Richard Thomas Production

Starring Rod La Rocque and Estelle Taylor

"They'll talk about this one"

F. B. O. Picks Only the Winners!

Write this on Your Cuff

FOR months the tip has gone 'round in the trade to "Watch F. B. O." It's the Box Office Winners that we've put out that created this tip and sent it speeding on its way from Coast to Coast.

And you can bet your last dime that this tip means something. And those Exhibitors who tie up to F. B. O. in 1924 will know and feel what it means in added profits, hard cold cash.

As another example of a pitcure they'll talk about we present "PHANTOM JUSTICE," with Rod La Rocque (Star of The 10 Commandments) and Estelle Taylor.

Boy — what a crook melodrama this one is!!!

A wallop packed in every panel. Action from beginning to end. To see it is to know it. Go see "PHANTOM JUSTICE" at your nearest F. B. O. exchange. If you can't see it, book it on our recommendation. Action posters, Action ads. Strong arm exploitation and accessories. Grab it while it's hot.

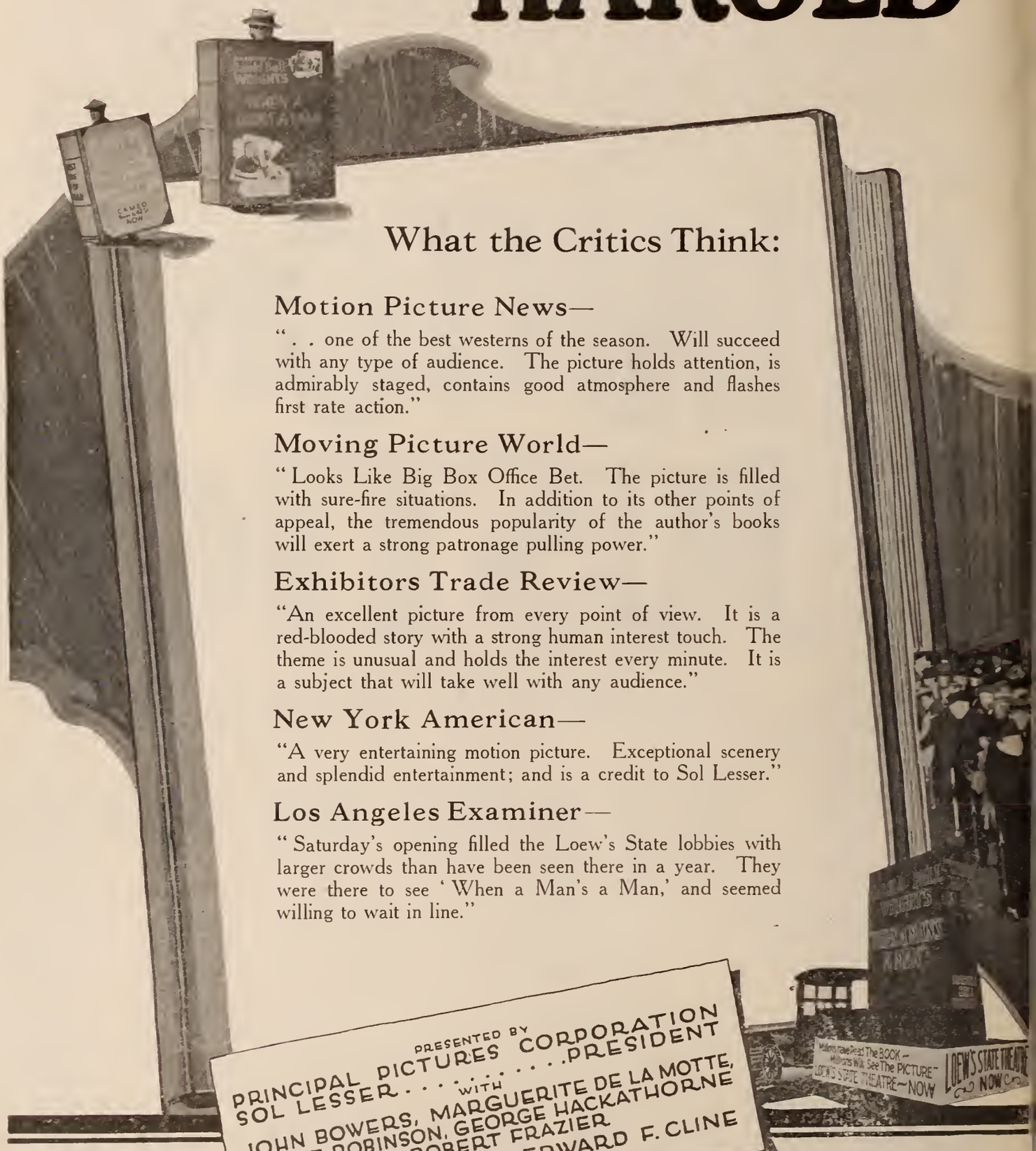
1924 belongs to F.B.O.

FILM BOOKING OFFICES

OF AMERICA, Inc., 723 7th Ave., New York City

Sales Offices, United Kingdom, R-C Pictures Corporation, 26-37 D'Arblay St., Wardour St., London, W. 1, England

The Critics, the Box-Office, HAROLD



What the Critics Think:

Motion Picture News—

". . one of the best westerns of the season. Will succeed with any type of audience. The picture holds attention, is admirably staged, contains good atmosphere and flashes first rate action."

Moving Picture World—

"Looks Like Big Box Office Bet. The picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power."

Exhibitors Trade Review—

"An excellent picture from every point of view. It is a red-blooded story with a strong human interest touch. The theme is unusual and holds the interest every minute. It is a subject that will take well with any audience."

New York American—

"A very entertaining motion picture. Exceptional scenery and splendid entertainment; and is a credit to Sol Lesser."

Los Angeles Examiner—

"Saturday's opening filled the Loew's State lobbies with larger crowds than have been seen there in a year. They were there to see 'When a Man's a Man,' and seemed willing to wait in line."

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER . . . . . PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY . . . . . EDWARD F. CLINE

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

and the Public say—

BELL WRIGHT'S "WHEN A MAN'S A MAN"

made into excellent picture!

—and when you consider that there are 50,000,000 enthusiastic followers of Harold Bell Wright's works—that tribute means real box office business wherever it is shown.

It's a great picture for exploitation—

It's a great picture to show—

It's a great picture to make money with.

Get it on your schedule for immediate playdate.

This is the way they are flocking to Cameo Theatre, N. Y., to see it. . . .

A First National Attraction

a tip! – play this one – right on the nose!

It's there!

RICHARD WALTON TULLY'S

Speedy – powerful – intense presentation of

REX BEACH'S "FLOWING"

directed by Joseph De Grasse featuring MILTON SILLS and ANNA Q. NILSSON

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

GOLD"

The gold rush of '49 was nothing compared to the Oil rush of 1919

One of the
First National
20
February to June
1924

—She'll make good on her pledge!

Another Triumph For Colleen Moore

"PAINTED PEOPLE," a First National production, featuring Colleen Moore. Written by Richard Connell. Directed by Clarence Badger. Length: 6,000 feet.

Miss Moore will never, apparently, do the best work of her career. Just at the time when everyone is pretty well convinced that she has set a standard for herself which she will never equal, along she comes in another picture and equals her former efforts in most respects and surpasses them in some. In this feature her work is truly inspirational nearly all the way through. She is supported by one of the best casts obtainable, and her work stands head and shoulders above the rest of them.

The picture is, in every way, very entertaining and well done.—*Says Exhibitors Herald*

ASSOCIATED FIRST NATIONAL PICTURES INC.

PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by Associated First National Pictures, Inc. 383 Madison Avenue, New York

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A New Note in Production

LOOKING forth to Broadway this week from an editorial window, it strikes us that a new and highly significant note in picture production is with us.

Something new is knocking at the production door; not insistently, perhaps, but we may well listen and ponder well.

* * * * *

To go back, as we must, there is Chaplin's "Woman of Paris," which upon its premier here set the critics saying that a great step forward in picture art had been taken.

Last week the critics were again agog over two remarkable pictures opening in New York: Lubitsch's "The Marriage Circle" and Seastrom's "Name the Man."

The Chicago Tribune, a practical, popular newspaper of outstanding circulation and influence, declares in a lengthy editorial: "The Woman of Paris is a Queen of Art"; and says that deftness,delicacy, sparkle, repression have, in a marked degree, in this picture, replaced the old and heavy movie conventions.

* * * * *

Laying aside all consideration of individual story value and appeal, these two pictures are directorial triumphs. They move with charm and smooth precision. The machinery never creaks, never obtrudes. Subtitles are so few as to be eagerly welcomed; and they speak; they don't presume upon mediocre intelligence. The situations are deft, expressive, sparkling. In "The Marriage Circle" every well-known member of the cast acts with a newborn animation and finesse. This picture is a sheer delight.

All three are outstanding pictures in the spirit and technique of direction. It is difficult for the writer to repress his enthusiasm, and he only does so as that old man of the box-office rises and says: "Yes, they're fine, but,— *maybe* they're highbrow."

God forbid! If these pictures are highbrow, there is little hope for picture advance — in newness, intelligence, in the finer shades of character and plot portrayal.

* * * * *

It will behoove the exhibitor to watch his audiences shrewdly as these pictures are being shown. He will have to get his cue right there and not from preconceived ideas of picture values. For, if these notable pictures are to set new standards and elevate production in general, it will depend upon the exhibitors' reception of them. All the old appraisal points of — "Who's in it?" and what it cost, and how big the sets are, etc., will have to be laid aside and new standards of valuation considered.

In this connection two important points arise.

It is a foregone conclusion that the newspapers and those of largest circulation, too, will everywhere welcome "The Marriage Circle" type of picture, which, by the way, delighted its Strand Theatre, New York, audience to an unmistakable degree. Such unusual newspaper approval is a heavy factor which every exhibitor everywhere must reckon with. The metropolitan newspapers, it might be remarked, circulate heavily these days in the smaller towns.

Secondly, it is a well-known fact that in many towns the standard movie audience comprises but a small percentage of the population, and only occasionally the people of more critical taste. A goodly number of this majority of these casual theatre-goers will unquestionably like this type of picture just as they like the better books, magazines and newspapers. Of course, the picture must be announced, adequately announced, to them, and not merely by the usual poster display.

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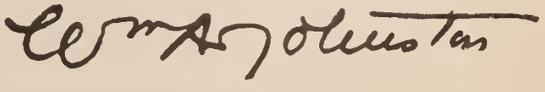
There's a large — too large a dormant movie audience in this country; it is many million strong. In our firm opinion, this new kind of picture is going to give it life, box-office life.



PICTURES AND PEOPLE

CONGRESSMAN W. D. Upshaw, of Georgia, has introduced in the House a bill providing for a Federal Motion Picture Commission. This is the pet measure of Canon William Sheafe Chase, of Brooklyn, and his crowd of reformers.

Upshaw disclaims any idea of censorship, but he naively states: "My bill provides for the establishment of a Federal Motion Picture Commission, with authority to examine and approve scenarios, and to label films 'For Family Use' which contain nothing harmful for children." He admits the bill was drafted by Canon Chase.

The measure, Upshaw goes on, "empowers the Commission to supervise manufacture of a film, by sending representatives to inspect the staging and acting of a play before it is photographed." (Evidently the Congressman has discovered a new way of making motion pictures). "They may. upon complaint, revoke the permit of any film, and if any film, which has a permit is condemned by any court or state motion picture commission, the Commission must revoke the permit." (What becomes of the old argument that Federal Censorship would supersede state censorship?)

"But any film whose permit has been revoked may be submitted to the Commission for inspection and license." (It gets more involved as you go along.)

Now comes the real stuff: "The fee for license or for a permit is $10 per reel for the first film, and $5 per reel for all copies. There is no charge for educational, religious or non-standard films" (whatever that means).

The Commission would be composed of the Federal Commissioner of Education, and six others to be appointed by the Secretary of the Interior, subject to removal by the President.. 'The chairman would receive $10,000 a year; the other six $9,000.' Of course, there would have to be a large number of clerks, gum-shoe men, etc.

All of which means that Canon Chase and his reform crowd want to put over Federal Censorship, disguised as "regulation" and create some fat political jobs.

* * *

A HOUSE warming was given by Famous Players at the Long Island studio Monday noon to signalize the first day of work of Rudolph Valentino since he returned to their fold. In Sidney Olcott's production of "Monsieur Beaucaire," in which Valentino has the stellar role, the first scenes were shot before a representative audience of men and women from the New York dailies, trade press and fan magazines.

The star and his supporting company, which includes Lois Wilson and Bebe Daniels, were resplendent in their costumes of the period of Louis XV — and a glorious day of chivalry was lived over again by the participants of this romantic drama. Besides those mentioned above, other principals who swept into milady's boudoir were Paulette Du Val and John Davidson. And then to give the spectators an extra eyeful, Mr. Olcott called for the parade of the extras.

With startling unexpectedness, there appeared among those registering atmosphere the face of Flora Finch. We could not help but feel the fleeting hand of Time. It is not so many years ago when her name was a household word as she appeared opposite John Bunny. In those days the very people she is now supporting were mere children in a different land of make-believe — toyland and nurseryland.

We sensed again the fact that the actor plays his part for a brief hour, receives the homage of the populace — and disappears into the realm of Oblivion. Flora Finch, playing a minor role in support of an erstwhile extra! To see her passing before the camera made us realize that nothing is permanent. The world moves on, time passes, and the figures of today become the fading memories of yesterday.

* * *

THE Fairbanks' arrived in New York Thursday morning — and are parked at the Ambassador. Which means that Doug and Mary have finished their productions and will be here for the openings of "The Thief of Bagdad," and "Dorothy Vernon of Haddon Hall." Doug's premiere will be in New York, Mary's in Boston.

* * *

WILLIAM PHILLIPS of the Department of State is in receipt of a communication from the American Consul General of Calcutta, India, in which the latter expresses his views on American pictures. The Consul General reports that some of the American films displayed in India are of such a character as to result in the lowering of American prestige.

Mr. Phillips, taking up the matter with the Hays organization, sums up the Consul General's arguments:—

"That many films shown in India are prejudicial to white prestige in general; that American films dominate the market; that a high percentage of the films shown, both American and foreign, are either stupid or else vicious in tendency; that the general effect of the display of American films is to damage American prestige in India; that trade jealousy probably induces foreign film makers to decry American films, and incidentally, to belittle and ridicule America and American institutions; and that any steps looking toward a raising of American standards cannot but redound to the benefit of American prestige and to the improvement of the motion picture theatre in India.

What the American producer apparently forgets is the fact that he makes over three-quarters of the films for the entire world — and naturally he is apt to measure all countries and their racial problems with his own."

What we should remember is that our conception of moalities, et cetera, is not always subscribed to by other peoples—and that the picture we enjoy may not prove suitable to their social and moral codes.

There has however lately been exhibited in India a group of pictures which will restore white prestige in general and American prestige in particular. We mention "Daddy," "The Loves of Pharaoh," "The Four Horsemen," "Saturday Night," the Snub Pollard comedies, the Chaplin comedies, "Forbidden Fruit," the Fairbanks pictures "The Mollycoddle," and "The Three Musketeers," "Way Down East," "Fascination," "Daddy Long Legs," "Oliver Twist," "Married Life," "Fool's Paradise," "Experience," "Back Pay," "Orphans of the Storm," and "The Timber Queen."

* * *

CHARLES CHRISTIE, in announcing the production for Hodkinson release of two special feature comedies, makes the practical contention that this type of picture, always difficult to make, should come from a comedy organization, one built after years of specialization to this particular end. Comedies, he points out—as does also Harold Lloyd—require fast tempo, cumulative laughter effects, surprises, all of which are certainly matters of specialized production. Christie will go over into the dramatic lot for character actors when needed and Walter Hiers will play opposite Dorothy Devore. Al Christie will of course supervise; Scott Sidney will direct.

The Christie organization has climbed surefootedly up the ladder of success and there is little doubt but that their feature

comedies will prove notable additions to this year's box office list. Hodkinson, by the way, is stepping right along, fast but also sturdily. Barely a week goes by but its roster of forthcoming attractions takes on new and good material.

* * *

MR. AND MRS. BUSTER Keaton are now the proud parents of a second son, who was born February 3. Baby Joseph Talmadge Keaton, eighteen months old, who has been affectionately nicknamed Buster, Jr. by the public, will now have to make his own name in the world because his baby brother has really been christened Buster, Jr. Mrs. Keaton was Natalie Talmadge before her marriage.

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MOST everyone is free to admit that distribution, by and large, is not what it should be, that its correction in some way or other is the industry's outstanding problem. We have prophesied that something would be done with the famous complex this year and we still feel that way. Already a key to the problem is offered by Arthur N. Smallwood; he gives his platorm in three pages in this issue and it is interesting, all the more so since he addresses himself to that important body known as independent producers. We constantly tell these men how necessary to the industry their contributions are yet we offer them little more than kind words.

Mr. Smallwood submits the following planks: (1) physical handling through some common agency or carrier (2) specialized selling, in which advertising will be a prime factor (3) graded distribution charges, graded as to sleability of the picture (4) bonded distribution, etc. These are important points; they have been advanced from time to time and discussed at length. No one will quarrel with the fairness and logic of them; certainly no producers will. *Now* the thing to do is—to do it.

* * *

THE argument that books or plays of far-reaching reputation have decided value at the theatre box-office seems to be borne out pretty conclusively. The popularity of Harold Bell Wright's novels was given additional proof the other night at the Cameo Theatre, New York, where "When A Man's A Man" is playing. A questionnaire was given to an average evening's crowd, with the result, according to Principal Pictures, that 65 per cent of them had read at least one of Wright's novels. Twenty-five per cent said they had heard of his stories through friends; five per cent knew of his reputation as an author and only five per cent had not heard of him.

* * *

MR. AND MRS. STRONGHEART, nee Lady Jule, are the star attractions at the dog show at Madison Square Garden, New York. Anyone desirous of gazing upon one of the most fascinating personalities of the screen will find Strongheart parked to the right of the main entrance. He is six years old, four of which he has acted before the camera.

The Strongheart are making an extensive tour of the country—a tour which includes personal appearances and photographic sittings. It is understood that arrangements are being made to have the dogs "speak" over the radio from the WOR station in Newark. We only hope for the sake of Strongheart that the radioites don't mistake his bark for the usual static growl.

DOUGLAS MACLEAN is having considerable success in making winning pictures from musical comedies. Usually the libretto of a "words and music" show lacks sufficient plot to extend through five reels of celluloid. But "Going Up" and "The Yankee Consul" are exceptions. There was material in these original books which could not be projected behind the footlights—such as the aeroplane stunts in "Going Up," and the incident aboard the boat, rollin', rollin', down to Rio in "The Yankee Consul."

While these plays possessed real musical scores, the song hits were not missed in view of the speed of the pictures and the high jinks projected on the screen. "Going Up" was played originally by Frank Craven and "The Yankee Consul" brought popularity to Raymond Hitchcock. The pieces were exceptionally amusing on the stage; they are exceptionally amusing on the silversheet.

Alfred Robyn who wrote the score of "The Yankee Consul," and who has presided at the pipe organs of two or more of the Broadway picture theatres, conducted the orchestra for the New York premiere. Oldtimers in the audience registered gladness to hear those hits of yesterday: "It Was Not Like That in the Olden Days," and "What a Difference Just a Few Hours Make." The wise showman will use both scores, for they carry real melody.

* * *

DR. A. H. GIANNINI of the Seaboard National Bank and The Commercial Trust Company of New York, made a stirring address before the members of the newly organized Independent Producers and Distributors Association at their second monthly luncheon at the Hotel Astor last Thursday. Taking for his text the stabilization of credits and contracts in the state right distribution field, Dr. Giannini attacked the so-called bonus loans made to producers and also the attempt to extend credit through interchange of notes. He contended that credit, a high necessary factor in the distribution field only be successfully based upon sound banking practices.

* * *

IT takes a Japanese editor to double in brass as a picture actor—a versatility not yet acquired by the Occidentals who preside over our own trade papers.

Togo Yamamato, editor of the largest motion picture magazine in Japan, plays the part of the proprietor of an opium den in "Pagan Passions."

* * *

PROMINENT among the important picture attractions on Broadway is Al and Ray Rockett's picturization of "The Dramatic Life of Abraham Lincoln," which enters its fifth week at the Gaiety Theatre on Sunday. As the observance of the birthday of the martyr president fell within the current week, the picture played a conspicuous part in the anniversary. It is a sincere and faithful effort to show Lincoln as he really was, and will no doubt come to be recognized as the first elaborate attempt at a motion picture biography of an historical character. Unquestionably, this picture is a trail-blazer. It deserves the utmost encouragement.

Industry Mourns Passing of Wilson

Resolutions Express Great Esteem in Which Late Ex-President Was Held

THE esteem in which the late ex-President Woodrow Wilson was held by the motion picture industry was attested by the many marks of respect to his memory and mourning at his passing recorded by the different branches of the industry.

Mr. Wilson during the world war attested to the world the power of the screen as a medium through which to dispense publicity. He was a friend of the industry even before that time and remained so until his death.

At a meeting of the Motion Picture Theatre Owners of America resolutions were adopted mourning the passing of Mr. Wilson in the following words: "In the momentous undertaking in the world war he enlisted in the service of humanity in a most decisive manner the Screens of all the Motion Picture Theatres of the United States and thus brought before the world's gaze the marvelous power of the motion picture screen as a demonstration medium and publicity element, making the mammoth tasks of Nation and people move with redoubled speed and coordinating all the resources of our country in the union of forces toward a common purpose."

At a meeting of the Theatre Owners Chamber of Commerce held at the Astor February 5 resolutions were adopted mourning the passing of Mr. Wilson and expressing heartfelt sympathy to the members of the bereaved family. Members of the association were directed to suspend all activities for a period of fifteen minutes Wednesday and to flash upon all screens a picture of the late ex-President and offer a silent prayer. It was also resolved to half-staff flags on all theatres for a period of thirty days.

A silent tribute was paid to Woodrow Wilson by several Kansas City motion picture audiences the day of his death. At the Newman theatre, with the orchestra pit quiet and the lights turned off, motion pictures of the late ex-President were shown, especially on his last visit to Kansas City.

Sunday Lid Clamped Down at Canton, Ohio

Cleveland exchanges have been notified that the motion picture theatres of Canton will be closed henceforth on Sunday, starting February 10. This ruling, brought about by the efforts of the Lord's Alliance, affects all theatres of Canton. The managers of the theatres were arrested last Sunday, charged with operating on Sunday, contrary to the state law.

Famous Declares Regular Quarterly Dividend

At a meeting Monday, February 11, the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable April 1, 1924, to stockholders of record at the close of business on March 15, 1924. The books will not close.

Summary of M. P. News Questionnaire on Picture Lengths

EMPHATIC proof of the demand for shorter features is the outstanding feature of exhibitor replies to Motion Picture News Questionnaire on Picture Lengths. Publication of three charts showing these replies was completed in last week's issue.

Analysis of these charts, by percentages, under the eight questions asked, follows:

1. Are too-long "padded" features hurting your business?

88% of exhibitor replies said — Yes; 6% — No: 6% — Non-committal.

2. Has your success been founded upon individual pictures or upon your reputation for always offering a well-rounded program?

Well-rounded program — 68%; Individual pictures — 10%; Individual pictures and rounded program of equal importance — 10%; Non-Committal — 14%.

3. Do you believe that a limit ought to be put on the length of feature pictures, no matter how good the material might be?

Yes — 48%; No — 40%; Qualified answers — 12%.

4. How many reels do you believe this limit should allow?

Six or seven reels — 60%; Eight reels — 15%; five to six reels — 5%; Ten reels — 5%; Non-committal — 15%.

5. How many reels can you show in the time limit set for your program?

Ten reels or more — 43%; nine to ten reels — 26%; eight to nine reels — 13%; seven to eight reels — 9%; no time limit — 9%.

6. What do you do when you book a feature longer than this?

Cut down on short subjects or eliminate them entirely — 65%; lengthen or change show schedule — 28%; cut down feature — 7%.

7. What percentage of your audience do you believe comes to see the feature alone?

A variety of answers was given to this question. Those definite enough to be classified showed these totals: Forty-eight per cent. of the replies said 90% or more of patrons came to see the feature alone; eighteen per cent said 80% or over; twenty per cent. said 70% or over; fourteen per cent. said under 70% came to see the feature alone. Other replies varied from "very big" to "no way of telling," while a few answered "very small."

8. What do your patrons say when you show them a feature so long that there is nothing else?

By far the biggest percentage of replies indicated that patrons complained at the absence of short subjects and inquired for comedies or news reels or both. A few of the replies pointed out that subjects other than the feature were always shown. A small number said that patrons did not complain if the feature was good.

Picture Promoter Jailed Under Martin Law

AS the result of evidence uncovered by the New York State Motion Picture Commission, working in conjunction with the Attorney General's office, Frank G. Terwillinger, a motion picture promoter, was arrested in Albany, N. Y. the past week on the charge of violating the Martin law, which was passed by the Legislature of that state in an effort to suppress fake stock promotion.

It is alleged that Terwilliger was doing business under the name of the Royal Films, and that he had victimized many persons in New York state and Massachusetts during the past two years. It was claimed that Terwilliger's mode of procedure was to advertise and secure victims who paid anywhere from $150 to $1,350 for positions as managers of branch offices. It is claimed that Terwilliger would then hand over some old film which was impossible to sell.

Terwilliger was arrested in September 1921 in Schenectady on a charge of grand larceny brought by Bernard Levick, who claimed to have passed over $1,000 for a worthless film.

Friends Mourn Passing of William G. Beecroft

The many friends and acquaintances of William G. Beecroft were shocked to learn of his sudden death recently, the result of an automobile accident. The deceased was formerly dramatic editor of the New York Press and editor of Forest & Stream and Outing. He left a widow and six children, four brothers, Fred, Chester, Edgar and James, and one sister, Mary.

The funeral was held at his home in Vineland, N. J., a week ago Sunday.

Bill Beecroft was a genial, whole-souled personality—and he had a faculty of making friends and keeping them. His friends and associates feel his loss and extend their sympathies to his family and relatives in their bereavement.

Delaware Charters Granted For Amusements

Charters issued in Dover, Del., include The Auditorium, Inc., James McMahon, J. Warner Reed, David O. Harris, to conduct places of amusement, etc., $100,000; The Terpsichore Corporation, Inc., F. R. Hansell, J. Vernon Pimm, E. McFarland of Philadelphia, to conduct amusement enterprises, $60,000; Gene Stratton Porter, Inc., to produce motion pictures, the writing of books and scenarios, etc., $330,000; Copeland Co-operative Playhouses, Inc., to conduct places of amusement on the co-operative or community ownership plan, $100,000.

Prominent Exhibitor of Oklahoma Dead

W. T. Davidge, 53 years old, owner of the Queen Theater at Durant and another theater at Madill, Okla., died at Durant, Okla., January 26th from cancer of the stomach, after a week's illness.

He is survived by two sons, a daughter and a wife.

Does the Public Want Long Pictures?

Survey Conducted by M. P. News

WHICH does the public prefer: the super-picture of ten or twelve reels, elaborately done, and shown at advanced admission prices; or—

A show consisting of a five or six-reel feature, with news weekly, comedy, scenic and other shorts?

What does the public think the maximum admission price of the downtown picture theatre should be? The minimum?

And what, in the public's estimation, should be the maximum and minimum admission prices in the neighborhood theatre?

With a view to finding out the answers to these important questions, MOTION PICTURE NEWS is conducting a survey among different classes of the public throughout the country. The first responses to this questionnaire are printed below. Other installments will follow in later issues.

DETROIT—Woman city official: Enjoys a long picture, if good and not padded, in preference to diversified program. Fifty cents for first run and thirty-five for neighborhood houses should be top prices.

Business woman: Considers the ten to twelve reeler at advanced prices justified only if subject matter and story are worth the length and effort. Does not object to advanced prices if the picture, music and surroundings are of high standard.

Realtor and contractor: No objection to the super-picture at advanced prices, if there is a reason for its existence, but on the whole prefers diversified program. Admission prices: Maximum for downtown house 75c; minimum 35c. Thirty-five cents maximum and 25c minimum for neighborhoods.

Business man: Likes a long picture, if justified by the story; also enjoys the varied program. Willing to pay a dollar for a good program in either the first run or neighborhood house. This should be the top price.

HARRISBURG, PA.—Housewife: Preference is the long film play, with admission prices ranging from 20c to a dollar downtown and 15c to 30c in the suburbs.

Woman fan: Wants the usual mixed program, with 30c to 50c admission downtown and 15c to 30c in the neighborhoods.

Woman secretary: Prefers one good picture for the whole program. Twenty cents to thirty-five should be the price range, and prices should be uniform wherever the theatre is located.

Another woman fan: Likes long features of the calibre of "Robin Hood" or "The Covered Wagon." Such films are worth 75c or a dollar whether the theatre is located in the business section or in a wilderness.

Woman lecturer: Shorter features, with varied program for steady diet, with an occasional long picture. Prices should be 30c to 50c downtown and 10c to 20c in residential sections.

Episcopal rector: Prefers five or six reel pictures, with short subjects. Only rarely can a ten or twelve reel feature be of sufficient merit to hold interest. For downtown theatres, prices should range from 30c to 50c plus tax. Neighborhoods: 15c to 25c.

Editor: Give me the shorter feature and the varied program. Prices should be 10c to 25c in central theatres and the same in residence sections.

Druggist: I insist upon a comic being included in the program. That's what a man wants after a hard day in the office—comics and a varied program. I will pay any reasonble price for a show I like no matter where the theatre is located.

Compositor: The short feature with one reel specialties thrown in is what I like. Fifteen to twenty-five cents should be standard price.

OMAHA—Eight women fans were interviewed: Of these, five preferred the super-picture; three the shorter feature with varied program. All thought the maximum admission price in the downtown theatres should not exceed 50c. Some would place the minimum as low as 15c. The average, however, was 25c. Of the men whose opinions were sought, over 90% wanted the varied program. Mayor J. G. Dahlman, however, declared for the elaborate feature, with admission prices ranging from 10c to 35c downtown, and 10c to 20c in neighborhood theatres.

DES MOINES—Housewife: I believe ours is an average family. And we must pay nearly $2 when our family sees a picture of the type we enjoy. At that price we are not able to see a picture oftener than once in three weeks. I don't believe that most families can afford it oftener than that. If the admission price were 25c we could afford to go perhaps once a week and it seems to me that if it were made less, the box office return would make such a cut successful. We like the mixed program.

Woman fan: Enjoys the six reel picture with mixed program. Stays away from the theatres charging $1 admission or waits till pictures return at lower prices.

Clubwoman: I very much enjoy the news reels. They help to break the monotony. I wouldn't want the program with just one picture.

Ex-Mayor H. H. Barton: I like the mixed program and think that 35c is enough to pay.

Architect: A long picture is like a long speech. It would be more effective if it knew when to stop. Once in a while I can enjoy a long feature.

Speaker of the Iowa House of Representatives: I like a mixed program. I do like the comedy. Not that I won't see tragedy. But I like comedy with it.

SEATTLE—Woman fan: A short feature, with comedy and scenic or news reel is more entertaining than the two-hour feature. Admission scale ranging from 10c to 35c for downtown houses; 10c to 25c for neighborhoods.

Clubwoman: A show consisting of a shorter feature, with news reel, comedy, and scenic run continuously is to be preferred. Admission prices: 25c maximum downtown; minimum, 10c; neighborhoods, 10c to 20c.

Woman editor: Prefers the average picture show to the two-hour special production and believes the former type more entertaining to the average theatregoers. Favor 10c, 35c scale downtown and 10c-25c in neighborhood houses.

Bank official: The entertainment offered by theatres playing a short feature, with a comedy and news reel, is preferable to a two-hour feature, usually run twice a day at advanced prices. The variety entertainment, except in very large centers of population, seems to me the logical type of show for a picture house. I think that $1.50 admission price for any picture is too high, and would favor a scale of from 20c to 50c as a general rule, with perhaps 75c for an extra special program. Neighborhood houses might charge from 10c to 35c as a scale.

Malcolm Douglas, Prosecuting Attorney, King County: I prefer a shorter feature, with news reel, comedy and scenic, run continuonsly, to the two-hour length feature. I would advocate a maximum price of 50c and a minimum of 25c for downtown houses, and a scale of 10c to 25c in a neighborhood theatre.

MINNEAPOLIS—Woman fan: I like the diversified program—shorter feature weekly and comedy. The downtown theatre no less than 25 cents and no more than 50 cents. The maximum price for neighborhood theatres should be 40c and minimum 20c.

Woman librarian: Personally, I prefer a shorter feature with news weekly and comedy—a long feature becomes very tiresome, no matter how good it is. Fifty cents maximum and 25 cents minimum admission for downtown houses.

Woman teacher: I prefer the shorter program—never longer than two hours. The maximum price should be 35 cents and the minimum no more than 25 cents.

Man fan: I prefer the variety entertainment offered by a five or six reel feature, news reels, comedies and travelogues. Most of the elaborate 10 or 12 reel pictures drag. Maximum price 50 cents—minimum 25 cents. Neighborhood houses, maximum 25 cents and minimum 15 cents.

Woman secretary: I like the five or six reel feature, news and comedy picture. Maximum 75 cents and minimum 35. For neighborhood theatres—maximum 50 cents and minimum 25 cents.

Reduced License Rates Off in N. Carolina

DESPITE all efforts made by the officers and directors of the North Carolina M. P. T. O. to persuade Carolina exhibitors to live up to the special agreement entered into with the American Society of Authors, Composers and Publishers last November, whereby a schedule of license rates less than one half the original performance fees were available to the Carolina theatre owners, the agreement which would have saved in the aggregate many thousand dollars to the theatre owners of the state, has fallen through.

Judge John M. Manning, of Raleigh, North Carolina representative of the Society, has officially declared the agreement off and notified the M. P. T. O. executives and officials of that action, owing to the fact that barely twenty-five percent of the theatre owners of the State have availed themselves of the opporunity to apply for license at the reduced rate.

Cleary Named Treasurer of United Artists

Maurice Cleary, for the past two years a member of the Board of Directors of the United Artists Corporation, was elected Treasurer of the distributing organization to succeed Max E. Prager.

A. M. P. A. Offers Prize for Sketch

Comedy To Be Staged at Naked Truth Dinner To Be Held at Astor, March 29

HERE'S a real chance for authors, scenario writers, trade paper editors, press agents, housewives, clerks, stenographers, bankers — in fact, any one who aspires to write a play, and that means everyone — to win real fame and money!

A prize of one hundred dollars in gold is offered by the Associated Motion Picture Advertisers, Inc., composed of the advertising and publicity men of the film industry, for the best comedy sketch on motion pictures that can be performed in fifteen minutes.

No one is barred, according to A. M. Botsford chairman of the entertainment committee of the A. M. P. A. The competition is now open and it will close March 1st, according to the announcement, so aspiring playwrights are advised to get busy at once.

The winning fifteen minute sketch will be produced as one of the important entertainment features of the annual Naked Truth Dinner of the A. M. P. A. to take place at the Hotel Astor on the evening of March 29th.

The judges appointed to pass on all manuscripts submitted are Harold Lloyd, the actor; James Quirk, editor of Photoplay magazine, and Maurice Henley of the Newspaper Enterprise Association.

Contestants must send their sketches or deliver them in person to Maurice Henley, at Room 306, No. 461 Eighth Avenue, New York. No manuscripts will be returned unless accompanied by a request to do so and a stamped envelope with return address.

It is the belief of the membership of the Associated Motion Picture Advertisers that, by holding an open contest for the best fifteen-minute sketch, they will unearth a classic of comedy that could in no other way be brought to light, and so at the last meeting held an appropriation was voted for the purpose.

Plans for other big features of the Naked Truth dinner are rapidly being perfected by the entertainment committee. Prominent speakers representing each branch of the industry will be present, and either President Coolidge or a personal representative will be a guest of honor, it is said. Many of the leading stars of the industry will be there.

Film Exchange Building is Under Way at Dallas

Work was started January 28 on the new Film Exchange building, at Harwood and Jackson streets, Dallas, Tex., by the Southern Construction Company.

The building will be occupied by the Goldwyn-Cosmopolitan Company, the Specialty Film Company, the Southern States Film Company and the Southern Theatrical Equipment Company. The structure will be adapted to the use of the tenants with special built-in features.

The building will be built with steel reinforced concrete frame and brick and tile walls and cement floors. A complete sprinkling system will be added to the fire prevention features, while automatic closing fireproof doors will prevent the spread of fire from one part of the building to another.

India Film Exports to U. S. Show Decrease

Vice-consul Harold Shantz, of Calcutta, in the 1922 supplement to Commerce Reports, relating to India with reference to films exported to the United States, lists their value at $3,105 in 1920, and $656 in 1921, and $702 in 1922. Most of this nominal value would be covered by returned American films, news reel pictures and doubtless the major portion of the remainder would be Ariel Varges "Non-Co-Operation Revolt" films, made during that period.

Famous Players Charlotte Exchange Total Fire Loss of $400,000

CHARLOTTE'S first film exchange fire of serious proportions occurred Friday, February 8th, when the entire exchange building occupied by the Famous Players Lasky Corporation was completely gutted by the most spectacular blaze in the history of the Charlotte fire department, entailing a loss to Famous Players estimated to be in the neighborhood of $400,000.

Within two hours after the fire was over, it was announced by Hugh Owen, local manager of the Paramount exchange that Famous Players would immediately start work on a new exchange building to be constructed according to their own specifications, upon a plot of ground upon which they already hold an option. The local manager also stated further that work would be begun Monday morning, February 11th and would be completed within 60 days.

The fire started from trash and posters behind a radiator on the first floor, heat from the radiator setting these papers on fire. Films which were on the first floor in process of being received or shipped out, were quickly ignited causing several explosions which within the space of a few minutes enveloped the entire building in flames, and several employees had narrow escapes from being burned alive on the second floor of the building. The loss was absolutely complete, including all records, not even the booking records being saved.

The new building will be of fireproof construction to cost $150,000. Lacey Johnson, real estate representative for the Famous Players Lasky Corporation, arrived in Charlotte the following morning and made immediate plans for closing the deal for property on which to build the new exchange. In the meantime temporary quarters have been secured in a former exchange building at 8 South Graham street, formerly occupied by Pathe, and business will go on as usual.

Mr. Owen, the local manager, had been in charge of the Charlotte office only two weeks, coming here from Texas, replacing C. E. Peppiatt, transferred. Mr. Owen was out of the city at the time of the fire, the office being in charge of E. H. Crowell, head booker.

Ohio M.P.T.O. Convention Set for March 6-7

SAM BULLOCK has sent forth the good word that the annual convention of the Motion Picture Theatre Owners of Ohio will be held at the Chittenden Hotel, Columbus, March 6 and 7. With the expectation of bringing out an early crowd, the banquet will be held the first night. Registration and the annual meeting of the executive board will take place before noon and a three-hour business session and committee meetings will precede the banquet.

Ohio being one of the foremost advance posts in the fight for the amendment to the copyright law to relieve exhibitors from the music license tax, an effort is being made to have Congressman Albert C. Johnson, the author of the amendment, at the banquet.

The convention committee appointed by Martin G. Smith, president of the M. P. T. of Ohio is W. M. James, Columbus; A. G. Hettesheimer, Cincinnati; State Secretary Al F. Kinzeler, Dayton; Sam Bullock, Cleveland; O. E. Belles, president of the Cleveland Motion Picture Exhibitors' Association; George Fenberg, Newark; Caldwell Brown, Zanesville; Sam Lind, Zanesville; E. J. Hiele, Marietta.

Russian Exhibitors Secure Films from Berlin

Assistant Trade Commissioner Elbert Baldwin writes from Warsaw, Poland, under date of November 27, on the Russian film industry, motion pictures for Russian exhibition, are at the present time, secured through Berlin, where Russian purchases are made under the direction of the official Russian Soviet Government trade monoply, "Vneshtorg," Russische Handelsvertrehtung, Lindenstrasse 68, Berlin. This institution also functions as Soviet censor on all films destined for Russian consumption and grants import license-permits.

Fourteen Houses Added to West Coast Chain

Fourteen new houses soon will be added to West Coast Theatres, Inc., the Sol Lesser Gore Bros. Adolph Ramish chain, according to announcement by Irving Lesser. This will give the West Coast chain 168 theatres, on the Pacific slope.

Of the fourteen new houses which are being erected four will be in Los Angeles. The others will be in Orange, Long Beach, Beverly Hills, Santa Anna, Culver City, Inglewood, Sacramento, Glendale, Ocean Park and Huntington Park.

Northwest Film Boards Discuss Problems

Matters of general importance to all film men of the Northwestern territories were discussed recently at a joint meeting of the Film Board of Trade of Portland and the Northwest Film Board of Trade of Seattle, held in the Oregon city.

A banquet at one of the city's large hotels and an entertainment afterward ended the two-day session. Guy F. Navarre, president of the Seattle Board, represented the Washington city at the meeting, and was accompanied by several Seattle exchange managers.

Connecticut Exhibitors Fully Organized

As a result of the personal canvass of the Moving Picture Theatres of Connecticut, recently made by Vice President C. M. Maxfield, the Connecticut association now boasts a membership of approximately 100%.

The state has been divided into five zones.

On January 28th a meeting of the Northwestern zone was held at the Hotel Elton in Waterbury. This meeting was attended by every exhibitor in the zone. Nicholas Jamele was elected chairman and A. Pentimn secretary and treasurer.

A meeting and luncheon of the eastern zone was held at Norwich, on February 4th. The following officers were elected: Chairman, J. R. Pickett; secretary, J. F. Barnett, and treasurer, J. Alpert.

A meeting of the southwestern zone was held on February 11th, at Bridgeport. H. Cohen is chairman of this zone organization and J. Schwartz is secretary and treasurer.

The north central zone will meet at Hartford on February 18th, and the south central zone will meet at New Haven on Tuesday, February 19th.

New Corporations are Few During Past Week

The following gives the names, incorporators and capitalization of the motion picture companies which were incorporated in New York state during the past week: Heartstone Pictures, Inc., capitalization not stated, M. V. Kress, Brooklyn; M. C. Lynch, Isidor Tatt, New York city; Moeller Theatre Service, Inc., $25,000, Shirley Kesand, Blanche Steinberg, Edmond Dewan, New York city; Junee Holding Corporation, $25,000, Nicklas and Fanny Cooper, Albert Cooper, New York city; Hepworth Productions, Inc., capitalization not stated, R. T. Cranfield, Joseph diLorenzo, M. Kaufman, New York city.

Better Pictures Conference In Washington

Representatives of civic and church organizations and many Better Films committees met in a national picture conference at the Raleigh Hotel in Washington Wednesday and Thursday of this week. Methods to be applied for the betterment of pictures were discussed at the two-day session.

Latest News Briefs from Coast by Wire

KING BAGGOT has signed a contract with Universal for another year, according to telegraphic advises this week from the West Coast office of Motion Picture News.

Ethel Clayton, heading her own company, has signed a contract to make four features for Grand-Asher.

The first production scheduled for release on the United Producers & Distributors program will be "The Life of Theodore Roosevelt," filming of which will begin next week under the direction of Alf Goulding, who has been at work on the story for a year. It will be made in eight reels. Walter Rogers will interpret Roosevelt, with an all-star supporting cast, it is announced. The picture, which will probably be ready for release in May, is said to have the endorsement of Theodore Roosevelt, Jr.

West Missouri Completes Refinancing Plans

AT a meeting Tuesday of a committee M. P. T. O. Western Missouri at the headquarters of the Kansas City Division of the M. P. T. O. A., plans for re-financing and re-organizing the Western Missouri organization were completed. The meeting was for the purpose of completing plans outlined at the convention of the Missouri Body in Kansas City last week.

Fifty exhibitors will be selected in the western half of the state. A personal letter—not a form letter—will be written to each of them, explaining the status of the exhibitor as compared to proposed adverse legislation, existing adverse laws and music tax encroachments. Only the most progressive exhibitors will be chosen to launch the re-organization plan.

Following preliminary details a meeting will be held in Kansas City, March 1, at which time a business manager will be selected and sent into the territory to complete details of organization. Membership fees and the proposed merger between the Western Missouri body and the Kansas City association will be determined at the meeting in Kansas City. The committee in charge is composed of A. M. Eisner, Kansas City; Charles Sears, Nevada; A. F. Baker, Kansas City, and Jay Means, Kansas City.

American Films Dominate Porto Rican Field

Although Spain is racial mother-country to Porto Rico, the United States is the legal parent. Thus American films still dominate the film field in the Carib Island. But few films from other lands are ever seen in Porto Rican theatres.

Distribution is effected through eight exchanges in San Juan, all being local houses, but one. Rental values on all the old pictures run from five to ten dollars, and it is customary for the exchanges to do the advertising, of all attractions, filling in the name of the theatre, town, and date.

Special trade agent L. W. James of San Juan reports to the Department of Commerce that 125 theatres and other buildings scattered over the island show films. With the exception of a few houses in San Juan and Ponce, none of them essay daily shows. Most of the theatres and town hall opera houses give shows only on Saturday and Sunday afternoons and evenings, with a few of them opening once or twice during the week, and on some of the numerous holidays.

"Marriage Cheat" is New First National Title

Thomas H. Ince has decided that "The Marriage Cheat" will be the release title of the Frank R. Adams story, "Against the Rules" which is now in production for Associated First National Pictures, Inc. It will be interpreted by a cast headed by Percy Marmont and Leatrice Joy. Supporting members are Adolph Menjou, Laska Winter, Henry Barrows and J. P. Lackney. John Griffith Wray is directing.

"The Marriage Cheat" will be one of the "First National 20" and will be released for first runs in April.

T. N. T. LADIES TOO! ASTOR, MARCH 29.

Funeral Services Held for John M. Quinn

Funeral services were held last Tuesday at Chicago for John M. Quinn, late general manager of Vitagraph. Mr. Quinn passed away suddenly as a result of a heart attack.

The funeral services were held in St. Thomas Acquinas Church on Washington Boulevard and were attended by a large number of his friends and associates, including President Albert E. Smith and Mrs. Smith, of Vitagraph, who had accompanied the remains from the coast.

Mrs. Quinn and the two children hastened from New York to Chicago after receipt of the news of Mr. Quinn's death.

The large number of floral tokens which were sent to the home of Mr. Quinn's sister Mrs. John Hanley at 4631 Washington Boulevard, where the body rested after its long journey from California until the time for the funeral, was evidence of the deep regard in which he was held by his many friends.

Genoa Importations Show Big Increase

Consul General John Ball Osborne, writing from Genoa in the Italian Supplement to Commerce Reports, expresses optimism on the improvement shown in 1922. During the last six months of 1921, the home of the Cremona violin and other famed musical instruments, imported such goods to the value of Lire 5,946,026; and in all of 1922 she imported Lire 18,953,261 worth. Exports during the last six months of 1921 of music goods were Lire 3,434,944, and for the year 1922, Lire 8,214,367. Films worth $64,835 were sent to the United States and possessions by Italy in 1920; films worth $473,945 were purchased from Italy in 1921; while we purchased films to the value of $371,819 in 1922.

Visual Instruction Wins Washington Approval

The recent demonstration of visual instruction through the agency of the motion picture given in Crandall's Ambassador theater, Washington, D. C., under the auspices of the public school authorities and the Public Service and Educational Department of the Crandall theaters, Mrs. Harriet Hawley Locher, Director, has engaged national attention.

The officials of the Federal and District governments who attended the special session were favorably impressed and expressed an enthusiastic willingness to foster in their own states such activities as have in Washington been pioneered by Harry M. Crandall.

Next Federal Hearing to Be Held at Atlanta

THE next session of the Federal Trade Commission hearing in the Famous Players-Lasky case will be held at Atlanta near the end of the month. The government completed the introduction of its testimony some weeks ago, and Famous Players is now putting in its defense, which is being prepared under the direction of Bruce Bromley, of Cravath, Henderson, Leffingwell and De Gersdorf, counsel for F. P. L.

Hearings were held recently in Jacksonville, New Orleans and Dallas.

Schnitzer Predicts Cost Reduction

F. B. O. Vice-President Sees Improved Entertainment with Reduced Expenses

"THE change from the so-called 'big' picture costing a million or more, to productions with a real increase in entertainment value and a great decrease in cost, clearly depicts the pace the film industry is setting as it enters 1924."

This statement was made by J. I. Schnitzer, vice-president of the Film Booking Offices, who returned to New York from the Coast last week, after spending two months speeding up production activities at the F. B. O. studios in Hollywood, and making careful observation of various production tendencies on the entire West Coast.

"Million dollar pictures have cost the industry a good deal in many ways. They not only tie-up a great deal of studio floor space for a long time during production, but distract attention from the regular releases. Not only that, but when they are ready to be released they take the entire attention of the sales department at a cost to other features and short subjects. The selling then must be backed by a fortune spent on exploitation.

"I personally believe the public is tiring of stupendous sets and thousands of extras. In fact, they really detract from the very things the public wants—laughs and heart throbs.

"Therefore, those who sanction huge production budgets are making a serious mistake before the picture is even started. If a director cannot make an entertaining and worthwhile feature out of a production costing from one hundred to two hundred thousand dollars, it is ridiculous to suppose he can make a sensational attraction by merely spending more money on stupendous sets.

"Exhibitors throughout the country are refusing to meet the distributor's figures for many pictures on the present market. They realize it is certain disaster to pay prices that are seriously out-of-line with what the production can do at the box office. The distributor then starts a publicity campaign which results in many patrons asking the theatre manager to present the attraction. At last he is forced to do so.

"This simply means, that the exhibitor starts a heavy exploitation campaign and works day and night trying to break even. The public gets to see the picture, the producer has an opportunity of making a little money if he can force enough exhibitors to play the picture at his price, this leaves the man in-between—the theatre owner—holding the bag after he has pleased everyone else.

"The result is that producers have come down to earth," Mr. Schnitzer added. "The public will see the best pictures it has ever seen this coming year—and they will cost only one or two hundred thousand dollars and not padded with another eight hundred thousand dollars spent in sets and marching armies."

"Fine and Dandy" New Mix Picture Title

"Fine and Dandy" will be the title under which the latest picture in which Tom Mix is working at the William Fox West Coast studios, will be released. This replaces the previous title of "Mixed Manners." Jack Blystone, who directed Mix in "Soft Boiled," the Fox special production released earlier this season, is directing "Fine and Dandy" from the scenario by Donald Lee.

Claire Adams has the leading feminine role. The principal players are: Richard Lareno, Earle Fox, Dolores Rousse, Charles K. French, Pat Crissman, Miles McCarthy, Mathilda Brundage, May Wallace, and Evelyn Sherman.

Holbrook Blinn Signs for "Janice Meredith"

Holbrook Blinn, has just been added to the cast of "Janice Meredith," the forthcoming Cosmopolitan production adapted to the screen by Lillie Hayward from Paul Leicester Ford's story of American Revolutionary days in which Marion Davies will appear. He will play the part of Lord Clowes.

"King of Wild Horses" New Hal Roach Feature

"King of Wild Horses" has been definitely selected as the release title of the new Hal Roach feature production, in which an untamed stallion plays the featured role.

Glimpses of "Pagan Passions," A Selznick production for forthcoming release

Stills from a current Selznick Picture "Defying Destiny"

Johnson Shooting Scenes in S. F. Presidio

The most important scenes of Emory Johnson's forthcoming production for F. B. O., tentatively titled "Swords and Plowshares," are being filmed by the young producer-director at the Presidio, the U. S. Army reservation in San Francisco. In the Johnson company are Johnnie Walker and Mary Carr.

Johnson will use more than 1,000 U. S. soldiers, motor trucks, tanks, machine guns and other paraphernalia of modern warfare. The Presidio troops will stage a sham battle for the cameras, it is said.

"Between Friends" Cast is Selected

President Albert E. Smith of Vitagraph has announced the cast selected for "Between Friends," a picturization of Robert W. Chambers' novel, which J. Stuart Blackton is producing at the Hollywood Studios.

Lou Tellegen has the principal role.

Norman Kerry is cast in a part of almost equal dramatic power.

Alice Calhoun has been cast for the leading feminine role.

Stuart Holmes and Anna Q. Nilsson have important parts.

"White Sister" N. Y. Run Ends at Lyric

The run of Lillian Gish in Henry King's production of "The White Sister" at the Lyric Theatre, Broadway New York, will come to an end with Sunday evening's performance on February 17th.

"The White Sister" opened on September 5th at the 44th Street Theatre, ostensibly for a run of four weeks.

Antipodean Conditions are Told by Consul

Consul Norman L. Anderson of Melbourne, Australia, has sent some very interesting items on film conditions in the Antipodean Commonwealth. Approximately 808 motion picture theatres are being operated in Australia. Of these sixty are city theatres; suburban houses number 257; and country movie-halls total 491.

Seating capacity in the sixty urban theaters average around 1,200. Suburban houses average around 1,500. The rural houses have a very wide range in capacity, from 200 seats to 1,000 seat size being noted said Mr. Anderson.

As usual, 90 per cent of the films shown on Australian screens are imported from the United States, ninety-seven per cent passing through the city of Sydney, New South Wales, the chief film center of Australia.

"Heart Trouble" Next for Constance Talmadge

Constance Talmadge, who is now completing "The Goldfish," directed by Jerome Storm, and adapted by C. Gardner Sullivan from the stage play by Paul Armont and Marcel Gerbidon, starts work on her next First National story, "Heart Trouble," February 15, with Alfred E. Green at the megaphone. "Heart Trouble," was adapted by C. Gardner Sullivan from the play, "Penelope," by W. Somerset Maugham.

Strongheart in Personal Appearance at Capitol

Strongheart, First National's Belgium police dog star, featured in "The Love Master," the third picture in which he has appeared, is now at the Hotel McAlpin, New York, awaiting the presentation of his newest production at the Capitol theatre, when he will make personal appearances, assisted by his "leading lady," known as Lady Jule, a fair-haired police dog like himself who likewise appears in "The Love Master."

First National Club Plans Leap Year Dance

The First National Club, under the able direction of George R. Bilson, will hold a leap year dance at the Hotel Astor, New York City, Friday evening, February 29. Arrangements are being made to accommodate a large crowd. Abbott Obendorfer is chairman of the committee on entertainment and announces that quite an aggregate of stars will be present.

In and Out of Town

PAUL C. MOONEY, vice-president of the Hodkinson Corporation, left New York this week on a nation-wide business tour lasting six weeks or two months. He will hold a series of sales meetings at key points with Hodkinson branch managers and salesmen. The first was held in Cleveland, February 11–12.

ALBERT WARNER is back from London, where he conferred with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which handles Warner product.

MAX ROTH, special salesman for Preferred, has returned from a two weeks' trip through the Middle West.

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York on the Berengaria last week to visit his brother, Albert E. Smith, President of Vitagraph. President Smith arrived here from Hollywood and met his brother upon his arrival.

HARRY CHARNAS, Warner distributor in the Cleveland, Pittsburgh, Detroit and Cincinnati territories, was in New York this week, conferring with home office executives.

JAMES B. CLARK, of Pittsburgh, arrived in New York on February 11th to serve as a member of the Rotating Committee of Associated First National Pictures, Inc. He will remain two weeks.

HIRAM ABRAMS, President of United Artists, has gone to Los Angeles. Rupert Hughes, author-director, has arrived from the Coast.

RICHARD WALTON TULLY arrived in New York this week from Los Angeles, accompanied by Mrs. Tully, and bringing with him the finished print of "Flowing Gold," which will be released shortly by First National.

ROBERT H. COCHRANE, vice-president of Universal, has gone to Florida for a vacation.

JESSE L. LASKY, who has arrived from the Coast, will probably remain in New York until the end of March.

T. N. T. PAUL WHITEMAN'S ORCHESTRA, MARCH 29.

Washington Exhibitors to Meet Semi-Monthly

Regular meetings of the state of Washington Motion Picture Theatre Owners, affiliated with the M. P. T. O. A., were scheduled to be held semi-monthly, beginning in February, it was announced recently by J. M. Hone, executive secretary of the organization, with general offices in Seattle. The first meeting of the body was to be held in the auditorium of one the large Seattle department stores, donated for the occasion.

Included in the business to be taken up at the opening session was the appointment of a number of directors, to be individually in charge of the districts which are now being organized, in order to bring the body into a more compact form. Requests from Oregon and Northern Idaho theatres for membership in the M. P. T. O. W. were also scheduled to be discussed.

Changes Announced in Goldwyn Personnel

Goldwyn Cosmopolitan Distributing Corporation has made a number of changes in the personnel of its resident managers.

H. W. Starrett, formerly of the Atlanta Exchange, has been transferred to Detroit, succeeding Harry Lorch, who has resigned to go with another company.

W. J. Clark, manager in Charlotte, N. C., has succeeded Mr. Starrett in Atlanta.

Rudolph Berger has been sent from New York to take over Mr. Clark's post in Charlotte.

Arrow Contracts for New Ben Wilson Serial

Arrow has contracted with Ben Wilson Productions for a fifteen-episode serial, "The Days of '49," starring Edmund Cobb and Neva Gerber.

In addition is Yakima Canuck, Champion Cowboy of the world. The cast will also include Ruth Royce and Wilbur McGaugh.

Jacques Jaccard will wield the megaphone under Mr. Wilson's supervision.

de Mille Completes Work on "Icebound"

William de Mille has taken the final scenes for his new Paramount production, "Icebound," in which Lois Wilson and Richard Dix are featured. Clara Beranger is now engaged at the Long Island studio in editing and titling the film.

The de Mille company returned a few days ago from a brief location trip.

Scenes from the First National picture, "Lilies of the Field," with Corinne Griffith and Conway Tearle

Territorial Sales Meetings Held

Goldwyn-Cosmopolitan Meetings Held To Talk Plans for March Releases

ON Saturday and Sunday of last week the Goldwyn Cosmopolitan sales executives held a series of four territorial conferences to consider sales plans for three March releases. The place of holding the conferences was so arranged that each district and resident manager could be back in his own territory on Monday morning. The New England group met in Boston; other conferences were held in Cleveland, Chicago and Washington, D. C.

James R. Grainger, General Manager of Sales, presided over the New England conference in Boston. Those present were George W. Dembow, district manager, and the following branch managers; Maurice Wolf of Boston, A. Interrante of New Haven, Charles Walder of Albany and D. Rosengarten of New York.

W. P. Garyn, assistant to Mr. Grainger, handled the Cleveland meeting, at which those in attendance were J. A. Koerpel, district manager and N. Barach, resident manager of Cleveland, H. W. Starrett of Detroit, E. S. Stewart of Cincinnati, and Vincent J. McCabe of the Buffalo office.

The Chicago meeting was presided over by W. F. Rogers, Western sales manager in the home office. Those in attendance were George A. Hickey, district manager of the Chicago, Indianapolis, Minneapolis and Milwaukee territory and W. E. Banford, district manager of the Denver and Salt Lake City territory and the following resident managers: H. L. Hollander of Chicago, Samuel Shurman of Milwaukee, W. W. Willman of Indianapolis, Jack Weil of St. Louis, Charles E. Gregory of Kansas City, Ben B. Reingold of Des Moines, Iowa, and C. T. Lynch of Omaha.

The Washington conference was presided over by Sam Eckman, Jr., sales manager of the Eastern district. Those attending this meeting were Felix Mendelssohn, district manager of the Philadelphia, Pittsburg and Washington territories and the following resident managers: Walter Price of Washington, Rudolph Berger of Charlotte, N. C.; E. Moss of Philadelphia, L. Sturm of Pittsburgh and W. J. Clark of Atlanta.

Sales plans were gone into in detail for Goldwyn's production of "Nellie the Beautiful Cloak Model" and of Elinor Glyn's "Three Weeks" and Cosmopolitan's "The Great White Way." These pictures are three of the biggest in the Goldwyn Cosmopolitan group of productions for the year and the conferences were concerned mainly with the best ways of merchandising these productions in the varions territories.

J. Charles Davis Resigns From Arrow

W. E. Shallenberger, President of the Arrow Film Corporation announces the resignation of J. Charles Davis, 2nd, who has been for several years Director of advertising and publicity for the Arrow Film Corporation.

Mr. Davis is leaving the Arrow and it is his plan to specialize in the advertising, publicity, and particularly exploitation of new pictures on his own behalf. Dr. Shallenberger expresses the sincere regret with which his organization parts with Mr. Davis.

J. K. Adams succeeds Mr. Davis as Director of Advertising and Publicity.

Mr. Adams has been for a long time identified with the newspaper and magazine field as well as the motion picture and theatrical industry.

Views of "The Yankee Consul," in which Douglas MacLean stars for Associated Exhibitors

"Cytherea" Being Filmed in United Studios

THE United Studios will be the future producing headquarters of the George Fitzmaurice-Samuel Goldwyn organization in accordance with contracts signed yesterday by Mr. Fitzmaurice and M. C. Levee, President of the Studio company.

The initial Fitzmaurice production for Samuel Goldwyn to be produced on the West Coast will be "Cytherea," the novel by Joseph Hergersheimer for which a number of scenes have already been taken in New York. "Cytherea" will be a First National Picture.

Lewis Stone and Alma Rubens, two of the leading players in the cast arrived on the Coast recently from New York and actual "shooting" on the picturization, began last Monday.

Final Editing Completed on "Average Woman"

The final editing of "The Average Woman," C. C. Burr's next release in his "Big Four" series of specials for the independent market, has been completed.

William Christy Cabanne directed "The Average Woman" from Raymond S. Harris' scenario based upon one of Dorothy de Jagers' Saturday Evening Post stories.

The cast includes David Powell, Pauline Garon, William H. Tooker, De Sacia Mooers, Coit Albertson, Burr McIntosh and Russell Griffin.

Burr is so pleased with Cabanne's direction of "The Average Woman" that he has reengaged him to direct "Lend Me Your Husband" which will be placed in production shortly.

New Publicity Director for C. B. C.

The C. B. C. Film Sales Corporation has secured the services of Ralph J. Rossiter as their new publicity director to succeed Esther Lindner, whose bethrothal to Ralph H. Hass, Vice-President of the Happiness Candy Stores Company has already been announced.

Mr. Rossiter studied at Harvard and Columbia Universities, specializing in Journalism and advertising. Since his graduation from Columbia, he has been active in various branches of the advertising and publicity field for the past four years.

Julia Faye, Alma Bennett in "Triumph" Cast

Julia Faye and Alma Bennett are the latest additions made by Cecil B. DeMille to the cast of his new Paramount production, "Triumph." Miss Faye is included in the list of featured players and has a "society cat" part similar to those she handled so successfully in "Don't Call It Love" and "Saturday Night."

Josef Swickard Added to Pola Negri Cast

Josef Swickard, whose performance as Desnoyers in "The Four Horsemen" won him international fame, has been added to the cast of Pola Negri's current picture, "Men," which Dimitri Buchowetzki is producing for Paramount.

Preferred Preparing for New Productions

The temporary let-down between pictures in the Preferred Picture Corporation producing forces will end in two weeks, according to B. P. Schulberg, who will leave for Los Angeles next week to start work on "The Breath of Scandal," to be made from Edwin Balmer's novel.

"The report that we had closed the Schulberg studio in Los Angeles is correct," said Mr. Schulberg, "but the report did not tell the fact that we are moving to our new quarters in the Hollywood Studios, which we have just leased.

"Gasnier has just finished cutting "Poisoned Paradise," made from Robert W. Service's novel, with Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith in the cast. As soon as I return to Los Angeles I will cast 'The Breath of Scandal,' which Gasnier will direct."

"Girl of Limberlost" Print Due This Week

"A Girl of the Limberlost," has been made into a picture. J. Leo Meehan has finished the direction of it, under the supervision of its author, Gene Stratton-Porter, and a print is expected to arrive in New York this week.

The cast includes Gloria Grey, one of the Wampas baby stars of 1924, Gertrude Olmstead, Raymond McKee, Cullen Landis, Emily Fitzroy, Arthur Currier, Arthur Millet, Alfred Allen, Virginia Boardman, Myrtle Vane, Jack Daugherty, Ruth Stonehouse, "Baby Pat" O'Malley, Buck Black, Newton Hall and Lisamae Gray.

Distribution plans have not yet been completed.

Slater Added to Goldwyn Studio Executives

CLYDE SLATER has been added to the executive staff of the Goldwyn studios. He will be sales-manager of the newly created rental department. The studio has enlarged its technical equipment and is making an active campaign to induce independents to produce their pictures there.

This is the first time the big Culver City plant has been open to outside producers.

Universal May Again Make "We Are French"

Universal plans to make a new version of "We Are French" by Robert H. Davis and Perley Poore Sheehan. As a piece of literature it was used extensively by the allied armies. As a film, it was produced before America went into the war and because of Wilson's neutrality proclamation Universal changed its name to "The Bugler of Algiers." As soon as America went into the war, however, the title was changed back to "We Are French."

The original version was made by Rupert Julian, who played the principal part, supported by Ella Hall and Kingsley Benedict.

William Fox on Visit to West Coast

Among the arrivals in Hollywood this week was William Fox, President of Fox Film Corporation, who is making his annual visit to the company's West Coast studios.

"Covered Wagon" to Open Havana Engagement

Cuba is to be the fourth country outside the United States to see "The Covered Wagon," as the result of arrangements entered into with the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, Hayti and Santo Domingo. The foreign department of Famous Players-Lasky Corporation, has received word that the Paramount special will have a special pre-release at the Fausto Theatre in Havana the later part of March.

Up to the present time "The Covered Wagon" has been presented outside this country in only Australia, Great Britain and France.

Schulberg Denies "First Year" Rumor

B. P. Schulberg, president of Preferred Pictures' Corporation, denied in no uncertain terms the story that Catherine Curtis is to produce "The First Year."

"We own the motion picture rights to 'The First Year,' which we bought from John Golden for $100,000," said Mr. Schulberg, "and we have not sold them to Catherine Curtis, nor to any one else. The report has absolutely no foundation."

Farnham Editing "Beware The Woman"

Joe Farnham, film editor, is weilding the shears on F. B. O.'s forthcoming production "Beware the Woman," set for early release. It was directed by Emile Chautard. In the cast are Ralph Lewis, Lloyd Hughes, Derelys Perdue, Emile Fitzroy, Joe Dowling, Joseph Swickard, Max Davidson and others.

Scenes descriptive of the Fred Niblo production, "Thy Name is Woman," with Ramon Novarro and Barbara La Marr. A Metro picture

Reichenbach is Guest at Spaghetti Dinner

Samuel Goldwyn, the First National producer, gave a spaghetti dinner last Monday night at Mori's in Greenwich Village as a testimonial to his premier publicist, Harry Reichenbach, who is leaving his organization to join Famous Players-Lasky in a like capacity.

Among those present, in addition to the guest of honor and his host, were Dr. A. Giannini of the East River National Bank, Joseph Dannenberg of *Film Daily*, Quinn Martin of the World, Felix Feist of the Joseph M. Schenck Productions; Richard A. Rowland, H. O. Schwalbe, William Morgan and Mr. Clarke, of Associated First National Pictures, Inc., F. W. Mordaunt Hall of the New York *Times*, and Victor M. Shapiro, formerly of Pathe and now with Mr. Goldwyn as Mr. Reichenbach's successor.

Benny Leonard to Star in Series

Max Cohen of Reputable Pictures Corporation announced in Los Angeles this week that he had signed Benny Leonard to star in a series of twelve two reelers based on the "Flashing Fists" stories by Sam Hellman, to be produced in New York.

He has also contracted for six John B. O'Brien features and eighteen single reel novelty subjects entitled "Bughouse Follies", now in course of production.

Rankin Engaged for Lead In "King Leary"

Arthur Rankin has been engaged by F. B. O. to play the male lead opposite Alberta Vaughn in episode five of the H. C. Witwer "Telephone Girl" series, called "King Leary." Rankin also played the juvenile lead in the first episode of the same film.

This one-reel Universal Comedy, "Happy and Married," features Neely Edwards and Bert Roach

Walthall Joins "Woman on Jury" Cast

Henry B. Walthall has been added to the cast of "The Woman on the Jury," in which Sylvia Breamer has the leading role. He will appear as the district attorney. Harry O. Hoyt is directing. The First National Production is based upon the stage play of the same title.

Marc Lachmann Resigns from Universal

Marc Lachmann, for three years a member of the Universal Exploitation Department, has resigned, to become affiliated with Louis B. Mayer Productions. Lachmann recently returned from England, where he was remarkably successful in "setting" the run of "The Hunchback of Notre Dame" at the Empire Theatre, London.

While assistant to Raymond Cavanagh, Universal's Director of Exploitation, Lachmann devised many of the most successful campaigns on such outstanding successes as "Foolish Wives," "The Flirt," "The Storm" and "Hunting Big Game in Africa."

Ingram Reports Progress on "The Arab"

Rex Ingram writes to Metro officials here from Tunis, Algiers in Northern Africa that his new production "The Arab" is shaping itself rapidly and that the French Government and important Arab chiefs have given him invaluable aid.

He has employed several thousand Bedouins, Arabs and Berbers for the big scenes of desert life and for the scenes in which huge mobs play an important part in the dramatic story.

Mr. Ingram will return to Hollywood soon to complete several of the big exterior scenes.

"The Arab" is taken from Edgar Selwyn's play. John F. Seitz is the cameraman.

Ray and "Courtship" Will Open Philly Run

"The Courtship of Myles Standish," will open a run at the Stanley Theatre, Philadelphia, starting February 24th. Mr. Ray will make personal appearances during this engagement. J. S. Woody, general manager, represented Associated Exhibitors in arranging the booking.

Marion Davies in scenes from the Cosmopolitan picture "Yolanda," and some of the gigantic sets used in the production

Authors' League Discusses A. B. C. of Movies

At the regular fellowship meeting of the Authors' League of America held Sunday night at the Hotel Astor "The A. B. C. of the Movies" was the topic for discussion. E. Lloyd Sheldon, supervising editor of the Famous Players Long Island studio, was the chairman of the meeting. He introduced Arthur Stringer, who told the authors present about "Writing for the Movies."

Peter B. Kyne discoursed on "How I Sell to the Movies" and Rudolph Valentino, Bebe Daniels, Lois Wilson and Richard Dix added their share to the program by telling "How I Act in Pictures."

Others on the program were Ralph Block, manager of the editorial department of the Famous Players-Lasky corporation; Forrest Halsey, scenarist, who has adapted "Monsieur Beaucaire" for the screen, and Julian Johnson, screen editor of the Famous Players-Lasky corporation.

"Stolen Secrets" Ready for March Release

Herbert Rawlinson's latest Universal production, "Stolen Secrets" has arrived in the East to await release. It is a five reel society drama in which the adventures of a high class "crook" are featured. Irving Cummings directed it.

The story was adapted to the screen by Raymond L. Schrock from two stories, one by Jack Boyle and the other by Richard Goodall. The working title of the picture was "The Virtuous Crook".

"Stolen Secrets" is scheduled for release about the middle of March. It is one of Universal's three feature releases for that month.

Hal Roach's current one reel comedy featuring Charles Chase is entitled "A Perfect Lady," with Pathe distribution

Scenes from "The Breathless Moment," with William Desmond in the leading role. A Universal production.

Ince Reorganizes Executive Staff

His New Production Schedule Calls For Six Specials for 1924-1925

ANNOUNCEMENT of a complete reorganization within the Thomas H. Ince studios with plans for putting underway immediately the biggest production schedule which he has yet shouldered is made by Thomas H. Ince.

The new staff is headed by Mr. Ince who expects to devote one hundred per cent of his time during the coming season to planning productions and building pictures. He has so chosen his executives as entirely to free himself from routine matters that he may be free to devote even more time than he has given in the past to the supervision of his productions.

As general production manager in his new plan of campaign, Mr. Ince has appointed John Griffith Wray, for the past three years director of Thomas H. Ince special productions, among them "Lying Lips", "Hail the Woman", Mrs. Wallace Reid's "Human Wreckage", and "Anna Christie". Mr. Ince plans to have him direct two special Ince productions yearly. The rest of his time will be devoted to assisting the producer in considering and selecting suitable screen material and in planning the detail work of new productions. Mr. Ince says that he will spend most of his time at the studios and the balance of the year in New York.

Colvin W. Brown who has been in charge of the New York offices for the last three years, is manager of distribution of the new organization and will also act as Mr. Ince's personal representative. He will make his head-quarters in New York with occasional trips to the Studios.

Edwin d'B. Newman will act as business manager; Reeve Houck, studio superintendent; Ingle Carpenter, general counsel; G. C. Burkhart, auditor, and Arthur MacLennan, manager of promotion.

With the exception of Newman, a former executive of the Cadillac Motor Company and later an independent motion picture producer, every member of this staff as well as their department heads are Ince trained executives.

A new production schedule, calling for six Thomas H. Ince specials, will go underway April 1st following the completion of four features for First National release under the 1923-24 schedule.

"The Last Frontier," a western featuring a stampede of 10,000 buffalo in western Canada, filmed under conditions which never again will be available for picture production, will be the first offering of the 1924-1925 schedule and the other five specials will be built on the same big scale as this offering, said Mr. Ince.

Marie Prevost Will Play "Rose of Ghetto"

Warner Brothers have entered into an arrangement with Roy Neill, whereby Marie Prevost is to play the title role in Mr. Neill's production of the famous play, "Rose of the Ghetto."

The supporting cast contains the names of Carl Miller, Anders Randolf, William V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond McKee and Dand Collins.

The picture is now in production.

Earl Carroll Loses Appeal in "12.10" Suit

Justice Lehman of the Appellate Division dismissed the appeal of Earl Carroll against the British and Colonial Kinematograph Co., Ltd., Edward Godal its managing director, the Republic Distributing Corporation and Moredall Reality Corporation, and directed Herbert Brenon to account to Carroll for the amount which Brenon actually received from the sale of the picture, "12.10."

In the original complaint, decision on which judgment was sustained, Carroll claimed that he wrote the synopsis of the play and delivered it to Brenon and that Brenon appropriated the synopsis to his own use and arranged with the British and Colonial Kinematograph Co., Ltd., to produce the play starring Marie Doro.

Leading Player for "Clean Heart" Undecided

Albert E. Smith, president of Vitagraph, who arrived in New York from Hollywood last week, is considering available actors of the stage and screen for the leading role of Philip Wriford in "The Clean Heart," world picture rights to which Mr. Smith purchased from A. S. M. Hutchinson while in London last fall. Among the actors whose screen personalities are under consideration are Lionel Atwill, John Barrymore, Conrad Nagel, Percy Marmont, Leslie Austen, Malcolm McGregor, and Conway Tearle.

Scenario Completed for "Lover's Lane"

Dorothy Farnum has completed the scenario for "Lover's Lane," from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers' Studio under the direction of William Beaudine.

Additions to "Monsieur Beaucaire" Cast

THE cast of "Monsieur Beaucaire" is one of the largest ever appearing in a Paramount picture, and includes among its principals, in addition to those already announced, Lowell Sherman as King Louis XV, Helen Chadwick, Oswald Yorke, Lewis Waller, Yvonne Hughes, Florence O'Denishawn, Paul Oscard and Flora Finch. Harry Fishbeck is chief cameraman, Caryl Fleming is Mr. Olcott's first assistant director and Lawrence W. Hitt and Wilfred Buckland are the art directors.

March Release Schedule Announced by Fox

FOX FILM CORPORATION announces that two special productions, three star series features, one Imperial comedy and three of the new Educational Entertainments will be released during March.

"The Arizona Express," the screen version of the old melodrama by Lincoln J. Carter, will be released March 23rd. David Butler and Pauline Starke have the leading roles. The second of the special productions to be released next month will be "The Plunderer" which will be sent out the week of March 30th. Frank Mayo and Evelyn Brent have the leading roles.

"Fine and Dandy," starring Tom Mix will be released March 23rd. John Gilbert's "A Man's Mate" will be released on March 16th. "The Vagabond Trail" is the third of the star series attractions to be released in March. Charles Jones is starred in this picture.

"On The Job," an Imperial comedy featuring the Monkey actors, will be released March 9th. The three Educational Entertainments are "Rivers of Song," March 2nd; "Feathered Fishermen," March 16th; "A New England Farm" March 30th.

"Don't Doubt Your Husband" Cast Selected

The cast which supports Viola Dana in her latest Metro starring picture, "Don't Doubt Your Husband," which is now in production at the Metro Hollywood studios under the direction of Harry Beaumont, includes Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar. "Don't Doubt Your Husband" was written for Miss Dana by Sada Cowan and Howard Higgin. It is being photographed by John Arnold.

Metro Changes Title of Barker Production

Reginald Barker's newest production, hitherto announced as "Her Man" will be released under the new title of "Women Who Give," according to the Metro offices.

The change is necessitated by the fact that another production is imminent with a title very similar to the one Metro has discarded and the new title of "Women Who Give" will avoid confusion.

"Floodgates" Premiere at Gloversville

The latest offering of the company that gave "Ten Nights in a Bar Room" and "Lost in a Big City" to the Independent market, "Floodgates" received its first public showing on Monday, Feb. 11, at the Glove Theatre, Gloversville, N. Y. The picture is from an original story by L. Case Russell and stars John Lowell. In support of Mr. Lowell are Miss Evangeline Russell, Jane Thomas, Ivy Ward, F. Serrano Keating, William Calhoun, Anne Brody, William Cavanaugh, Homer Lind, Fred Tiden, Arthur Ludwig and "Hap" Hadley.

A number of film people journeyed to Gloversville to attend the opening. Among these were John Lowell, L. Case Russell, Evangeline Russell, F. Serrano Keating, all of the Lowell Productions and Mr. and Mrs. I. E. Chadwick of Merit. Mr. Chadwick is releasing "Floodgates" in Greater New York and Northern New Jersey. The picture is being shown for three days only. It is announced that a New York showing will be held in the near future.

"Secrets" Starts N. Y. Run March 23rd

Norma Talmadge's forthcoming First National production, "Secrets," adapted by Frances Marion from the Sam H. Harris play by Rudolph Besier and May Edginton, in which Margaret Lawrence played the stellar role on Broadway last year, will have its initial presentation at the Astor Theatre, New York, where it will remain for several weeks, beginning March 23rd. "Secrets" was directed by Frank Borzage. Eugene O'Brien appears in the leading masculine role.

Al Lichtman Disposes of Preferred Interests

AL LICHTMAN, General Manager of Exchanges for Universal, made arrangements last week to dispose of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. At a conference between Mr. Lichtman and B. P. Schulberg a satisfactory understanding was reached for Lichtman to retire from the company which he and Mr. Schulberg formed between them.

Mr. Lichtman's retirement is a necessary move owing to the absorbing nature of his position with Universal. The retirement, however, was effected with the best of feeling on both sides. The nature of the settlement was not disclosed.

Scenes from the Sacramento Picture Corporation's production of "Listen Lester," which is to be released by Principal Pictures

Frank Woods Now Producing for Hodkinson

FRANK E. WOODS for many years supervising director for Famous Players-Lasky and more recently indepenent producing for the Allied P. and D. program has signed with the Hodkinson Corporation for the release of his next production that is now being made at the Pickford-Fairbanks Studio in Hollywood.

The scenario for D. W. Griffith's "The Birth of a Nation" was written by Mr. Woods.

Dorothy Mackaill will be the featured player in the picture he is now producing for Hodkinson release. John Harron will head the supporting cast under the direction of John G. Adolfi. The title of the picture is not announced.

British Parliament Sees "Fighting Blade"

Horace Judge, director of advertising and publicity for the Associated First National Pictures, Ltd., recently arranged a pre-view showing of Richard Barthelmess' late picture, "The Fighting Blade" at Central Hall, Westminster, before an audience comprising England's political sphere.

The picture, quite appropriate, dealing with Cromwellian days, acted as sort of overture to an important session of members of Parliament which was held immediately after the showing in the House of Commons. Ramsey MacDonald, the newly elected premier, was among those present.

Marion Davies "Yolanda" at Cosmopolitan Theatre

Marion Davies, in her latest photoplay, "Yolanda," will be the next attraction at the Cosmopolitan Theater about February 18.

"A Fishy Tale" is the title of this comedy featuring Jimmy Aubrey, produced by Standard Cinema for Selznick distribution.

Griffith Modifies Title for "America"

D. W. GRIFFITH has modified the name of his Revolutionary War picture which is to open February 21 at the Forty-Fourth Street Theatre. It will be officially called "America, Series One—The Sacrifices." This is done to avoid confusion as to the theme, since the dramatic story Mr. Griffith has produced, emphasizes the sacrifices which Americans made to establish their independence.

Mr. Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic history of America's development.

Four Monogram Producing Units are Busy

Andrew J. Callaghan, president, Monogram Pictures Corporation, now returning from Los Angeles, wires that four new producing units have started shooting. This makes a total of six companies now working at top speed for Monogram.

The Fred Thomson unit is well along with "The Silent Stranger." Beverly Productions, makers of "The Whipping Boss," have two units at work on specials. ..

Details of all units now producing for Monogram and the respective stories and casts will be announced on Mr. Callaghan's arrival.

"Fool" Cast Augmented by Seven Players

Seven actors have been added to the cast of "The Fool," the screen version of Channing Pollock's play, which is now in production at the New York studios of William Fox. Harry Millarde is directing.

The new players are: Downing Clark in the role of the Rev. Everett Wadham; Blanche Craige as Mrs. Gillam; Rose Blossom as Dilly, the flapper; Helen D. Algy as Mrs. Thornbury; Marie Shaffer as Mrs. Tice; Joe Burk as Mr. Barnsby, the sexton and Fred C. Jones as the Poor Man.

Bryant Washburn is the star in "Try and Get It," produced by Samuel V. Grand for Hodkinson release.

Fox Plans Production of Well Known Stories

AMONG the other well known titles—stage plays and books—to be started soon at the Fox studios are: "The Man Who Came Back," which was dramatized by Jules Eckert from a story by John Fleming Wilson; "Hearts of Oak" by James A. Herne; "Strathmore," by Ouida; "Loyalties" by John Galsworthy; "The Hunted Woman" by James Oliver Curwood. Other well known novels which will be acquired by Mr. Fox will be announced as soon as the plans for their production are made.

YOUR IDEA

OBTAINING word of mouth publicity early in the run, as well as bolstering up the weakest part of the week, has been accomplished in simple fashion by Manager Theodore D. Mousson of the Knickerbocker theatre, Nashville.

The stunt is simple—nothing more or less than a 10 cent matinee for ladies every Monday. Simple as it is, this takes into account three important facts:

First, that word of mouth advertising should be started as early in the run as possible; second, that women form the backbone of this advertising and of attendance; and third, that attendance will be light at the Monday matinee anyway.

The regular admssion price is 30 cents. This 10 cent matinee, which was inaugurated on "The Girl of the Golden West," is thus a strong inducement, and Manager Mousson reports that results have more than justified its continuance.

* * *

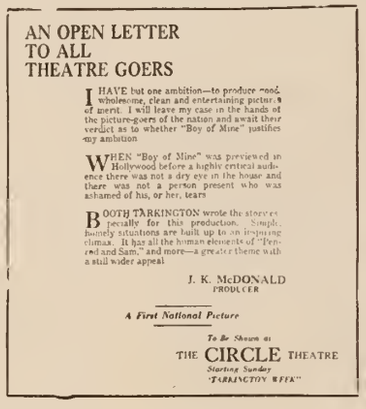
A varied program helps to send them all out smiling.

* * *

SOMEWHAT out of the beaten path was the advertising campaign used by Manager Ace Berry of the Circle theatre, Indianapolis, on "Boy Of Mine."

Berry realized that he had here a picture which, whatever its merits, would not appeal especially to the flapper crowd, and that his success with the picture depended upon bringing to the theatre the "home folks" and youngsters of 6 to 60 who would appreciate a clean picture of American boyhood.

After due reflection, Berry mapped out an advance campaign which departed from all custom. For several days space three by seven was used in the papers. One advertisement of the series played up Tarkington Week. Another was a signed statement by J. K. McDonald declaring he had only one ambition, "to make good, wholesome, clean and entertaining pictures." This was a shaft aimed directly at the home folks and draw them out.


AN OPEN LETTER
TO ALL
THEATRE GOERS

I HAVE but one ambition—to produce good, wholesome, clean and entertaining pictures of merit. I will leave my case in the hands of the picture-goers of the nation and await their verdict as to whether "Boy of Mine" justifies my ambition

WHEN "Boy of Mine" was previewed in Hollywood before a highly critical audience there was not a dry eye in the house and there was not a person present who was ashamed of his, or her, tears

BOOTH TARKINGTON wrote the story especially for this production. Simple, homely situations are built up to an inspiring climax. It has all the human elements of "Penrod and Sam," and more—a greater theme with a still wider appeal

J. K. McDONALD
PRODUCER

A First National Picture

To be Shown at
THE CIRCLE THEATRE
Starting Sunday
"TARKINGTON WEEK"

One of Ace Berry's ads on "Boy of Mine" at the Circle theatre, Indianapolis

There followed a signed statement by the Circle Theatre declaring "Boy of Mine" to be the "Year's Greatest Human Drama."

The accompanying cut shows the three-column ad which carried the signature of the producer. The other advertisements were set up in a similar light face, dignified style.

Manager Berry reports that the campaign accomplished what he had set out to do in excellent shape.

* * *

One national manufacturer values his good will at $7,000,000; *what is yours worth?*

* * *

WHENEVER a theatre manager takes a public-spirited course, such as the giving of low-priced morning shows for the children, and the like, there are always a few sceptics.

Such was the case with Manager Harry Browning of Gordon's Olympia theatre, New Haven, who has been running these Saturday morning performances for children for some time. When he asserted that they were not being given for the revenue accruing from them, there were some who scoffed at the idea, but Browning recently had a chance to clinch his point.

He placed the Saturday morning shows under the auspices of the local American Legion post, and announced that the proceeds would be given to the orphans of the city at a big party.

The party was given, in connection with the showing of "Boy of Mine," and Manager Browning reaped a rare harvest of publicity and abundant word-of-mouth advertising.

Now when Browning asserts that his Saturday morning shows are purely a publicity proposition, and not a money-making stunt, there is no one left to scoff at the idea.

* * *

Charity begins at home, and courtesy should begin with the manager.

IN the large picture theatre, a type which has been developed in recent years, the duties of the managing director are so numerous and varied that he cannot possibly attend to everything himself.

At the same time, he is naturally anxious to keep a thorough check on everything that is going on in the house, in order that everything may be maintained at top efficiency. If he personally interviews each person assigned a particular duty, too much time would still be consumed, so the most practical solution is a system of reports.

Such a system must be kept as simple as possible, consistent with completeness, or a confusing amount of "red tape" will develop. The reports must also be in such convenient form that they can be quickly filled out, and the contents noted by the managing director at a glance.

Such a system has been evolved by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre in Brooklyn. A large part of Manager Hyman's time is taken up by the preparation of his elaborate programs, and he has been forced to economize on time as much as possible in the routine matters of house management, so he has had prepared a schedule for all departments, which embraces an hourly report for each day of the week.

By merely glancing over these daily schedules and reports Hyman can place his finger on anything that is wrong, and in many cases avoid something that might have gone wrong were it not for the system.

As an example, the house manager, or superintendent, has a report in which there are 40 questions to be answered. For the benefit of other managers who may wish to adopt the idea, or some modification of it, we reprint the questions included in this report:

Date; condition of theatre upon opening; how many cleaners this morning; how many off and for what reason; anything special reported by head cleaning woman; condition and quantity of cleaning supplies; condition of vacuum equipment.

Night watchman's hourly report; condition of doors and exits; conditions of tapes; of walls; of velvet ropes; of mirrors; of glasses; any lamps missing; lamps replaced; is all brass polished; condition of carpet; condition of all toilets and smoking room; condition of artificial flowers; hourly condition of stairways, lobby and front of theatre, including removal of parked taxis and cars from curb (followed by hours from 2 to 11 p. m.); conditions of frames in lobby and outside; sick-room supplies.

How many porters on duty; how many off; if any short, what steps were taken to fill in; how much coal used today; how much on hand; average temperature of theatre hourly; how many ushers on duty; how many off; if any short, what was done to fill in; give number of ushers and their position on floor for each hour of the day; condition of ushers', porters' and doormen's uniforms.

About how many programs used today; how many on hand; any additional matter given with programs; list of comments and complaints made by patrons; any unusual occurrences; remarks.

* * *

Exploitation is the universal language of showmanship.

* * *

NOT every theatre can afford pretentious orchestral music, but many houses not now featuring this can afford a Music Lovers' Night, such as Manager Clif Denham is presenting at the Royal Victoria theatre, Victoria, B. C.

Dispute may rage pro and con regarding the effective value of music in the picture house, but the fact remains that in every town there is at least a certain element that does appreciate the best in music. This element may not be worth catering to constantly, but it should be reached occasionally.

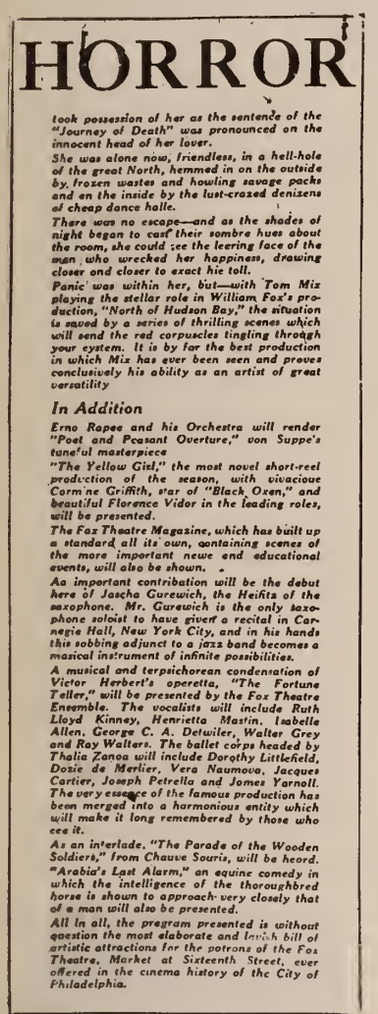
Music Lovers' Night is an admirable solution of this problem. There is undoubtedly in your town at least one high class musical organization, amateur or professional, that could be had for an occasional special program, without the necessity of mortgaging the theatre.

Manager Denham wisely gives his audiences an assortment of selections to please every taste. His recent program with "The Bond Boy" included: "Entry of the Boyards," "Sylvan Scenes," "Woodland Pictures," "Boatman on the Volga," "Eleanor," "Midnight Rose" and "Love Tales."

AND OURS

THERE is no escaping the effectiveness of occasional novelty in the newspaper advertising of a motion picture theatre. Just how to obtain this touch of novelty is often a problem, for the man writing advertising day in and day out soon discovers that it uses up an astonishing amount of ideas.

In a general way, of course, a consistent style is worth cultivating.



HORROR

took possession of her as the sentence of the "Journey of Death" was pronounced on the innocent head of her lover.

She was alone now, friendless, in a hell-hole of the great North, hemmed in on the outside by frozen wastes and howling savage packs and on the inside by the lust-crazed denizens of cheap dance halls.

There was no escape—and as the shades of night began to cast their sombre hues about the room, she could see the leering face of the man who wrecked her happiness, drawing closer and closer to exact his toll.

Panic was within her, but—with Tom Mix playing the stellar role in William Fox's production, "North of Hudson Bay," the situation is saved by a series of thrilling scenes which will send the red corpuscles tingling through your system. It is by far the best production in which Mix has ever been seen and proves conclusively his ability as an artist of great versatility

In Addition

Erno Rapee and his Orchestra will render "Poet and Peasant Overture," von Suppe's tuneful masterpiece

"The Yellow Girl," the most novel short-reel production of the season, with vivacious Corrine Griffith, star of "Black Oxen," and beautiful Florence Vidor in the leading roles, will be presented.

The Fox Theatre Magazine, which has built up a standard all its own, containing scenes of the more important news and educational events, will also be shown.

An important contribution will be the debut here of Jascha Gurewich, the Heifitz of the saxophone. Mr. Gurewich is the only saxophone soloist to have given a recital in Carnegie Hall, New York City, and in his hands this sobbing adjunct to a jazz band becomes a musical instrument of infinite possibilities.

A musical and terpsichorean condensation of Victor Herbert's operetta, "The Fortune Teller," will be presented by the Fox Theatre Ensemble. The vocalists will include Ruth Lloyd Kinney, Henrietta Mastin, Isabelle Allen, George C. A. Detwiler, Walter Grey and Ray Walters. The ballet corps headed by Thalia Zanou will include Dorothy Littlefield, Dozia de Merlier, Vera Naumova, Jacques Cartier, Joseph Petrella and James Yarnell. The very essence of the famous production has been merged into a harmonious entity which will make it long remembered by those who see it.

As an interlude, "The Parade of the Wooden Soldiers," from Chauve Souris, will be heard.

"Arabia's Last Alarm," an equine comedy in which the intelligence of the thoroughbred horse is shown to approach very closely that of a man will also be presented.

All in all, the program presented is without question the most elaborate and lavish bill of artistic attractions for the patrons of the Fox Theatre, Market at Sixteenth Street, ever offered in the cinema history of the City of Philadelphia.

Unusual type ad used by the Fox theatre, Philadelphia, on "North of Hudson Bay" (Fox)

Since theatre ads constitute more or less an amusement directory, it is wise to have the advertising of such a nature that the reader will immediately say: "Oh, yes, there's the Garrick's ad. Let's see what they've got on tonight — it's usually a pretty good show there."

At the same time, it is well to "jazz things up" a bit now and then by departing from the usual set style. If you usually employ text copy, try a pictorial smash, and vice versa. In doing so, you may discover a style that is better than the one you are now using.

As an example of this "something different" we reproduce here a two-column newspaper ad used recently in Philadelphia for the showing of "North of Hudson Bay" at the Fox theatre, which opened in that city not long since. In set-up it was unique, and since clear, legible type has been used, we believe it will be read by a goodly number of people..

Across the top is the simple, bold heading, HORROR — nothing else. That should at least intrigue the reader into the first paragraph, where we find: "took possession of her as the sentence of the 'Journey of Death' was pronounced on the innocent head of her lover. She was alone now, friendless, in a hell-hole of the Great North, hemmed in on the outside by frozen wastes and howling savage packs and on the inside by the lust-crazed denizens of cheap dance halls."

The remainder of the copy may easily be read in the reproduction of the advertisement, and need not be quoted here. It leads on into a suggestion of the plot of the picture, playing up the essential angles.

Another important feature to be noted is the detailed description of the supporting program, short subjects and divertissements, made possible by this type of text ad. In a "picture palace" of this type, the program as a whole is the thing to be sold, and the usual sort of ad gives no opportunity for anything more than a bare mention of the items. In this case, they have been temptingly described and those who are interested will find full information.

The criticism would doubtless be made by some that this ad plays up neither the name of the theatre nor that of the feature photoplay. The very effectiveness of the copy, however, depends upon this one point. If a prominent theatre "sig cut" were used, or the name of the picture in large type, probably few persons would read such lengthy copy, but, with the teaser angle here used, many will, and doubtless did.

This could hardly be recommended as a steady diet, but as a novelty it has its points.

* * *

Silence is golden in the theatre. A disturbance at the wrong time will mar the best picture.

NOVELTY is a big factor in planning the theatre program, and a novelty worth mention is being used at the Criterion theatre, Oklahoma City. Any theatre with an orchestra can do it.

Several years ago, E. L. Perry originated the stunt at the State theatre, Oakland, Calif., and the other day he dug it up and revived it in Oklahoma City. The idea is simply that of sending the orchestra on a tour of the world, week by week, without leaving the orchestra pit.

At the beginning of the tour, Perry had his musicians on the stage in evening dress and introduced each one. He then explained the idea and announced that the orchestra would leave for Hawaii.

The next week they gave a Hawaiian program, wore Hawaiian costumes, and played a few solos on native Hawaiian instruments. Business started to pick up at once, and during the third week, when a Russian program was given, Perry reports that people came who had seldom if ever been in the theatre.

The Russian program was followed by a Chinese, then an Egyptian. Others in prospect are Italy, Spain, France, Scotland, England, New York, Washington, and lastly, Oklahoma City, when there should be a rousing reception for the returning musicians.

* * *

Cultivating the big men of the town is worth every manager's while. Prestige pays.

* * *

A PLEASANT departure from the stereotyped street ballyhoo stunt is furnished by the accompanying illustration. It carries a certain quality of dignity and "class" seldom seen in such devices, and in addition presents a dramatic scene in attention winning style.

It was used by the Great Northern theatre in Chicago, where it

High class street ballyhoo for "The White Sister" (Metro) used by the Great Northern theatre, Chicago

paraded the streets to announce the showing at that house of "The White Sister." By co-operating with the International Harvester Company, the cost of the stunt was reduced to a trifling sum.

As will be seen in the photograph, a miniature stage was rigged up in the rear of the truck, and cut-outs from the poster paper, mounted on beaver board, were placed in each side.

On the back of the truck was placed a large portrait of Lillian Gish, and even the top of the contrivance was not neglected, for signs were placed there which could be easily read from upper story windows along the route.

This use of a truck body is somewhat out of the beaten path, yet is not necessarily an expensive stunt. Where the poster paper provides a suitably dramatic figure or group of figures, the idea may be adapted to almost any picture. A little ingenuity in the use of props and accessory material will result in a ballyhoo of genuine effectiveness.

* * *

You want to sell pictures. Your bookseller wants to sell books. Get together.

Exhibitors Box-Office Reports

GOLDWYN-COSMO.

Little Old New York—
An excellent picture from every viewpoint which packed them in for a week and evoked enthusiastic praise from patrons. (East.)
Excellent second week. (East.)

Reno—
Novel film that didn't quite get over. (East.)

Name the Man—
In its second week this excellent picture did a very pleasing business. Was praised from all sides. (West.)
Everybody liked it. We had an unusually good week with this picture which is a great audience picture. (Middle West).
A good drawing card which won the approval of all patrons. (Middle West.)
Big, dramatic production with strong heart interest. Pulled good business. (Middle West.)
Not up to expectations. But have no cause for complaint. (Middle West.)

In the Palace of the King—
Good story elaborately produced with unusually magnificent sets and good cast. Business good. (Middle West.)

Through the Dark—
Very interesting crook play, exceptionally well acted. But not much business. (Middle West.)

Unseeing Eyes—
Snow picture of fair interest but business was adversely affected by stormy weather. (Middle West.)

Wild Oranges—
Very nice feature. Clean and punchy. Patrons liked it. (Middle West.)

Adv. used by Melba theatre, Dallas, on "The Wanters" (First National)

Effective Advertising for "Woman To Woman" (Selznick), from California theatre, Los Angeles

The Day of Faith—
Rather preachy, but fair entertainment. Audience seemed to enjoy it. Business good. (East.)

FOX

Romance Land—
Pleasing to Tom Mix fans, but nothing extra as a drawing card. Business just fair. (West.)

Eyes of the Forest—
Should prove winner anywhere. Did here. (Middle West.)

St. Elmo—
Old enough to be new. We did great business with this picture. (Middle West.)

FIRST NATIONAL

Twenty-One—
Star at his best in this feature. Audiences liked it and it proved strong box office attraction. (Middle West.)

Her Temporary Husband—
An excellent comedy. Business just fair for the week, however. (Middle West).
Excellent picture. Business good. (Middle West.)

When a Man's a Man—
Good picture. Drew good crowds, partly because of strong advertising campaign. (West.)

Black Oxen —
Did pretty good business for us. (Middle West.)

Boy of Mine—
A great picture. This was put over in good shape here, and business was fine. (Middle West.)

The Song of Love—
Not up to Norma Talmadge's standard. (East.)

Age of Desire—
Played to better than the usual weekly attendance. (Middle West.)

UNITED ARTISTS

A Woman of Paris—
Still doing pretty well in its fourth week. (Middle West.)

F. B. O.

Judgment of the Storm—
Good picture, draggy at times. Business good. (Middle West.)
Widely advertised and heralded, with the result that it did a pretty fair business. Picture itself is about average. (West.)

The Mail Man—
Good picture, well handled. (East.)

Blow Your Own Horn—
Average crowds for a week's run. (Middle West.)

PARAMOUNT

Heritage of the Desert—
Showed fair business for the week, but nothing extra. (Middle West.)
An outstanding feature with western setting. Went over big. (Middle West.)

Shadows of Paris—
Pola Negri's name brought them in droves, but the picture was voted only fairly good. (West.)

Big Brother—
Excellent picture. Business good. (Middle West.)

Fair Week—
Did nicely with it. A well balanced picture. (Middle West.)

West of the Water Tower—
Interesting, although quite different from the book. Well done, with enough spice to make it go over with all kinds of patrons. We did well with it, but didn't break any records or anything like that. (Middle West.)

The Humming Bird—
Audiences thought this was about the best thing Gloria Swanson has done to date, although story was not novel. Business was very good (West.)
This one went over good and did a good week's business. (Middle West).

Don't Call It Love—
Entertaining and well acted. Not a great picture but pleased our audiences. Business average. (Middle West.)
This one seemed to disappoint audiences. Nothing out of the ordinary by a long way. Business not very good. (West.)

The Call of the Canyon—
Stirring picture, well liked. (East.)

METRO

Half-a-Dollar Bill—
A good picture of its type, that seemed to please most of the audiences. Business was quite good. (West.)
Patrons and critics spoke kindly of it. Receipts up to average. (Middle West.)

In Search of a Thrill—
Just another program picture. Patrons failed to enthuse. Box office receipts fair. (East.)

The White Sister—
Doing big business at $1.65 top. (Middle West.)

The Love Bandit—
Love and intrigue abound, and so it's a sure success. Our patrons enjoyed it. Average week, judging from the box office. (Middle West.)

STATE RIGHTS

Broken Hearts of Broadway—
This picture failed to attract any great amount of attention. Colleen Moore in the cast helped out Business only fair. (West.)

UNIVERSAL

Hook and Ladder—
Some real comedy drama in this one. Went over in grand style. (Middle West.)
Fair picture. Business only fair. (West.)

The Breathless Moment—
Follows a much beaten path. Story only fairly interesting. Business below average. (East.)

The Hunchback of Notre Dame—
Now on its third week and drawing big. (Middle West.)

WARNER BROS.

Tiger Rose—
Good picture. Strong supporting bill helped bring the crowds. (West.)

CIRCLE
B. P. O. E. NO. 13 ELKS NIGHT MONDAY, FEB. 4TH
9 o'clock Show SPECIAL DOINGS OPEN TO THE PUBLIC
HER TEMPORARY HUSBAND
WITH
SYDNEY CHAPLIN
OWEN MOORE-SILVIA DREAMER
A BIG TIME COMEDY DRAMA WITH SEVENTY MINUTES OF FAST, FURIOUS FUN. THIS IS SO DIFFERENT, SO ORIGINAL THAT YOU'LL BE SORRY WHEN IT'S ENDED
A First National Picture
A Christie Comedy
"STAY SINGLE"
RAYMOND BAKALEINIKOFF
CONDUCTING
LIMITED ENGAGEMENT STARTS SUNDAY FEB 10
"THE HUNCHBACK of NOTRE DAME"

The Circle theatre, Indianapolis, used this Adv. on "Her Temporary Husband" (First National)

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Name the Man (Goldwyn), continued.

Rivoli Theatre—
Film Numbers—The Next Corner (Paramount), Rivoli Pictorial (Selected), Hard Hard Knocks (Pathe), Abraham Lincoln (Phonofilm).
Musical Program—Overture (Orchestra), "A Poor Finish," "Her Gown," "Je Sais Que Vous Etes Gentil" (Soprano Soli), "Out-of-the-Inkwell" Dance (Divertissement).

Rialto Theatre—
Film Numbers—My Man (Vitagraph), Post Scenic (Paramount), A tribute to Lincoln, Rialto Magazine (Selected), Felix Loses Out (S. R.).
Musical Program — "Martha" (Overture), Riesenfeld's Classical Jazz. (Orchestra), Aria from "Don Pasquale" (Soprano Solo).

Mark Strand Theatre—
Film Numbers—Daddies (Warner Bros.) Mark Strand Topical Review, Herman the Great Mouse (Pathe).
Musical Program—"First Roumanian Rhapsody" (Overture), "Duna" (Basso Solo), "Valentines," including "I'll Be Your Valentine" (Soprano Solo) and Valentine Dance (Divertissement), "The Book Worms," including "Merry Wives of Windsor," "The Queen's Necklace," "Rubaiyat of Omar Khayyam," "Blood and Sand," "Flaming Youth" and Finale (Divertissements), Recessional (Organ).

Central Theatre—
Film Numbers—The Yankee Consul (Assoc. Exhibs.), premier.

Cameo Theatre—
Film Numbers—When a Man's a Man (First Nat'l.), continued.

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Cosmopolitan Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—
Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—Pied Piper Malone (Paramount), Aggravatin' Papa (Educational), Pathe News.
Musical Program—"In the Clock Store" (Overture), "On the Blue Danube" (Ballet), selections by Chinese girl soloist.

How the Allen, Cleveland, Advertised "Name the Man!" (Goldwyn)

Loew's State Theatre—
Film Numbers—Pleasure Mad (Metro) Felix the Cat cartoon (S. R.), Pictorial News.
Musical Program—Selections from "Pagliacci" (Overture), "Salon D Artiste" (Musical production with orchestra).

California Theatre—
Film Numbers—Sporting Youth (Universal), Oh, What a Day (Universal).
Musical Program—"Prince of Pilsen" (Overture), "You're in Kentucky Sure as You're Born," "Sleep," "Stepping Out" (Orchestra).

Miller's Theatre—
Film Numbers—Through the Dark (Cosmo), Uncensored Movies (Pathe).
Musical Program—Selections from "Bombo" (Overture), "When Irish Eyes Are Smiling (Orchestra).

Hillstreet Theatre—
Film Numbers—You Are Guilty (S. R.), Down in Jungle Town (Universal), Aesop Fables (Pathe), Pathe News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—The Eagle's Feather (Metro).
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—When A Man's A Man (First National), My Friend (Educational).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—Bright Lights of Broadway (S. R.), Fool Proof (Educational).
Musical Program—Vaudeville.

Granman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), continued.

Grauman's Million Dollar Theatre—
Film Numbers—The Eternal City (Goldwyn), Felix the Cat cartoon (S. R.).
Musical Program—Gems from "Rigoletto" (Overture), "The Vagabond" (Prologue).

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—"A Night in Pharoah's Palace" (Prologue with 100 people).

Criterion Theatre—
Film Number — Scaramouche (Metro) continued.

Mission Theatre—
Film Numbers—A Lady of Quality (Universal), Flip Flops (Pathe), Novelty Reel (S. R.).
Musical Program—"Love Tales" and "Love's Crumbs" (Overture).

CHICAGO

Chicago Theatre—
Film Numbers—Going Up (Associated Exhibitors), Weekly, Digest, Scenic.
Musical Program—"La Boheme," (Overture) "Maybe She'll Phone Me," (Accompaniment to Digest) "Great Lovers," soprano and ensemble, (Specialty), "Liebestraum," and "The One I Love Belongs to Somebody Else," (Organ Solos), Atmospheric Prologue to "Going Up," (Presentation).

Tivoli Theatre—
Film Numbers—Her Temporary Husband, (First National) Scenic, Digest, Weekly, Cartoon.
Musical Program—Introduction to "Birthday Greetings," (Overture) "In a Rose Bower," (Presentation) "Tivoli Syncopators," (Specialty) "Our Anniversary," (Organ Solo) "Old Favorite Melodies," (Accompaniment to Digest), Novelty Piano Concert, Presentation.

Riviera Theatre—
Film Numbers—Her Temporary Husband, (First National), Scenic, Weekly, Digest.
Musical Program—"Slavonic Marche" (Overture), "Ritz Quartette" (Presentation), "The One I Love Belongs to Somebody Else" (Accompaniment to Digest), "The Spider and the Fly" (Presentation).

Roosevelt Theatre—
Film Numbers—In the Palace of the King" (Goldwyn).

Woodlawn Theatre—
Film Numbers—Sporting Youth (Universal), News Weekly (Pathe), Topics of the Day, Review (Pathe), Stay Single (Educational).
Musical Program—"Light Cavalry" (Overture), Popular Classics by the Woodlawn String Quartette (Specialty).

Stratford Theatre—
Film Numbers—Flaming Barriers (Paramount), Around the World With the Stratford Cameraman (News Weeklies), Around the World in the Speejacks (Paramount).
Musical Program—"Dance of the Hour" (Overture), Lester, Cook & Burns (Presentation), piano accordionist in new songs, etc. (Specialty).

McVicker's Theatre—
Film Numbers—Woman to Woman (Paramount) Masquerade (S. R.)
Musical Program—"14th Hungarian Rhapsody" (Overture) "Cafe Chantant Revue" (Special Presentation).

Randolph Theatre—
Film Numbers—Sporting Youth (Universal), International News (Universal), An Oriental Game

MILWAUKEE

Merrill Theatre—
Film Numbers—Going Up (Associated Producers), Sunday Calm (Pathe), Current Events (Pathe), Jamestown (Yale-Chronicle-Pathe).
Musical Program—"Journey's End" (Prologue and solo), "You're In Kentucky As Sure As You're Born" (Song Slide Novelty).

Butterfly Theatre—
Film Numbers—The Mail Man (Fox), Smithy (Pathe), Current Events (Fox).

Rialto Theatre—
Film Numbers—Eyes of the Forest (Fox), Current Events (Pathe).

Alhambra Theatre—
Film Numbers—Trilby (First National), Oh, Girls (Educational), Current Events (International News).
Musical Program—"Armour Song from Robin Hood" (Solo), "Pique Dame" (Overture), "That Old Gang of Mine" (Solo).

Strand Theatre—
Film Numbers—West of the Water Tower (Paramount), Flying Finance (Educational), Kinograms (Educational).
Musical Program—"Just for Tonight" (String Trio and Organ Specialty), "I Wonder Who She Is Dancing With Tonight" and "Where Lazy Daisies Grow" (Solos).

Princess Theatre—
Film Numbers—Mile A Minute Romeo (Fox), Current Events (Fox), Second Half: Six Days (Goldwyn), Current Events (Kinograms).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Jealous Husbands (First National) Current Events (Pathe).
Musical Program—Waring's Pennsylvanians (jazz repertoire).

Rialto Theatre—
Film Numbers — Through the Dark (Goldwyn) Current Events (Fox) Two Wagons—Both Covered (Pathe).

Columbia Theatre—
Film Numbers—Napoleon and Josephine (SR) Current Events (International).

Palace Theatre—
Film Numbers—Pied Piper Malone (Paramount) Current Events (Pathe).
Musical Program—"Gems from the New Musical Shows."

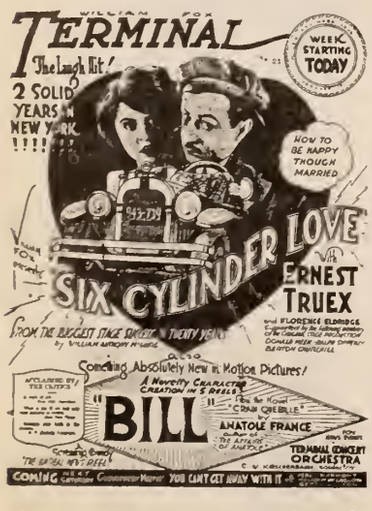
BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers — Painted People (First National), Two Wagons, Both Covered (Pathe), Topical Review (Selected).
Musical Program—Selections from "Carmen" (Overture) A Study In Black and White (Ballet) "Mother Machree" and "Little Old Town In the Old County Down" (Tenor Solo) Neapolitan Songs and Dances, "Santa Lucia," (ensemble) "Maria Mari," (baritone) "Ciribiribin," (soprano) "Tarantella" (ballet) "O Sole Mio" (tenor) and "Finiculi, Funicula" (ensemble) "Toccata" (Organ Recessional).

BUFFALO

Shea's Hippodrome—
Film Numbers — Ruggles of Red Gap (Paramount), Columbus (Pathe), One Cylinder Love (Pathe) Current Events (Pathe and International News).
Musical Program—"Dance of the Hours" (orchestra) overture, "Just a Little Love, a Little Kiss" (soprano solo).

Lafayette Square Theatre—
Film Numbers—Temporary Marriage, (Preferred) Pathe comedy, Current Events, (Fox News).



The Fox Terminal theatre, Newark, N. J., used this on "Six Cylinder Love" (Fox).

RIALTO
MONDAY, TUESDAY, WEDNESDAY
"Held to Answer"
from Peter Clark MacFarlane's greatest story
Directed by Harold Shaw
Adaptation and Continuity by Winifred Dunn
a fighting parson!
an actress!
and the criminal courts—
a picture not to be missed
House Peters
John Sainpolis
James Morrison
Bull Montana
Grace Carlyle
Evelyn Brent
Lydia Knott
Gale Henry
High among the thrilling writers, shines the name of Peter Clark Mac Farlane—waiting millions watch for story after story from his pen. His greatest novel, "Held to Answer," had one of the largest sales of any book ever published in America
So when a director like Harold Shaw turns the realistic power of the screen on Mac Farlane's best story, and when he is aided by Winifred Dunn's skill at adaptation and by a specially well-selected cast, the result is a picture you can count on as worth going a long way to see
OTHER FEATURES
"Will Rogers" Comedy
"Fox News"

Newspaper Ad. on "Held to Answer" (Metro) Used by the Rialto Theatre, Washington.

Loew's State Theatre—
Film Numbers—The Darling of New York, (Universal) Pal, (Universal) Current Events, (Pathe News).
Musical Program — Emmett Luedeke and His Harmonists playing a medley of Broadway Hits.

New Olympic Theatre—
Film Numbers—The Love Trap, (Universal) Is Conan Doyle Right? (Pathe) Current Events, (International News).
Musical Program—Vocal solos by Harry Mason.

Shea's North Park
Film Numbers—First half, Potash & Perlmutter (First National) Horseshoes (Vitagraph); Last half, The Green Goddess (Distinctive) No Loafing (Educational) Current Events (Pathe and International News).

Palace Theatre—
Film Numbers—Alimony (F.B.O.) The Leather Pushers (Universal) Current Events (International News).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Her Temporary Husband (First National) Stay Single (Educational) Scenic Novelty (Fox) Fun From the Press (Hodkinson) International News.
Musical Program — Raymond, (overture).

Apollo Theatre—
Film Numbers—Judgment of the Storm (Film Booking Office) Derby Day (Educational) Fox News Weekly.
Musical Program—Dirty Hands, Dirty Face (vocal).

Colonial Theatre—
Film Numbers—Big Brother (Paramount) Good Old College Days (Pathe) Pathe News.
Musical Program—American Harmonists and Melody Sextette, playing popular selections.

KANSAS CITY

Newman Theatre—
Film Numbers—Pied Piper Malone (Paramount), Newman News and Views (Pathe and Kinograms).
Musical Program—"Back in the Old Neighborhood" (Musical novelty in Conjunction with Overture with cast of 15), Erik Blye (Baritone), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued, International News Pictorial.
Musical Program—Special Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Twenty-One (First National), Our Gang Comedy (Pathe), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Royal Syncopators leave pit for stage in special overture selections; Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Rouged Lips (Metro), Pathe News.
Musical Numbers—Popular Selections (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Number—Cameo Kirby (Fox), Fox News, Pathe News.
Musical Program — Selections (Overture), Recessional (Organ Solos).

SALT LAKE CTY

American Theatre—
Film Numbers—Potash and Perlmutter (First National), Fun From the Press (Hodkinson), Fox News.

Kinema Theatre—
Film Numbers—Hook and Ladder (Universal), The Darkest Hour (Pathe) International News, Topics of the Day (Pathe).

Orpheum Theatre—
Film Numbers—Children of Dust (First National).

Paramount-Empress Theatre—
Film Numbers—Pied Piper Malone (Paramount), Fighting Blood (F. B. O.), Pathe News.

Salt Lake Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).

Victory Theatre—
Film Numbers—Woman to Woman (Selznick), Picking Peaches (Pathe), Pathe News.

NEWARK

Branford Theatre—
Film Numbers—The Song of Love (First National), Picking Peaches (Pathe), Topics of the Day (Pathe), Branford Review of Events (Selected).
Musical Program—"My Buddy" (Overture), Miserere Scene from "Il Trovatore" (Soprano and Tenor Duet).

CLEVELAND

Stillman Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program — Special score for "White Sister."

Allen Theatre—
Film Numbers — The Humming Bird (Paramount) Fun From the Press (Hodkinson) Pathe News.
Musical Program—"Tasso" (overture) "Souvenir" (Saxophone solo).

State Theatre—
Film Numbers—Courtship of Miles Standish (Pathe) Don't Hesitate (Educational) International News (Universal).
Musical Program—Score to "Miles Standish" (overture) "I'm Going South," and "Linger Awhile" (Vocal Numbers) "Home, James" (Orchestra).

Park Theatre—
Film Numbers Black Oxen (First National) Uncle Sam (Educational) Fun From the Press (Hodkinson) Kinograms (Educational).
Musical Program—"Heyre Kati" (Overture) Orpheus Octette.

Ready's Hippodrome—
Film Numbers—Sporting Youth (Universal) New Leather Pushers (Universal) International News.
Musical Program—Popular Revue (overture) 3 Jazz Bands, Vaudeville.

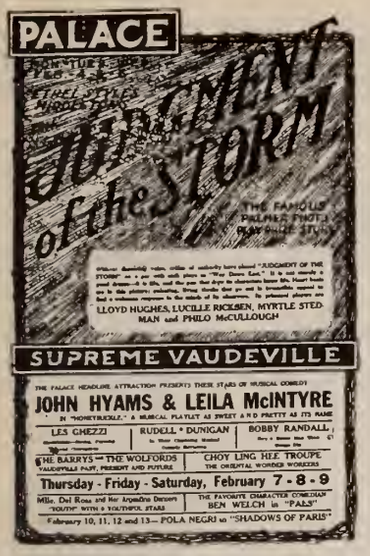
Standard Theatre—
Film Numbers—The Jack of Clubs (Universal) Keep Going (Universal) International News.

CINCINNATI

Walnut Theatre—
Film Numbers — Little Old New York (Cosmo) Capitol News (Selected).

Capitol Theatre—
Film Numbers—Don't Call It Love (Paramount) Pathe News Aesops Fables (Pathe).

The Metropolitan, Washington, used this Ad. for "Daddies" (Warner Bros).


PALACE
JUDGMENT of the STORM
THE FAMOUS PALMER PHOTO PLAY OF LIFE STYLE
LLOYD HUGHES, LUCILLE RICKSEN, MYRTLE STEDMAN and PHILO McCULLOUGH
SUPREME VAUDEVILLE
JOHN HYAMS & LEILA McINTYRE
LES GHEZZI
RUDELL • DUNIGAN
BOBBY RANDALL
THE BARRYS — THE WOLFORDS
CHOY LING HEE TROUPE
THE ORIENTAL WONDER WORKERS
Thursday - Friday - Saturday, February 7 - 8 - 9
BEN WELCH in "PALS"
POLA NEGRI in "SHADOWS OF PARIS"

F. B. O.'s "Judgment of the Storm" was Advertised Effectively by the Palace, New Haven, Conn.

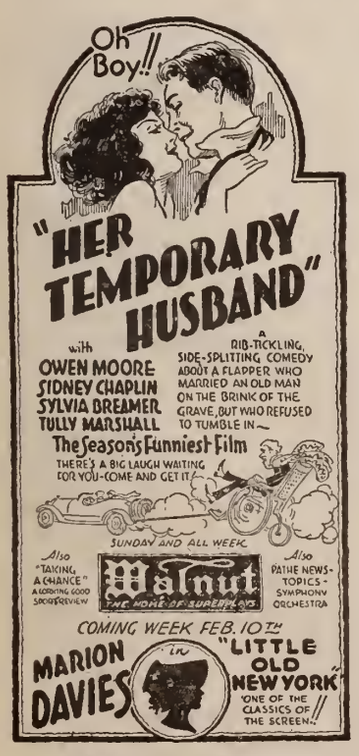
Gift's Theatre—
Film Numbers—Richard The Lion Hearted (Allied P & D) Fun From the Press (Hodkinson).

Strand Theatre—
Film Numbers—The Call of The Wild (Pathe) Aesops Fables (Pathe) Pathe News.

Lyric Theatre—
Film Numbers—Broken Hearts of Broadway (S. R.), International News, Universal Comedy.

ST. PAUL

Capitol Theatre—
Film Numbers—West of the Water Tower (Paramount) Hang On (Educational) Capitol Digest (Selected) Capitol Snickers (Selected).
Musical Program—"Poet and Peasant" (Overture) Jazz Orchestra, "Morning" (Organ Solo).


Oh Boy!!
"HER TEMPORARY HUSBAND"
with
OWEN MOORE
SIDNEY CHAPLIN
SYLVIA BREAMER
TULLY MARSHALL
A RIB-TICKLING, SIDE-SPLITTING COMEDY ABOUT A FLAPPER WHO MARRIED AN OLD MAN ON THE BRINK OF THE GRAVE, BUT WHO REFUSED TO TUMBLE IN—
The Season's Funniest Film
THERE'S A BIG LAUGH WAITING FOR YOU—COME AND GET IT
SUNDAY AND ALL WEEK
Also "TAKING A CHANCE" A ROARING GOOD SPORT REVIEW
Walnut THE HOME OF SUPERFILMS
Also PATHE NEWS-TOPICS-SYMPHONY ORCHESTRA
COMING WEEK FEB. 10TH
MARION DAVIES in "LITTLE OLD NEW YORK"
"ONE OF THE CLASSICS OF THE SCREEN."

Newspaper Advertising for "Her Temporary Husband" (First National), from Walnut theatre, Cincinnati.

ST. LOUIS

Kings Theatre—
Film Numbers—In the Palace of the King (Goldwyn) The Orphan (Fox) Fox News Felix Cat Cartoon (Fine Arts S.R.).
Musical Program—Sarli and his orchestra.

Missouri Theatre—
Film Numbers—Pied Piper Malone (Paramount) Missouri Magazine. Comedy.
Musical Program—"Raymond" (orchestra) "When Lights are Low" and "Mother's Diary" (organ) Loos Brothers (Harmony singers) State presentation.

Grand Central Delmonte, West End Lyric and Capitol Theatres—
Film Numbers—"Scaramouche" (Metro).
Musical Program—Orchestral and organ numbers. At Delmonte Variety Revue. At Grand Central Stuart Barrie giving his special music box revue on Kilgen organ.

William Fox Liberty Theatre—
Film Numbers—The Governor's Lady (Fox) The Orphan (Fox) Fox News and Educational.
Musical Program—Orchestral and organ numbers. "Waiting For You" (Vocal Solo).

Rivoli Theatre—
Film Numbers—Thundering Dawn (Universal) Century comedy. Fun from the Press (Hodkinson), Felix Cat Cartoon (Fine Arts S. R.), International News.
Musical Numbers—Program Organ and orchestral numbers.

DES MOINES

DesMoines Theatre—
Film Numbers—News (International), Neck and Neck (Educational), Reno (Goldwyn).
Musical Program—Zilophonist, Ronie Sinclair.

Strand Theatre—
Film Numbers—Kinograms (Educational). Oh Girls (Educational) Pleasure Mad (Metro).

Rialto Theatre—
Film Numbers—Scaramouche (Metro).

Capitol Theatre—
Film Numbers—Modern Matrimony (Selznick).
Musical Program—Musical revue.

Orpheum Theatre—
Film Numbers—Divorce (F.B.O.), News (Pathe), Topics of the Day (Pathe).
Musical Program—Orpheum vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Fashion Row (Metro), Boys to Board (Pathe), Kinograms (Educational), Pathe News, Our Girls (Cartoon—Local).
Musical Program—"Valentines" (Prologue with Singing, Dancing and Violin Solos).

California Theatre—
Film Numbers—The Leavenworth Case (Vitagraph), Two Wagons-Both Covered (Pathe), International News.
Musical Program—"I Know You Are Pretty," "Dirty Hands, Dirty Face" (Vocal), "I Love You" (Orchestral), "Sleep" (Violin Solo,) "1812" (Trombone Solo).

Granada Theatre—
Film Numbers—Modern Matrimony (Selznick), In Bad The Sailor (Pathe), Fox News.
Musical Program—Actors Night at Coffee Dans (Prologue), Impressario at "Coffee Dans" (Vocal), "Coffee Dans" (Vocal).

Imperial Theatre—
Film Numbers—The Humming Bird (Paramount), Hodge Podge (Educational), Fox News.
Musical Program—"Souvenir" (Overature).

Cameo Theatre—
Film Numbers—Innocence (S.R.) The Leatherpushers (Universal), International News, Woodrow Wilson Memorial (International).
Musical Program—"Waltzing Doll" (Overture), "Somebody's Wrong" (Vocal).

Strand Theatre—
Film Numbers—Defying Destiny (Selznick), Always Late (S.R.), Kinograms (Educational).
Musical Program—"Light Cavalry" (Overture).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Scaramouche (Metro), The Rats Revenge (Pathe), Fox News.
Musical Program—Marseillaise (Overture), Musical, Vocal and Speaking prologue.

Coliseum Theatre—
Film Numbers—Temporary Husbands (First National), Fun From The Press (Hodkinson), Two Wagons-Both Covered (Pathe), Kinograms (Educational), Pathe News.
Musical Program—"A Trip Around The World" (Musical Novelty).

Columbia Theatre—
Film Numbers—Sporting Youth (Universal), continued.

Heilig Theatre—
Film Numbers—The Lone Star Ranger (Fox), Topics of The Day (Pathe), Roaring Lions (Fox), International News.
Musical Program—"Take Me From Dixie" and "Mamma Loves Papa" (Jazz Medley).

Liberty Theatre—
Film Numbers—The Heritage of The Desert (Paramount), Pathe Review, Ride 'Em Cowboy (Educational), International and Liberty News.
Musical Program—"Thais" (Overture).

Metropolitan Theatre—
Film Numbers—The Covered Wagon (Paramount), return engagement.

Strand Theatre—
Film Numbers—Black Oxen (First National), continued.

Winter Garden Theatre—
Film Numbers—The Worldly Madonna (S.R.), Urban Classic (Vitagraph), Rough Sailing (Comedy). Fox News.

OMAHA

Strand Theatre—
Film Numbers—The Humming Bird (Paramount), One Day It Rained (Educational), Current Events (Fox News).

How the Stillman, Cleveland, Advertised Metro's "The White Sister"

Musical Program—"William Tell," (Overture), "When Lights Are Low," "Easy Melody," (baritone solos).

Rialto Theatre—
Film Numbers—Name the Man (Goldwyn), My Friend (Educational), Current Events (Kinograms).
Musical Program—"Largo," "March of the Manikins," (Overture), "Old and New Dances," (Organ solo), "Chicago Post," (Exit March).

Sun Theatre—
Film Numbers—A Woman of Paris (United Artists) continued. Own a Lot (Universal). Current Events (International News).

World Theatre—
Film Numbers—The Last Hour (S.R.), Little Miss Hollywood (Universal), Trail of the Spirits (Goldwyn), Current Events (Movie Chats).
Musical Program—Six acts of vaudeville.

Empress Theatre—
Film Numbers—Adam and Eva (Paramount), The First Flivver (Educational), Full of Pep (S.R.).

ROCHESTER

Eastman Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—Score to feature, Organ Exit March.

Among the thousands of motion pictures produced, only rise to the level of good pictures. But only a few reach the pinnacle of Greatness
Where the lights are lowered in the Olympic to-morrow there will unfold on the screen a truly great photoplay
"His Children's Children"
The story born of the brain of Arthur Train, produced by Sam Wood for Paramount the leading characters are
BEBE DANIELS DOROTHY McKAIL
GEO. FAWCETT MARY EATON
JAMES RENNIE & MARION HAMILTON
MACK SENNETT COMEDY "DOWN TO THE SEA IN SHOES" MACY & SCOTT
INTERNATIONAL NEWS SCREEN SNAPSHOTS
"FUN FROM THE PRESS" "PICTORIAL REVIEW"
OLYMPIC ORCHESTRAS
OLYMPIC
5th AVE — DOWNTOWN

Attractive hand-lettered ad on "His Children's Children" (Paramount) used in Pittsburgh by the Olympic theatre.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

CALIFORNIA

AM LOOKING for a good theatre proposition on the coast; prefer southern part of California. Would like something that can be handled for about $5,000. Give full information. Address T. P., Box 1138, Motion Picture News.

DISTRICT OF COLUMBIA

IN WASHINGTON, moving picture business; 360 seats; good neighborhood; for sale. Address C. W., Box 1313, Motion Picture News.

THEATRE WANTED; to lease, with option of a later purchase; state full details first letter. Address O. O., Box 1314, Motion Picture News.

ILLINOIS

500-SEAT picture theatre for sale; fully equipped. In town of 25,000. Selling account of illness. Price right for quick sale. Address S. F., Box 1205, Motion Picture News.

NORTHWEST SIDE Chicago house for sae at a bargain. 300 seats. Address H. C., Box 1206, Motion Picture News.

PICTURE THEATRE for sale, South side, Chicago. 900 seats. Clearing around $400 weekly. Books open. Must sell. $7,500 handles. Address C. C., Box 1207, Motion Picture News.

IOWA

FOR SALE, in Iowa Sunday town, good movie. Bargain for right party. Cash and terms. Address I. S., Box 1315, Motion Picture News.

MOVIE, fine layout; a snap at $3,000. Terms. Address B. R., Box 1316, Motion Picture News.

PICTURE THEATRE and real estate, for sale or exchange. 500 seats capacity. Open Sunday. $1,000 cash required, or will exchange for real estate. Address B. O., Box 1317, Motion Picture News.

FOR SALE, theatre in a seven-day town at a real bargain. Worth looking into. Owner must sell. Address R. B., Box 1106, Motion Picture News.

400-SEAT HOUSE in live town for sale. Priced at $3,250; $1,250 in cash will swing the deal. Will bear investigation. Address F. S., Box 1107, Motion Picture News.

POSITION WANTED by projectionist. Reason—house sold. Will go at once. Nine years experience. Want steady position where capable and dependable projectionist is needed. Understands care and repairing of Powers, Simplex, Motiograph and all equipment. Address J. C Edmonson, Perry, Iowa.

INDIANA

ORGANIST, employed, desires change; ten years experience; exceptional education; salary, organ must be worthy competent man; state salary, organ, particulars, first letter. Address O. E., Box 1312, Motion Picture News.

Classified Ads in Motion Picture News Bring Results to Advertisers

ALL the advantages of the circulation and prestige of advertising in MOTION PICTURE NEWS are available at low cost to advertisers in the Classified Department.

That equipment you don't need, that job you want, that theatre you are looking for—try a Classified Ad in the NEWS. It is sure to be seen by the very man you are looking for.

The rates are reasonable—10 cents a word, except for Employment Wanted ads, whih are 5 cents a word. Double rates for matter displayed in all capital letters.

All ads are payable in advance through the New York office.

KANSAS

GOOD BUY in Kansas, town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

IN OIL TOWN in Kansas; population 6,000. Receipts on recent Monday and Tuesday, $1,105. No competition. $10,000. Address R. R., Box 1126, Motion Picture News.

LOUISIANA

MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent country; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc, Marksville, La.

WILL SELL, LEASE OR EXCHANGE, two high class picture theatres. Both doing excellent business. Address L. O., Box 1102, Motion Picture News.

MARYLAND

HAVE two theatres for sale, doing excellent business. Sale, lease or exchange. Address E. L., Box 1200, Motion Picture News.

MASSACHUSETTS

EQUIPMENT, 360 5-ply folding chairs, booth, two machines, piano, etc., for sale. Will sell all or any part. All in good shape. Would able be suitable for church or school. Address T. M., Box 1112, Motion Picture News.

WANT TO BUY picture theatre; small house. Give full details in first letter. Address H. G., Box 1113, Motion Picture News.

MICHIGAN

ONLY THEATRE in Clawson, Mich., for lease. References required. Address M. C., Box 1300, Motion Picture News.

IN DETROIT—Theatre in fine location; lease; flat. $150 profit weekly. Crowded every night. Sell tickets yourself. Investigation welcomed. Small down payment; balance easy. Address T. F., Box 1301, Motion Picture News.

DETROIT THEATRE for sale; transfer corner very good neighborhood around it and no competition. 350 seats. Two machines. Three year lease. $4,000 down. Address C. V., Box 1115, Motion Picture News.

THEATRE in Detroit; must be sold at once; wonderful location; crowded every night. Address G. C., Box 1117, Motion Picture News.

DETROIT theatre, long lease, good location and business. For sale. $1,000 will buy for quick turnover. Address L. T., Box 1208, Motion Picture News.

THEATRE, fine location, long lease, flat; half down, balance easy. In Detroit. Address H. B., Box 1209 Motion Picture News.

MINNESOTA

FOR SALE, account of other business, theatre in Litchfield. Address F. O., Box 1132, Motion Picture News.

MISSOURI

KANSAS CITY house; price $5,000. Central suburban location; 7-year lease. $82.50 monthly rental; fully equipped; no competition. Address L. S., Box 1302, Motion Picture News.

PICTURE SHOW for sale in Kansas City. 750 seats. Good location. Address C. P., Box 1303, Motion Picture News.

COUNTRY town, close to Kansas City; theatre for sale. No competition. Address C. C., Box 1304, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms. 500 seats. Address D. M., Box 1305, Motion Picture News.

IN MISSOURI town of 2,000; picture theatre, no competition; making money. ($1,500). Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

SUBURBAN theatre, in Kansas City; big show going neighborhood; good future; priced to sell; terms on half. Address W. S., Box 1308, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

KANSAS CITY HOUSE; AVERAGE DAILY RECEIPTS, $82; TOTAL DAILY EXPENSES, $45. RIGID INVESTIGATION SOLICITED. LONG LEASE. REQUIRES $5,000 CASH. ADDRESS H. D., BOX 1127, MOTION PICTURE NEWS.

EQUIPMENT FOR SALE; 148 mahogany opera chairs; one Motiograph machine; screen, two fans and miscellaneous items. Address M. B., Box 1128, Motion Picture News.

LOCATION WANTED in Kansas City; established picture show or an empty theatre building, or closed theatre; any location acceptable if the price is right. Address L. B., Box 1130, Motion Picture News.

NEW JERSEY

PICTURE THEATRE for sale. house and real estate. Seating capacity 500. Open Sunday. In Newark. $1,000 cash required, or will exchange for real estate. Address E E., Box 1201, Motion Picture News.

FULLY EQUIPPED theatre for sale in Hightstown, fully equipped. Four year lease. $2,500. Address E. T., Box 1211, Motion Picture News.

OHIO

425 SEAT house; no competition; Cleveland; lease 6 years; $1,350; terms, $950. Address, P. W., Box 1311, Motion Picture News.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Address Ivan Fry, Box 382, Minerva, Ohio.

FOUR houses for sale, seating 365, 495, 650 and 800. Will stand investigation. Good lease. Terms to responsible parties. Address P. W., Box 1203, Motion Picture News.

CLEVELAND theatre must be sold at once. Right price. Address N. S., Box 1204, Motion Picture News.

SOUTH CAROLINA

OPENING for movie theatre in growing South Carolina town. Good location for sale. Industrial growth rapid. A great opportunity. Address T. C., Box 1210, Motion Picture News.

Exhibitors Service Bureau

WINDOW DISPLAY OF HISTORICAL OBJECTS IN NEW YORK CITY TO EXPLOIT "THE COURTSHIP OF MYLES STANDISH"
Here is our idea of a window display with real selling power. It was used in Gimbel's window, New York City, during the showing of "The Courtship of Myles Standish" (Associated Exhibition) at the Central theatre, and while it was somewhat off the beaten path a constant crown surrounded it.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount- Empress theatre, Salt Lake.

"PIONEER TRAILS" FRONT WITH INDIVIDUALITY
The Blue Mouse theatre, Tacoma, Wash., of which J. W. Houck is manager, employed this snappy lobby display on "Pioneer Trails" (Vitagraph).

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manger, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

"Flaming Youth" Exploited Well on Short Notice

"Flaming Youth" was rushed to the Beacham theatre, Orlando, Fla., on short notice because of a cancellation, and H. B. Vincent, manager of theatres, and Frank H. Burns, exploitation director, put over a campaign which they describe as follows:

"Without even a press book we advertised this picture. Of course I had heard of the book and had a general idea as to the film but nothing definite.

"The first thing done was to get a series of teaser slides, all with different jazzy copy. Later when the press books arrived I did this all over again with small teaser newspaper ads using the same style as is illustrated in the press book.

"Using a mat from the press book and some good copy I made up some special dodgers and covered the town thoroughly with them. This was in place of heralds which we did not have time to secure. By Saturday night before the opening Monday we had everyone watching and waiting for 'Flaming Youth,' through the above mediums and what little billboard and regular advertising we had time to get out.

"Dressed in bright colors the lobby was an eye catcher if there ever was one, with girls in wine glasses, women enclosed with screens and flashy lettering."

"Big Brother" Given Local Co-operation by Clubs

Manager Charles A. McFarland, of the Queen Theatre, Houston, Tex., took advantage of the exploitation value which lies in co-operation with the Big Brother Movement in connection with showings of "Big Brother," and his local campaign may well be taken as a model by other exhibitors.

The picture played the Queen the week of January 6. To be more exact, it opened Saturday, January 5. On Thursday McFarland attended the regular weekly luncheons of the Rotary and Kiwanis clubs, both of which sponsor the Big Brother Movement in Houston. Each member promised to take one or two "little brothers" to the picture. These meetings had been preceded by a special morning showing of the picture for newspapermen and the members of the local Big Brothers committee who helped McFarland in lining up the organizations.

Special signed articles in the two big local papers the next day, written by staff writers, gave the thing so much impetus that another big local organization, the Salesmanship Club, immediately fell into line and the Boys' Secretary of the Y. M. C. A. made arrangements to bring the entire "Knothole Gang," an organization of kids under the wing of the president of the Houston Baseball Association.

A special Big Brother performance was given Saturday afternoon and a hundred Rotarians and Kiwanians, under the direction of ten captains, took two hundred boys to the show. Throughout the week, each ticket a Rotarian or Kiwanian bought entitled him to take a boy along with him. Special announcements were made in all the schools and a tremendous interest was worked up in the city.

"PRINTER'S DEVIL" LOBBY DISPLAY
Manager John P. Read of the Palace theatre, Fort Smith, Ark., turned out this striking effect on "The Printer's Devil" (Warner Bros.)

Adults Must Bring Child To See "Circus Days"

The Liberty theatre, Portland, Ore., is sponsor for several new angles of exploitation on "Circus Days." First and foremost among the novelties was the fact that the paying male adult, who has been accustomed to regarding himself as the box office mainstay was absolutely refused admission at any price unless he insured himself by bringing along a youngster to whom he could act as escort.

The stunt was used in connection with a youngsters' matinee performance called the "Liberty Theatre's Mid-Winter Circus." The difference between this and the usual matinee for juveniles was that the Liberty acquired a profit on the showing, charging fifteen cents admission for juveniles and the regular price for adults. It was run under the combined auspices of the Better Films Committee and the Parents-Teachers' Association.

The dressing of usherettes as Follies' girls, the conversion of the lobby into a circus grounds and the use of a traveling circus wagon as box office all helped to create a festival atmosphere.

Prominent Speakers Boost Run of "The Mailman"

James F. Powers, manager of the Bijou theatre, New Haven, Conn., pulled an exceptional stunt on "The Mailman", by having a Yale professor help exploit the production.

Manager Powers arranged to have a prominent New Haven speaker talk each night on both "The Mailman" and the problems, especially living wages, the mailmen must meet. Among the speakers obtained by Powers were Prof. Henry Farnam of Yale University, Postmaster Birely of New Haven, Hon. Thomas Reilly and ex-Postmaster Major Alcorn, who was in charge of all mail in France during the World War.

By running a trailer appealing to the public for a wage increase for the letter carriers, Manager Powers secured the full co-operation of the postal employees in exploiting the production.

HERE'S HOW MANAGER BROCK HERALDED THE RETURN OF BILL HART TO HIS SCREEN IN "WILD BILL HICKOK"
This inexpensive but effective front was prepared by Manager W. F. Brock of the Strand theatre, Knoxville, Tenn., for "Wild Bill Hickok" (Paramount)

When Old New York was young

Yale University Press

presents

Peter Stuyvesant

3 Parts

Like all the Chronicles of America Series, it brings history to life, and entertains and instructs at the same time.

The exhibitor who shows these pictures gets the Good Will of his community. When scores of mayors issue proclamations urging that their communities see them at the theatre; when editors far and near print editorials on their importance; then you may know that here is the most important series of pictures, from the national standpoint, that has ever been made.

Pathé Distributors

His best yet—

HAL ROACH *presents*

WILL ROGERS

in

The Cake Eater

A two part comedy

IT may be that it's possible to make a better comedy than this, but it hasn't been made yet!

Did you ever see a comedy with an honest-to-goodness story, with laugh after laugh gotten naturally without slapstick, that was just one succession of roars and that left you weak but happy?

That's *this!*

Pathécomedy

TRADE MARK

Puts "Big Brothers" Week Across

Cloakey Ties up With Local Groups

WHATEVER picture he is exploiting, Manager Oral D. Cloakey of the Regent theater, Ottawa, may be relied upon to come through with a comprehensive and varied campaign, but he surpassed himself recently on "Big Brother," when he tied up all the local and civic clubs into a Big Brother Week.

His synopsis of the campaign runs in part as follows:

Teaser campaign (blind) announcing "Big Brother Week;" 200 one-sheets sniped on central locations on "Big Brother Week" (blind) 10 days in advance; 100 window cards (10 days advance) on Big Brother Week (blind); started Big Brother movement in Ottawa.

Special letters written to all Service clubs, announcing Big Brother Week, giving details of the movement, and hooking up picture which was coming to the Regent; was invited to address different clubs; spoke at Rotary club (of which I am member) and outlined campaign. Rotary club endorsed plan (officially). Joint luncheon of Canadian club and Rotary met at which Sir Harry Lauder was guest of honor, personally made him honorary member of Big Brother Week. Sir Harry in speech referred to the great importance of the training of the boy for future citizens, etc.; General Governor Byng of Vimy, and Premier King and other Parliamentarians present at luncheon. As members left dining room each one was presented with Big Brother card, and 200 windshield stickers given out reading "Big Brother Week."

Boys' work committee of Rotary club cooperating on campaign, and furnishing special data on their boys work for publicity purposes.

Spoke at Lions' club luncheon, giving details of campaign and hooking up picture, committee appointed to co-operate, and club endorsed idea.

Addressed Kiwanis club, who also endorsed picture, and distributed special tickets printed for Kiwanian Big Brothers. Committee on boys work arranged for to cooperate.

Addressed B. P. O. Elks lodge, No. 62, who endorsed campaign, and members supplied with 400 Big Brother tickets.

QUEEN'S "SPANISH DANCER" FRONT
Cut-out and art display by Manager Charles Sasseen of the Queen theatre, Galveston, Texas, on "The Spanish Dancer (Paramount)

Arranged for special Rotary, Kiwanis, Lions, Elks nights at theater during run, each member bringing little brother.

Y. M. C. A. boys work committee also cooperating, and spoke to 450 under-privileged boys at Y. arranging for big parade Saturday, opening day of picture. Y. M. C. A. sending out cards by mail to citizens, urging them to be a big brother to some boy and bring him to see the picture.

Ottawa Boys' association also endorsed plan, and are supplying 200 boys for Big Brother parade on Saturday.

Special invitation sent to different committees on boys work, including committees of Service clubs, ministers and prominent citizens.

Interviewed newly-elected mayor, who gave me written endorsement on picture, and is acting as a Big Brother to 12 boys on Rotary night at the theater. Story in press on this stunt.

Have personally adopted an under-privileged boy, to act as Big Brother to him as long as I am in Ottawa. Story also in press on above, also photograph of the "Little Brother" and story.

Press giving special notices to Big Brother Week, and covering special screening.

Arranged with Boy Scout master to have 200 boys act as Big Brothers for special show on Saturday morning for the under-privileged boys, 1,000 of which I am entertaining at theater. Scoutmaster supplying bugle band to head parade from Y. M. C. A. to theater on Saturday morning. One hundred signs made to be carried by boys for parade. Police department aiding parade.

Large banner across street on "Big Brother Week (special grant from city department).

Photograph taken of parade and boys lined up in front of theater for newspaper cut.

Ottawa Boys' association sending out 10,000 circular letters on the "Big Brother Movement."

Arranged for four boys at Auditorium where hockey matches are played, with seating capacity of 8,000, boys climbed out on ice between periods and skated around in front of 8,000 spectators with signs, "BIG BROTHER WEEK" AT THE REGENT. WE WANT A BIG BROTHER.

Window tie-ups with clothiers on boys outfits. Cards and photographs on picture.

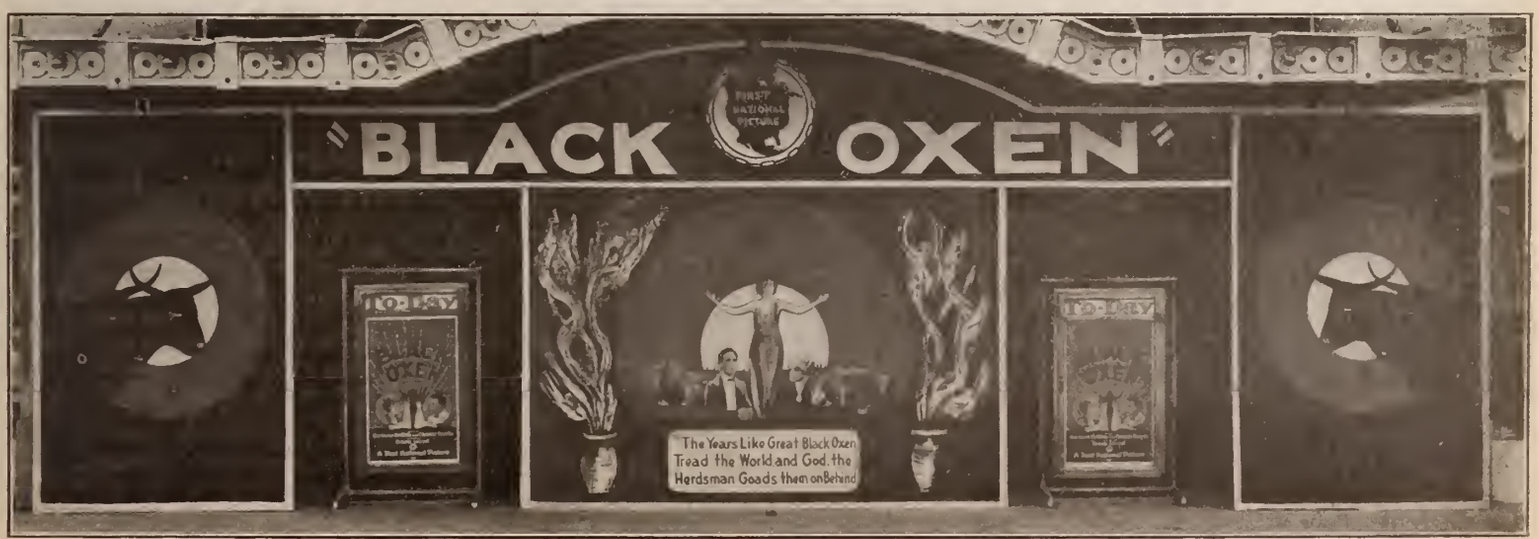
Tie-up with sporting goods stores on boys skates, skis, hockey sticks, etc.

Cut-outs placed in Y. M. C. A., Ottawa Boys' association clubroom, and Boy Scouts drill hall and district huts.

Arranged with several taxicab companies to put Big Brother Week stickers on windshields during week. Street car company carrying cards inside car gratis on Big Brother week.

Large banner inside of Auditorium during week (placed at end under score board where everybody is watching score of games from outside points).

Special performance of "Big Brother" arranged to start at 4:30 daily to catch the school children, and reduction in prices made for their benefit. Letters written to principals of different schools calling attention to picture, with a request announcement made to pupils, urging them to see "Big Brother" at the Regent, also mention made of school children's shows starting at 4:30 and prices reduced.



VIVID POSTERESQUE EFFECT GOTTEN IN SULLIVAN'S RECENT FRONT DISPLAY ON "BLACK OXEN"
When "Black Oxen" (First Nat'l) showed at the Fair theatre, Amarillo, Texas, Manager C. R. Sullivan was responsible for this unique display.

Aids to "Potash and Perlmutter"

Methods Used by Various Managers in Exploiting Film; Fashion Angle Used

VARIED and ingenious methods have been used by exhibitors in advertising their showings of "Potash and Perlmutter." Prominent among the ideas used has been that of the fashion show or display.

When the picture showed at Gordon's Olympia theatre, New Haven, Manager Harry Browning arranged a "Potash and Perlmutter" fashion show in conjunction with a leading department store, tying up with the atmosphere of the picture and exhibiting on the stage of his theatre, several hundred thousand dollars worth of new gowns and coats at a moment when women were thinking of buying new winter apparel.

"Miss New Haven," in private life Miss Helen Haddock, led the bevy of beauties on the stage. By the selection of Miss Haddock, Mr. Browning attained an additional publicity value for this New Haven girl had recently been chosen by a local newspaper to represent the City of Elms at the Atlantic City beauty show.

The fashion show was turned into a well rounded prologue by the introduction of song numbers and a dance. Gowns valued at $300,000 were exhibited during the picture's run; the newspapers carried stories on it which were supplemented by the department store's advertising and the popularity of the models furthered the word of mouth advertising.

Fashion Lobby Display

Skirting the lobby of the Garrick theatre, with a complete line of ladies coats, suits, shoes, lingerie, stockings and waists was the odd front that W. H. Laurence of the Duluth Theatre company presented to draw attention to "Potash and Perlmutter".

The idea carried out a combination of a fashion display without models and the theme of the story. The signs were painted on muslin in red and the copy below them read: "Potash and Perlmutter opening on Saturday with a full line of ladies cloaks and suits."

All posters and cards carried out the same idea, the copy in each case beginning with "You understand, Mawruss". It got a laugh from the crowds, which was the intention and helped draw notice to the fact that a comedy was opening at the Garrick.

Personal Endorsement

The personal endorsement idea with a slightly new angle, was used by Manager William Steele of the Liberty theatre, Great Falls, Mont., for "Potash and Perlmutter."

Manager Steele is conservative regarding the statements he makes. When he does put his John Henry behind a picture it means something.

Stage Stars Appear

Col. Fred Levy, who holds the First National franchise for the Louisville territory, has a method all his own. Things broke for him so that the time and place coincided. Barney Bernard and Alexander Carr were playing in Louisville in their latest stage sequel of the Potash and Perlmutter entertainers, and Col. Levy booked the film into his Mary Anderson theatre for the same week.

In honor of the occasion Col. Levy gave a big luncheon for the prominent stage and screen stars at the Seelbach. All redoubtable Louisvillians were invited. Messrs. Bernard and Carr were in high good humor. They reminisced for the better part of two hours and the only thing that dragged them away was the matinee performance.

STRIKING ANIMATED ELECTRICAL DISPLAY ON "THE MARRIAGE CIRCLE"
When "The Marriage Circle" (Warner Bros.) showed at Grauman's Rialto, Los Angeles, this window display was prepared. The bulbs around the edge were in flasher sockets, while the two circles of lights, red and white, revolved in opposite directions

BALLYHOO MADE INTO MARQUEE AID
When "His Children's Children" (Paramount) showed at the Crown theatre, New London, Russell Moon, exploiteer, used these banners first on a truck ballyhoo, then added a piece and put them on the marquee

Book Ballyhoos Amuse N. Y. on "When a Man's a Man"

During the showing of "When a Man's a Man" at the Cameo theatre, New York City, 100 24-sheet stands, 500 eight-sheets and 1,000 one sheets were used, together with scores of window displays, thousands of window cards and liberal sniping. Street stunts consisted of men encased in huge books who walked up and down Broadway. These animated books announced the Cameo showing.

Two of the "books" visited the New York Public Library and invited the Librarian to attend the Cameo showing. When they first ascended the Fifth avenue entrance to the Library an attendant tried to push the "books" back into Fifth avenue. A crowd gathered. The Librarian came out and accepted the invitation. He said he would invite the books inside, where they had many companions, but that there was not a shelf large enough to accommodate them. The crowds laughed and cheered. A Fifth avenue merchant came up and said it was an outrage to be advertising a motion picture show on Broadway. He called the traffic policeman at 42nd. street and Fifth avenue and demanded that the "books" be arrested. The crowd hooted. The policeman laughed.

"What?" he said. "Arrest them? Not much. How would I get them to the police station?"

Another street stunt was the use of Capt. Paul Sorcho's caliope procession, which carried signs announcing the show.

Street Sign on "Ponjola" Overcomes Handicap

When a new building obstructed the view of the Strand theatre, Des Moines, down one side of the street, the management took exploitation measures to correct this limitation of its rights. The front of the theatre was partly hidden, so to make doubly sure that all passersby know where the theatre was a huge sign was strung across the street.

Special permission had to be obtained for the banner. It was used on "Ponjola." A hand pointed to the theatre entrance.

The sign functioned perfectly in overcoming the handicap imposed by the new building which had partly hidden the theatre entrance. It was doubly efficient in calling attention to the current attraction as well as the theatre's location.

Collects Data for Article to Aid "Black Oxen"

Manager Harry (Tod) Browning of the Olympia theatre, New Haven, added a new scalp to his belt by his initiative in putting over "Black Oxen."

Knowing that if he simply made the suggestion to the newspapers himself it would probably fall on deaf ears, Manager Browning had a local reporter who occasionally helps out with the publicity go around and interview New Haven doctors on gland therapy as expounded in the picture's theory.

The combined opinions of the New Haven medicos made interesting reading and the New Haven Union gobbled up the article which was straight news and only "alluded" to "Black Oxen."

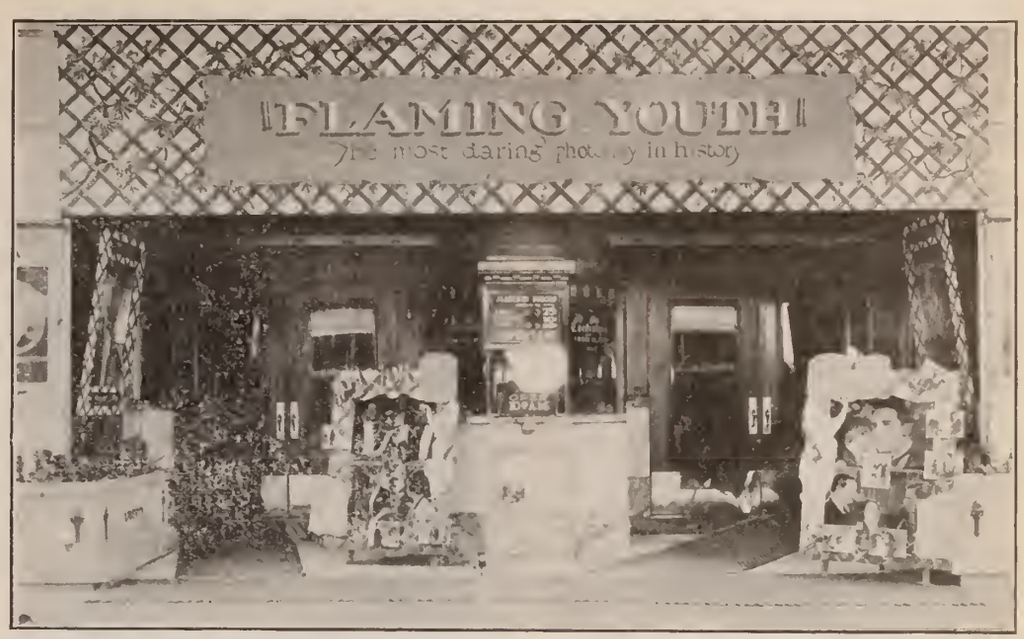
Another remarkable feature of the campaign was the circulating library. This proved such a drawing card that the Olympia's newspaper advertising not only carried a paragraph about it but also urged patrons to buy the reprint edition for seventy-five cents at the popular bookstore around the corner.

This was Judd's, which by special arrangement with A. L. Burt and Co., had 500 copies of the lower priced edition shipped to them by express in time for the opening.

"Going Up" Lends Itself to Numerous Hook-Ups

Tie-ups on shotguns, elevators, airplane propellers, everything that suggests the "Going Up" idea, were worked into J. P. Harrison's campaign for the engagement of the picture at the Hippodrome, Waco.

It is duck season in Waco, so it wasn't hard to get into a Remington gun dealer's window with a card, "Ducks are going up, but not too high for a Remington." In the elevators of the best hotels were signs, "You are now 'Going Up' to the best rooms in Waco." A dozen propellers in the lobby, together with a few other odds and ends of aviation equipment, made a good front.



ATTRACTIVE LATTICE-WORK DISPLAY IN "FLAMING YOUTH" FRONT

This pleasing lobby display was prepared at the Liberty theatre, Portland, Ore., during the showing of "Flaming Youth" (First Nat'l.) The art work on the special frames matched that on the top banner.

Live Stunts on "Penrod and Sam"

Reminiscence Contest; Novel Prologue and Special Lobby Displays Employed

THE showing of "Penrod and Sam" at the Madison theatre, Peoria, Ill., was given the benefit of an unusually thorough publicity campaign.

The outstanding feature of the drive was a "reminiscing" stunt arranged by Al Sobler, First National exploiteer, with a local paper. The newspaper established a column called "I Remember When——" which was open to readers who had anecdotes of their youth to tell. Each contributor was rewarded with tickets for "Penrod and Sam." Each day for the period of a week, the column appeared in the paper with a box calling attention to the fact that "Penrod and Sam" recalled happy memories of youth.

A tie-up was also made with a leading department store, the Penrod suit providing the nucleus. Through newspaper advertising, the store conducted a "slogan" contest in which tickets to "Penrod and Sam" were given to the children submitting slogans extolling the virtues of the Penrod suit. An elaborate window display also furthered the good cause.

A direct appeal to school children was made with a novelty circular distributed at all schools. The circulars carried a slate puzzle which when correctly assembled proved to be carricatures of "the two orfullest kids in town."

"Kiddies" Day Performance

"Daddy" days and "Kiddies" days have been used before but it remained for Manager Conklin of the Rialto theatre, Tacoma, Wash., to give them a practical turn and get the full benefit ont of them.

He used the "Daddy" day for the Coogan attraction and followed right up with a "Kiddies" Day on "Penrod and Sam."

Special morning performances for those most interested in each event featured the campaign. The tie-up with the paper was secured by having coupons clipped from the paper act as tickets for these performances.

The practical angle lay in having Jackie Coogan and Ben Alexander adopted as typical American kiddies for daddies. The statement was born out by a three column front page cut of each of the juvenile stars before and on the days of the special performances.

Prologues are somewhat new in Houston, Texas, so Manager B. W. Bickert started something when he introduced one in connection with "Penrod and Sam" at the Isis theatre.

The "Penrod" fence was built across the front of the stage as the setting for the act which consisted of songs by two white boys and a colored performer. A standard back drop was used.

APPROPRIATE LOBBY STUNT WORKED OUT BY RAYNOR ON "SIX CYLINDER LOVE"

When "Six Cylinder Love" (Fox) was shown at Reade's Hippodrome, Cleveland, Manager William Raynor put an automobile in the lobby, with a "bridal couple" as shown. It put patrons in a good humor for the showing.

Campaign Given "Our Hospitality"

San Francisco Showing of Picture is Heralded by Means of Ingenious Aids

A GREAT sendoff was given "Our Hospitality" in San Francisco recently on the occasion of its engagement at the Warfield theatre. The exploitation campaign was arranged and executed by Harry Brand, who handles the publicity for the Joseph M. Schenck productions.

The first phase of the campaign started by spread-eagling the words "Our Hospitality" over 24-sheets with the added information beneath: "San Francisco Knows How." There was no hint as to what "Our Hospitality" referred to but the impression was left that San Francisco planned some sort of a Hospitality campaign for itself. The public began to think that their enterprising Chamber of Commerce had started a new "Boost Our City" stunt.

The next splash which gave even more reason for their believing so were 24-sheets that read in huge type: "Our Hospitality" Week, and in smaller type the play dates.

The next was a big splash announcing that Buster Keaton's comedy "Our Hospitality" was coming to the Warfield.

Then began a series of catch lines on one-sheets, giving hints of the big situations and the comic ones. They read: "They wou'dn't shoot Buster in the house because that wasn't true Southern Hospitality. So they took him out in the back yard."

Incidentally since Natalie Talmadge, Keaton's wife, played opposite him in "Our Hospitality" this fact was broadcasted throughout San Francisco. Also the fact was stressed that Buster Keaton's 14-months old son was in the picture as well as Joseph Keaton, Buster's father. These three generations of Keatons aroused the interest of the popu'ation as a whole and the fact that Natalie and her little son were in it also brought in women patrons.

Tie-ups with railroads that terminate in San Francisco were effected on the strength of the fact that Buster has in "Our Hospitality" the first train that was ever built or seen, the Rocket. Photographs of it were placed in the terminals and the railroad advertising departments played in strong with the theatre, calling attention to the way service had improved since 1830. The newspapers ran photographs of Buster's train with interesting stories about how people travelled in it and so forth.

All the folks over 85 years of age in San Francisco were canvassed for stories of train travel 75 and 80 years ago and the newspapers played these stories up also. This feature of the campaign was topped when an old man over 100 years old was brought down to the city from the Sierra Nevadas and introduced to the reporters.

Live Newspaper Stunts Are Aid to "Extra Girl"

An extraordinary amount of publicity for "The Extra Girl," running at the Mission theatre, Los Angeles, has been gotten in Los Angeles newspapers. A novel stunt resulted from the tieup with the Japanese relief committee, when a "Glad Morning Performance" was given to which cans of foodstuffs served as admission tickets.

SIMPLE "BLACK OXEN" LOBBY IDEA
M. N. Neff, advertising manager of the Strand, Mount Vernon, Iowa, arranged this on "Black Oxen" (First Nat'l)

"Ashes of Vengeance" Aid Is Worked Effectively

A Norma Talmadge double-contest as an advance stunt for "Ashes of Vengeance" at the Circle theatre, Indianapolis, was the effective idea conceived by Ace Berry, manager of the Circle theatre, to herald the picture. A tie-up was created by The Indianapolis Times which ran a two column picture of an entrant in the contest every day for almost two weeks, together with an outline of conditions, prizes, etc.

Hundreds of Indianapolis girls who bear a resemblance to Norma Talmadge mailed their photographs to The Times. Several days before the close of the contest a studio was outfitted in the L. S. Ayres and Company department store, one of the largest stores of its kind in the central states outside of Chicago.

Motion pictures were made of many of the entrants in the Ayres studio, and the pictures were later shown at the Circle theatre the week of the showing of "Ashes of Vengeance." This created an unusual interest throughout the city and caught the attention of hundreds of shoppers who might otherwise have failed to have been impressed by the widespread newspaper publicity.

Miss Fern Brown, the winner of the contest, in addition to having motion pictures made of her, was also photographed in a gown worn by Miss Talmadge in "Ashes of Vengeance." Besides the prominence given the winner, she was presented with a gold wrist watch valued at $100.

Later she was given an opportunity to prove her right to Miss Talmadge's honors. Clad in the regal robe worn by the screen star in "Ashes of Vengeance" she posed for the moving camera and went through a few of the single scenes of the film. These were later shown at the Circle theatre.

The "Ashes of Vengeance" costumes also did double duty in providing a lavish window display in a Washington Street department store facing a sidewalk traversed by thousands of pedestrians daily.

LINES FROM SUBTITLES USED IN N OVEL "BAD MAN" LOBBY DISPLAY
Manager Weider of the Rivoli theatre, Portland, Ore., arranged this on "The Bad Man" (First Nat'l), using numerous lines from the subtitles on a little card on the side of each frame, as shown

All Firemen's Bill Put on with "Cupid's Fireman"

When "Cupid's Fireman" was booked by the Isis theatre, Denver, Colo., the management arranged for an all firemen's bill. In addition to the feature, the comedy "Arabia's Last Alarm", was used, and also the added attraction of a prologue by the Denver Firemen's Quartette.

The money obtained from the appearance of the quartette was donated by them to the relief fund of the Denver Firemen's Protective association. This was capitalized in the newspaper publicity.

Mouth Organ Contest Wins Widespread Publicity

Few, if any, exploitation schemes tried by motion picture theatres in Harrisburg, Pa., this winter have attracted more attention than the mouth-organ contest put on at the Victoria, a Wilmer & Vincent house, during the entire Week of January 14.

It was directed by Morrah Mineviteh, professional harmonica expert, and the theatre had a tie-up with The Patriot, Harrisburg's only morning newspaper, and the Troup music house,—the newspaper boosting the contest on its news value and the music house sharing in the advertising benefits by providing the mouth organs used.

Amateur contestants, totaling about forty, took part in the contest, try-outs being held in connection with the regular motion picture program each day. There were two classes of contestants and in each class there was a first prize of a gold medal and $10 in gold; second prize, silver medal and $5 in gold, and third prize, bronze medal and $2.50 in gold.

The prizes were awarded at the end of the week by a committee of judges consisting of Minevitch; William M. Harolerode, supervisor of music in the Harrisburg public schools, and Gwilyn Watkins, director of the Bethlehem Steel Company Male Chorus, of Steelton. Each of the contestants who qualified for the final round in the competition was presented with a mouth-organ.

"His Children's Children" Given Full Page Ad

An excellent co-operative full page ad was put over on "His Children's Children" by Manager Charles Sasseen of the Queen Theatre, Galveston, in *The Galveston Tribune*.

At first glance one couldn't see very many possibilities for a double truck or even a single truck co-operative ad, with this title, but Sasseen reveals its possibilities by getting a laundry, bicycle shop, boys' clothing, dry goods company, hardware shop, and electric store.

NOVEL "SHRIEK OF ARABY"

Thomas C. Grindley, projectionist of the Oregon theatre, Portland, Ore., devised this unique display on "The Shriek of Araby" (Allied P. & D.) An electric fan kept the twine skirt fluttering.

Chicago Store Gives Page to "The Humming Bird"

Mandel Brothers, a leading Chicago department store, broke it's conservative, traditional policy regarding tie-ups and co-operative advertising, by devoting an entire page in the Chicago Sunday Tribune, on Sunday, January 27th, to "The Humming Bird", playing at McVickers theatre, Chicago.

An elaborate window display also featured in the tie-up. Ed Olmstead, at McVickers, also arranged for the Humming Bird Hosiery Mills Company, to give as souvenirs to McVickers patrons, 350 pairs of Humming Bird Silk Hose, during the week of the engagement.

Laughing Record in Lobby Exploits "Three Ages"

The superiority of phonograph records over the old time "spieler" was shown anew during the engagement of "The Three Ages" at the Capito theatre, Houston, Texas.

E. E. Collins made a splendid shadow-box lobby display about twelve feet long against one side wall of the lobby. Because of the narrow front of the theatre, Collins is obliged to build his displays along the wall of the lobby to get space. Collins used a twenty-four sheet cut-out framed with foliage and set in front of a neutral background. Behind the foliage he used strip lights to brighten up the display at night.

The big punch of this display was a painted laughing face in the lower right corner of the display, with the mouth perforated for a magnavox. A phonograph, with a repeater attachment, was wired to the magnavox and operated from the back of the theatre. Collins used laughing records, and by this arrangement got a continuous round of laughter from morning until night.

Baby Peggy Contest is Put Across in Houston

Manager E. E. Collins of the Capitol Theatre, Houston, was confident that every mother with a daughter of a certain age was sure that she resembled Baby Peggy strikingly.

The argument won him a tie-up with the "Chronicle" for a baby Peggy contest two weeks before "The Darling of New York" opened at the Capitol, Houston.

The contest was quick to take hold. If your child resembled Baby Peggy, all that was required was to shoot a photo of the offspring to the "Chronicle," where it would be published as a contestant — provided there was a reasonable resemblance.

Yards of publicity were the result. The prizes were not big, but the fond mothers were keener about getting their babies' picture in the paper than winning the prize. Interest ran high.

UNIQUE POSTER EFFECT OBTAINED IN FLORIDA FRONT EXPLOITING "ENEMIES OF WOMEN"

H. B. Vincent, manager of theatres, and Frank H. Burns, exploitation director, are responsible for this striking front on "Enemies of Women" (Cosmopolitan) at the Beacham theatre, Orlando, Fla.

Comprehensive Campaign on "When a Man's a Man"

Simultaneous showings of "When a Man's a Man" were held at the Cameo theatre, New York City, and the Garden, Paterson, N. J., supported by a strong exploitation campaign.

The flexible title, "When a Man's a Man," was capitalized with success, both in the field and in the theatre. Tie-ups with transit companies were made to the effect that if "A Man's a Man" he'll rise to offer his seat to a lady in a crowded car. Similar stunts were pulled with Banks, Prize-Fighting matches, and Mercantile stores. An advertising campaign was launched in New York and supported by copious publicity. The Democratic Convention which is bringing thousands of strangers to that city, from all parts of the country was utilized in exploiting the Cameo attraction.

Paterson, New Jersey, was also the scene of strong exploitation.

Book stores were enlisted for co-operative advertising of the book and the picture, and a personal endorsement of the author constituted a letter-enlargement which attracted attention in the Garden theatre lobby. No difficulty was experienced in either city in engaging the support of the highest class department stores selling books. Billboard, dashboard, herald, and broadsides were exerted in both cities.

Best Opinion Contest Aids "Stephen Steps Out"

A contest in which ten dollars was offered for an opinion was a feature of the exploitation campaign on "Stephen Steps Out" at the Strand, Birmingham.

Through the "Better Films Committee," who handled the entire proposition for L. R. Towns, every school and Boy Scout troop in the city received a mimeo announcement of the contest, signed by the secretary of the B. F. C.

All that was required was an opinion in not more than fifty words. The best opinion received the ten dollars. This stunt was announced before the opening of the picture and closed before the picture went off, so that Towns, every school and Boy Scout troop in of his advertising. It made good advertising copy.

McMANUS "CIRCUS DAYS" DISPLAY

Manager Charles F. McManus of the Colonial, Tacoma, arranged this attractive department store display on "Circus Days" (First Nat'l)

Baby Doll Novelty Used to Exploit "French Doll"

The Metro exploitation department has originated and put out a small celluloid baby Doll.

A small tag, one side of which reads, "Snappy, Peppy, Jazzy—'The French Doll,'" and the other side "See Me in 'The French Doll,'" ties up the novelty with the production, needing only the imprint of the theatre name and play date to make it effective.

Using this baby doll as the only exploitation novelty outside of the regular accessories, the management of Loew's Vendome theater, in Nashville, Tenn., working with C. D. Haug, Metro exploiter through that territory, put over "The French Doll" recently. Over one thousand of them were given out on the streets and in other ways, so that Nashville had thorough exploitation in preparation for the appearance of the picture.

Going After Ox Team Wins "Black Oxen" Publicity

In addition to a striking and unusual lobby display, Manager C. R. Sullivan, of the Fair theatre, Amarillo, Texas, put over a ballyhoo stunt on "Black Oxen" that won publicity through several channels. To tell it in Mr. Sullivan's words:

"When we began to look around for a team of Oxen we found to our surprise that there was not a team of oxen anyways near us and to make matters worse we could not find a yoke.

"Well, we had a carpenter make us a yoke and then started out to train some oxen. From a ranchman we picked out two of his largest, black, longhorned steers, and I might add they were wild, too. We spent three weeks getting them to where you see them in the picture but we finally made the grade.

"But we caused a lot of comment before we started to break our oxen by getting the daily papers here to write several stories on The Fair Theatre wanting two oxen and then when we did appear with our oxen it made a complete tie-up."

Resemblance Contest Given Special Inducement

Manager Tod Browning of the Olympia theatre, New Haven, Conn., went after "Ashes of Vengeance" with a Norma Talmadge double idea. He introduced one novel element in the contest.

To insure himself and the New Haven Union, which sponsored the idea, of an adequate number of entries, he offered a box party for each night of the picture's run, up to Friday night, to two ladies who submitted their photographs for the campaign.

The extra inducement was almost superflous, for in this instance the photographs poured in by the dozen.

At the same time a department store tie-up went far towards putting the picture over. Mendel and Harris was the store and the manager had to ask for police assistance to keep the crowds moving in front of the windows that showed the French costumes and the Norma pearls.

TASTEFUL AND ARTISTIC EFFECT IN MUSICAL PROLOGUE TO "LITTLE OLD NEW YORK" SHOWING

This pleasing prologue to "Little Old New York" (Cosmopolitan) was staged at the Brooklyn Mark Strand theatre, Brooklyn, by Managing Director E. L. Hyman

LOBBY DISPLAY AT BIRMINGHAM THEATRE ON "BIG BROTHER" SHOWING
Manager L. R. Towns of the Strand theatre, Birmingham, Ala., devised this display on "Big Brother" (Paramount), making good use of a small front

Telegram Stunt on "Name the Man"

Showing of Picture Is Given Support of Varied Campaign at Detroit House

AN appropriate idea used to exploit "Name the Man!" at the Broadway-Strand theatre in Detroit was the use of a special telegram sent direct to the Swedish Temple in that city, telling his fellow countrymen that "Name the Man!" his first picture made in America, was coming to Detroit and that he hoped they would be able to see his first effort in this country.

Several Swedish organizations, notably Vasa, Du Nord and The Vikings, hold their meetings in the Swedish Temple. The telegram was placed on their bulletin board and then an enlargement made of the telegram which was also placed in the Temple. The result was that a large proportion of the people at the opening were Swedish.

The lobby display at the Broadway-Strand contained in addition to the usual posters and frames of stills and oil paintings, a large 3-sheet compo board carrying an enlarged head of Hall Caine. The campaign was unusually thorough and far-reaching and was put across by Phil Gleichman and W. R. Ferguson, of the Goldwyn-Cosmopolitan home office.

Another feature which got the public attention was the placing of an electrically operated book in McCaully's book store. The electric motor turned the pages of the book and each page carried a still from "Name the Man!" with a caption about the picture. The book was illuminated by a special reflector; it was bound in morocco and placed on a special bronze stand.

Another stunt used in Detroit, where parking is not allowed in the downtown portion of the city, which attracted the attention of everyone in the streets was free parking space for patrons who drove in their own cars to the Broadway-Strand to see "Name the Man!" At small cost, the use of a vacant block was obtained one square from the theatre for the evening. The management of the theatre issued tickets permitting the parking of cars in this space to every patron arriving at the theatre in a private car. A large sign was placed on the garage office announcing that cars could be left there free of charge during the showing of "Name the Man!" The newspaper advertisements carried an announcement to the same effect, as did a circular sent out in a special traffic rule teaser envelope.

Arrangement was made with a taxicab company to carry a card on the front of their radiators reading "Free taxi ride to see 'Name the Man!' Sunday, Jan. 27th." Between the title of the play and the date, was printed in small words "If it rains between 7 and 9 P. M." The taxicabs of this company were heated and part of the exploitation campaign consisted of pasting on the windshield of each taxi a sign bearing the word "Heated." On the back of the sign, facing the occupants of the car, was an ad for "Name the Man!" reading "Official Taxi to 'Name the Man!' at the Broadway-Strand." These stickers were much in demand by chauffeurs when the cold snap struck Detroit.

Street ballyhoo stunts are not at present permitted in Detroit. Mr. Gleichman and Mr. Ferguson got around this by sending a young man through the streets carrying two oil paintings of scenes from "Name the Man!" with the title of the picture in large letters. The man ostensibly was carrying the paintings to the theatre from the sign-painting shop. Every now and then he stopped to rest on a busy corner. One of the oil paintings was of Mae Busch and this picture on the busy street corners attracted the attention of every passer-by.

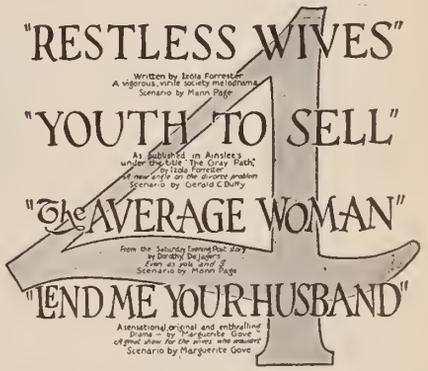
THE PUBLIC
WANTS YOUTH!
— Give it to them with
"THE AVERAGE WOMAN"

"DANNY" SAYS: "SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE 'FLAMING YOUTH' TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION."

"The Average Woman"

THE POWERFUL CAST
PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR MC INTOSH
RUSSELL GRIFFIN

IT'S ONE OF BURR'S BIG 4 and NATIONALLY ADVERTISED.


"RESTLESS WIVES"
Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page
"YOUTH TO SELL"
As published in Ainslee's under the title "The Gray Path"
by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C. Duffy
"The AVERAGE WOMAN"
From the Saturday Evening Post story
by Dorothy De Jaden
Even as you and I
Scenario by Mann Page
"LEND ME YOUR HUSBAND"
A sensational original and enthralling
Drama — by Marguerite Gove
of what show for the wives who wander
Scenario by Marguerite Gove

HAVE YOU PLAYED THE BURR SPECIALS
"THREE O'CLOCK IN THE MORNING"
"THE NEW SCHOOL TEACHER"

BURR PICTURES Inc.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the Best Independent Exchanges!

They're P. D. G. meaning—

"'My Old Kentucky Home' is as sweet as the memory of a mint julep."

New York Herald

"Greeted by eminently satisfied audiences. You leave the theatre without feeling that you have been flim-flammed out of the price."

Evening Telegram

"Brings a tear and a tug at the heart-strings. Awakens and holds the interest. A picture that meets with favor.

Morning Telegraph

"The picture has the stuff of which success—box office success—is made."

New York American

"Pleasing, sentimental—a picture you will follow till the final fade-out. A great horse-race scene."

New York Journal

"You can't go wrong when you picture this kind of a story. Has beauty to make one proud of having been born in Old Kentucky."

Evening Sun

A RACING MELODRAMA! Thrills for everyone who loves a thoroughbred, whether the thoroughbred be girl, man or horse; and the three kinds are in this wonderful romance of the turf in Dixieland.

Thunder of hoofbeats! A human heart story that will remind you of "Turn to the Right." Three fine love stories! And sequences that will make your pulses leap — among them a smashing he-man fight!

You bet this is a winner!

A RAY C. SMALLWOOD-PYRAMID PICTURE

My Old Kentucky Home

From the Story by Anthony Paul Kelly
Inspired by the Famous Ballad by Stephen Foster

WITH

Monte Blue, Sigrid Holmquist, Lucy Fox, Arthur Carew, Julia Swayne Gordon, Billy Quirk, Frank Currier, Matthew Betz, Tom Blake.

DISTRIBUTED BY

SELZNICK DISTRIBUTING CORPORATION

Special Pyramid Heralds in two snappy colors, available to exhibitors, at rate of ONE DOLLAR per Thousand.

PYRAMID PICTURES INC.

——pretty damn good

HERE'S A RESPLENDENT DRAMA—a moving, thrilling, panoramic picture of the famous midnight-to-dawn bohemian quarter of Paris, and its most glittering, most glamorous and most notorious palace of folly—*Moulin Rouge!*

Atmosphere? Why, *you're right in Paris,* Capital of the Empire of Pleasure, when you're viewing this picture. Right in the Latin Quarter; living and feeling the story that unfolds before your eyes.

You can't take your patrons to Paris; *bring Paris to them:*

A RAY C. SMALLWOOD-PYRAMID PICTURE

Queen of the Moulin Rouge

A Ray C. Smallwood – Pyramid Production

From the famous stage play of the same title
by Paul M. Potter

WITH

Martha Mansfield, Joseph Striker, Henry Harmon, Fred T. Jones, Jane Thomas, Tom Blake, Leo Carillo

DISTRIBUTED BY

SELZNICK DISTRIBUTING CORPORATION

Special Pyramid Heralds in two Snappy Colors, available to Exhibitors, at the rate of ONE DOLLAR per Thousand

"So this is Paris?—emphatically YES. Atmosphere has been created that puts this picture in the 'something different" class, and upon this lies the charm of the picture."

Los Angeles Express

"Another example of stage play being well adapted for the screen. It is a very good 'buy' for exhibitor and fans. A picture that will please and that has the added advantage of having been well advertised."

N. Y. Morning Telegraph

"A good audience picture founded on a sure-fire theme. Ought to make money."

Motion Picture News

"Exhibitors will surely cash in on 'Queen of the Moulin Rouge' by promising their patrons a story of Paris night life and telling them about the Apache sequences."

Film Daily

"The acting is this picture is superb, and the settings are wonderful. It seems as if every effort had been made to make it one of the greatest productions of the season."

Los Angeles Herald

Short Subjects and Serials

Diversifed Program is Mainstay

So Declares Miles Gibbons, Short Subject Pathe Manager, from Tour

"EXHIBITORS everywhere are protesting the detrimental effects upon their business of the excessively long feature."

This observation was made by Miles Gibbons, Short Subject Sales Manager for Pathe, who has just returned from an extensive tour of the middle west. Mr. Gibbons' itinerary took him to Pittsburgh, Cincinnati, St. Louis, Kansas City, Omaha, Des Moines, Milwaukee and Chicago, and much of his time was spent in discussing with branch managers and exhibitors conditions in the various territories visited as they affect the box-office business of the motion picture theaters.

In the matter of motion picture programs, Mr. Gibbons states the demand seemed especially great for a bill made up of a five or at most a six-reel feature together with two or three reels of short-subjects.

"The call for quality short-subjects comedies, novelty, and topical reels is especially insistent as a result of the demand for a diversified program," declares Mr. Gibbons, "and this situation is being reflected in the growing popularity of such Pathe releases as the 'Our Gang' comedies; the Will Rogers, Stan Laurel, Harry Langdon and Ben Turpin vehicles; and such two-reel groups as the 'Spat Family,' Mack Sennett Comedies, and 'Indian Frontier' series.

"The same demand is being felt for such single-reelers as the Charles Chase comedies, the 'Dippy Doo Dad' series the 'Aesop's Film Fables' and the weekly issues of Pathe Review and 'Topics of the Day.'"

Mr. Gibbons also stated that he had an excellent opportunity of observing the reception of Pathe News special Wilson Memorial and expressed his elation over the response accorded by exhibitors to the service furnished them in connection with this event.

Bromberg Sells Interest in Educational

Arthur C. Bromberg, president of the Progress Pictures, Inc., of Georgia, maintaining exchanges in Atlanta, Ga., Charlotte, N. C., New Orleans, La., and Dallas, Texas, announces that owing to the tremendous growth of Progress Pictures, he has disposed of his interests in the Educational Film Exchange in order that he might devote his entire time and attention to the affairs of Progress.

Dorothy Devore Promoted to Stardom

Dorothy Devore has been elevated to stardom according to a statement by Charles Christie who is now in New York City completing the details for two Christie features to be released through the Hodkinson Corporation.

Miss Devore is slated to begin work at once in the stellar role of the first of these features.

Pathe designates this Will Nigh Miniature, "Among The Missing," as a "Single Reel Punch Drama."

Sixteen Reels of Pathe for February 24th

On the Pathe schedule for week of February 24th, sixteen reels are made available as follows:

"Peter Stuyvesant," the sixth of the "Chronicles of America" series; "The Half-Back of Notre Dame," a two-reel Mack Sennett comedy; "Political Pull," a Hal Roach "Spat Family" two-reel comedy; the one-reel "Sportlight," titled "Olympic Mermaids;" a single-reel Charles Chase comedy, "A Perfect Lady;" an Aesop Film Fable, "Captain Kidder;" the sixth episode of "The Way of A Man," titled "The Firing Squad;" issues No. 8 of Pathe Review and Topics of the Day;" and Pathe News editions, Nos. 16 and 17 and Pathe Review No. 8.

Herman Directed Thirty Century Comedies

With the completion of "Young Tenderfoot," formerly "Wilder and Woollier," director Al. Herman produced his thirtieth Century Comedy for Julius and Abe Stern. All but twelve of them were with Buddy Messinger, who plays the featured role in "Young Tenderfoot."

Herman's record dates back to the first all-animal comedy made by Century.

Scenes from a group of the Hysterical History Comedies, just released

Lloyd Hamilton Comedy is Heavily Exploited

LLOYD HAMILTON'S latest two reel Educational-Hamilton Comedy, "My Friend," was made the headline feature of the bill at the Capitol Theatre, Vancouver, B. C., during its recent run there, and was exploited by what is claimed to be the biggest newspaper advertising display ever given a Short Subject in Canada.

The Hamilton material was the predominating item in half page newspaper advertisements in the Vancouver "Sun" and the Vancouver "Province."

So successful were the ads run on Sunday that Monday's announcement contained a challenge to the public—"Try and get in."

Elaborate Serial Plans Announced by Pathe

Following closely upon the announcement that a new Pathe serial, adapted from Mary Hastings Bradley's "The Fortieth Door," is under way on the west coast, comes the news that Phillip Barry, the playwright, has written an original story, "Ten Scars Make a Man," to be used as the basis for another Pathe serial.

It is also stated that negotiations are being conducted with Albert Payson Terhune for the use of his "Black Caesar's Clan" as a Pathe serial.

Alberta Vaughn and Arthur Rankin are shown in the first of "The Telephone Girl" series written by H. C. Witwer for F. B. O.

Here's Lloyd Hamilton in his current Educational-Hamilton Comedy, "Lonesome"

Launch New Short Subject Novelty

Grand-Asher Announces "Laugh-o-Graphs" Series With Jokes Pictured on Screen

WHAT is declared to be a new and novel series of one-reel subjects is soon to be released by Grand-Asher. They are called "Laugh-o-Graphs" and will be jokes portrayed on the screen by performers.

These subjects will be directed by George H. Kern, formerly with Christie Comedies, who recently directed "Unfoldment" for Associated Exhibitors and will be gathered from far and near.

The public is invited to send in favorite jokes, with names and addresses attached. Those used will be paid for at the rate of five dollars per joke.

Grand-Asher Laugh-o-Graphs will be produced in a style said to be comparable to any humorous subjects made. A short introductory title will give the first part of the "gag." Then the players will enact the story and a final title will carry the "tag" or climax of the joke. The name of the author or the one submitting the joke will be given on the screen.

Anyone, state the producers, can send in jokes and all should be addressed to "Laugh-o-Graph Editor, Grand Studio, Hollywood, California."

Those enacting the jokes may be stars, well-known players, extra people or unknowns. No rule will be followed in this regard.

Many of the shots will be made at the Grand Studio, others on exterior locations. Work will start in about two weeks.

Mr. Kern has already established his offices at the studio and will doubtless be swamped with mail shortly from which he will select the prize winning jokes.

"These subjects," says Samuel Bischoff, general manager, "will be clean and clever, and a distinct novelty, with far more human interest, it seems to me, than in merely printed jokes or witticisms, for they will be brought to life on the screen. Managers of theaters may have their patrons submit jokes to them and send them to this studio."

Last Minute Additions to Century Casts

Last production reports on "The Jockey" and "Stranded," Century comedies declare that special attention is being given each of the pictures and that last minute additions of well known comedy names had been made.

Max Mogi, late of Billy West comedies and "Leave It To Gerry," a Billie Rhodes feature, has been added to "The Jockey" cast of players.

Mary Land, who plays important parts in "The Breaking Point," a Paramount Picture; "Don't Call It Love" with Nita Naldi; "The Question of Honor" with Anita Stewart, has also been added to the cast of Buddy Messinger's jockey comedy. She will play a Mother role, for which she is best known and suited.

Bessie Welsh, Bernard Hyman and George Gyton have been added to the cast of "Stranded."

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 14.—Camp Hearn—(Omit Seattle, Portland, Spokane, Indianapolis, Minneapolis, Kansas City, New Haven, Chicago, Milwaukee and Detroit). Mounted patrol in spectacular battle rehearsals. San Diego Call—Medical one-overs for zoo inmates. Seattle, Wash.—(Seattle, Portland and Spokane only). 35,000 gas masks destroyed as junk by Uncle Sam. Fortville, Indiana—(Indianapolis. Minneapolis and Kansas City only). Heavy fatality list marks head-on collision between electric cars. Indianapolis.—Flames take costly toll in road machinery plant fire. Bridgeport, Conn.—(New Haven only). Disastrous fire in winter home of Circus. Animals endangered, building burned as flames sweep "Big Show." Lake Calumet, Indiana—(Chicago, Indianapolis, Milwaukee and Detroit only). Mid-West lakes yield record ice crop. Colon Panama—Slide frolics keep Panama's famous swimmers from going "stale" while training for Olympics. Washington, D. C.—Here's generous Mr. E. L. Doheny, Tea-Pot Dome oil magnate. New York City—Dr. Charles Levermore, Brooklyn pedagogue, wins the $50,000 Bok Peace Prize. Washington, D. C.—William Randolph Hearst, noted publisher leaving the White House with G. Logan Payne, Washington newspaper man, after a social call aan President Coolidge. Inglewood Cal.—(Omit Minneapolis, Indianapolis and Des Moines). Give clothes to war "vets"; then walk home in barrels. St. Paul, Minn.—(Minneapolis, Indianapolis, and Des Moines only). Boy "mushers" race in biggest dog derby. Miami, Fla.—Baby daredevil stages aquaplane thriller. Washington, D. C.—Nation pays homage as Woodrow Wilson goes to his last resting place.

KINOGRAMS No. 2326—New York—Soldiers of Colonial days march with men in Khaki; New York—C. H. Levermore is winner of Edward Bok prize peace plan; New York—Jackie the juggling seal does his tricks for the camera; Washington—Crowds waiting in silent vigil before home of Woodrow Wilson wait until news comes that great War President is dead; Unfinished Cathedral in Washington where body will be placed; A pictorial review of the life of President Wilson beginning with his notification of nomination for the presidency and showing the high lights in his most remarkable career; Chicago—Local—Harvest ice and store it away in monster plant.

KINOGRAMS No. 2325—New York—Novel rum chaser capsizes on trial trip; Fontana, Wis.—Boys appoint traffic cop to make coasting safe; New York—A visual interview with R. J. Cuddihy shows how he mails a million letters a day; New York—J. Andrew White, famous among radio fans as a broad caster poses for camera; Philadelphia—Police are drilled in methods of bandit chasing;; New York—Prince Viggo of Denmark comes ot America; Portland, England—Sailors pay tribute to men of sunken submarine L24; Washnigton—Senate Public Lands committee investigating oil leases shown in session; Philadelphia—Unfinished U. S. S. Washington to be used as target for navy guns.

FOX NEWS, VOL. 5—NO. 38—Washington, D. C.—Woodrow Wilson is laid to rest in the National Cathedral. Colorado Springs.—Mountain climbing to the Garden of the Gods. Jacksonville, Fla.—School of 60 whales is hurled ashore by storm and left to die on sands. St. Paul, Minn.—The kids dog derby. Teapot Dome, Wyo.—Exclusive pictures of oil field that has caused a political sensation and Federal inquiry. Miami, Fla.—America's foremost girl aquatic stars arrive to go into training for the Olympic Games tryout. Panama.—U. S. engineers remove another sharp corner in Canal, La Pita Point, with 9 tons of dynamite.

FOX NEWS, VOL. 5, NO. 37—Minneapolis—Girls of Palette Society of the School of Arts brave zero weather to paint Nature—Seattle, Wash.—35,000 gas masks that cost Uncle Sam $300,000 are scrapped and burned. New York City.—White hand-painted coat of Chinese design, with hat to match. Niagara Falls, N. Y.—Mountains of ice below the Falls jam Whirlpool Rapids and cause great damage along the gorge. St. Louis, Mo.—Stork visits Leopardess in the zoo and leaves a pair of spotted kittens. St. Moritz—The society of Europe gathers at this beauty spot of Switzerland for winter sports season. New York City—Big Australian kangaroo in Bronx Zoo. Croton, N. Y.—Rain turns Cornell dam into a waterfall. Panama—U. S. Army continues its manoeuvres in defense of the Canal Artillery.

INTERNATIONAL NEWS NO. 15.—Herrin, Ill.—Troops rule town after fatal riots. N. Y. City—New vest makes human target immune despite concentrated fire from trio of marksmen. Northern Indiana.—600 miles of wire wrecked by sleet storm. W. Orange, N. J.—Thomas Edison spends his 77th birthday working on a new storage battery. N. Y. City—Lt. Corliss Hooven Griffis, abductor of Grover Bergdoll, draft evader, arrives home. N. Y City—Carl Laemmle, receiving congratulations on the 40th anniversary of his arrival in America. Wash. D. C.—Wm. G. McAdoo, defends his legal work for the Doheny oil interests. N. Y. City—Sovereigns of the Canine World hold court an annual show. Wash., D. C.—Bonfils, Denver publisher, tells Senate probers Sinclair Oil Interests paid him and associates $250,000 for Teapot Dome rights. Chamonix, France—Speed records broken in Olympic skating races. Hanover, N. H.—Daring ski-jumping marks college carnival. Longmire, Wash.—Kiwanians frolic on mountain heights. Frisco, Cal—World's strongest man gives amazing exhibitions. Yokohama, Japan—Army of children honor Japan's Imperial Newlyweds. Dewey Bay, Panama—Mightiest armada assembles for new battle of Panama. London, England—Prince of Wales hunt in fall from horse.

This one reel Dippy Doo Dad is "The Man Pays," produced by Hal Roach and Distributed by Pathe

This current two-reel Mack Sennett Comedy is entitled "The Half Back of Notre Dame," and is being distributed by Pathe

KINOGRAMS No. 2328: Crown Point, Ind.—Wires are down in most severe storm in middle west this season; Washington—William G. McAdoo appears as voluntary witness in oil inquiry; Allaben, N. Y.—Open new 18 mile Shandaken tunnel to bring greater water supply to New York; Sudbury, Mass.—Henry Ford is guest to party at Old Wayside Inn he recently purchased; Briarcliff Lodge, N. Y.—Peter B. Kyne in visual interview says America must have merchant marine; New York—Great Westminster Kennel Club show attracts dogs from all parts of America; New York—Lieut. Griffis who tried to kidnap Bergdoll in Germany is greeted like hero; London—Exclusive pictures of broadcasting first message received from America by radio; West Orange, N. J.—Thomas A. Edison is given ovation on 77th birthday; Portland, Me.—Great crowd attends winter carnival.

"Vincennes" Exploited by New Haven Exhibitor

WHEN Harry Browning, manager of Gordon's Olympia Theatre at New Haven, Conn., booked the Chronicles of America series of historical dramas from Pathe he determined that Yale University Press, producers of this series, would know that he had some original ideas of his own about how "Vincennes," the third of the series, should be brought before the public.

He directed his efforts to enlisting local authorities in church, school, civic and patriotic organizations and a special children's matinee was held Saturday morning. The Chamber of Commerce issued a Bulletin and members of the Championship teams of the Ice Skating Carnival were invited guests of the theatre.

Lillian Gale Cast for New Pathe Serial

Lillian Gale, former member of the Motion Picture News staff, has been cast for an important character role in the forthcoming Pathe chapter play, "The Fortieth Door," which is being produced by C. W. Patton, and directed by George B. Seitz.

The engagement of Miss Gale as a prominent member of the Pathe serial company marks her second appearance in celluloid, her first role being in "The Way of a Man." The locale of "The Fortieth Door" is in Cairo, Egypt. It is described as a story of romance, intrigue and thrilling adventure. Miss Gale enacts the part of a servant and trusted employe of Tewfick Pasha, Turkish nobleman.

Action from Educational — Juvenile Comedy, "About Face," with Johnnie Fox, Jr.

Weapons Are Used In This Two-Reel Century Comedy "Omit Kidding," Featuring Buddy Messinger and Released By Universal

"Third Dimension" Effect Realized

Educational Announces Long Sought Motion Picture Improvement Is Attained

OFFICIALS and all connected with Educational Film Exchanges, Inc., are all keyed up as a result of the latest statement from the Home Office, which claims an innovation in filmdom.

"The 'third dimension,'" the statement declares, "is the long sought for motion picture effect, and is now on the screen, sponsored by Educational. Illusion of depth, in addition to height and breadth, is the goal which inventors and experimenters have been striving for years.

"This has already been successfully incorporated in motion pictures in a practical manner and will soon be available to every exhibitor in the United States in the form of an Educational Pictures Special.

"'Plastigrams,' the first picture made for national distribution, has been running at the Rialto and Rivoli Theatres, New York.

The process used in making the Ives-Leventhal Plastigrams was perfected by Frederic Eugene Ives, inventor of the half-tone photo-engraving process used in printing, the color plate process used at the present time as well as many inventions dealing with color and stereoscopic photography and color printing.

Mr. Leventhal, his associate, has been identified with the technical and experimental side of the motion picture industry for many years. In 1915 he was associated with the Bray Studios, becoming Vice President in 1918. During the war he was in charge of the production of the Visual Instruction pictures at the American War College and was attached to the General Staff.

He is said to have originated the method of making animated mechanical drawings extensively used during the war for instruction in the operation of big guns, aircraft and motor driven vehicles and later originated the "Out of the Inkwell" films with Max Fleischer.

"I believe 'Plastigrams' will mark the greatest forward step the motion picture industry has ever seen," said E. W. Hammons, president of the Educational Film Exchanges, Inc., in making the announcement that Educational would distribute the picture. "It is a revolutionary invention, the possibilities of which can not be estimated at the present time. It introduces absolutely new sensations to the observer by making him seemingly present at the scene on the screen.

"Actors approach the observer within arm's reach; the spectator feels that he can reach out and touch the artists. It is much more than a picture in relief, as actors and articles approach the spectator in such lifelike manner that audiences instinctively recoil when, for instance a stream of water is directed at them from the screen.

Twelve Year Old Is New Leading Lady

In "The Jockey", a Century Comedy now in the course of production for Universal release, with Buddy Messinger as the star, a new leading lady will make her appearance.

She is twelve year old Martha Sleeper, who played an important role in Emory Johnson's "The Mailman."

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

The day it's released w
Daniel Carson Goodman's

WEEK
HUSB

with

ALMA

MONTAGU LOVE—PAUL PAN

ESPECIALLY produced by Daniel Carson Goodman for the finest FIRST-RUN theatres everywhere. The biggest Independent Classic of the present season. Watch 'em all scramble for this picture when it's released. ALMA RUBENS, MONTAGU LOVE, MAURICE COSTELLO and big cast put over a picture the public will flock to see.

When the husband's away—

EQUITY PICTURES

723 SEVENTH AVENUE

atch 'em all scramble for latest Box-Office Crash

END ANDS

RUBENS

ZER—MAURICE COSTELLO

SPECIAL oil paintings, special paper, accessories, everything done special for "WEEK END HUSBANDS." Here's a State Right production that will mop up. Don't wait! Don't delay! Write, wire or long distance call us for terms and open territory! It's going like hot cakes! And the first Independent to get it is going to get top money with it.

CORPORATION

NEW YORK CITY

—Some wives will play!

Newspaper Opinions on New Pictures

"Daddies" — Warners — Strand, New York

Herald—"A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season."

American—"We have an idea most people will like 'daddies.'"

Sun and Globe—"You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. 'Daddies' is amusing."

Journal—"The comedy is lightly handled, very well acted and amusing. The efforts of four bachelors to take care of their allotment of orphans is ridiculously effectively . . . ."

Evening World — "Mae Marsh was the same old heart-string puller. Perhaps there is none on the screen who can smile through her tears, or vice versa, with quite the effect that this star does . . . There is comedy in this picture . . . It's bound to be a success."

Telegram—"Children are such excellent actors on the screen that the transfer of 'Daddies' with its happy youngsters from the stage to the film was a happy choice . . . It is even better on 'the movies' than it was in the speakies. And that is high praise."

Telegraph — "Warner Brothers have managed to instill into Mr. Belasco's erstwhile play a comic flavor which, pictorially, is as entertaining as the original stage version by John L. Hobble."

"The Virginian" — Preferred — Monroe, Chicago

Herald and Examiner—"My hat is off to Tom Forman and to every member of the cast—it is a hat-waving day for me as far as 'The Virginian' is concerned. They have made a delightful, decent and moving moving picture show.

"The psychology of the principal characters has been set forth in screen terms that are undebatable. You feel life in this picture, destiny, history. In all the literature of the American cowboy there is nothing to match 'The Virginian' and I think it is a fine, great thing to have recaptured it with the camera.

"You will, I think, like Kenneth Harlan's Virginian."

Scenes from "My Old Kentucky Home," produced by Pyramid Pictures and distributed by Selznick.

"Josephine and Napoleon" — State Rights — Columbia, Wash., D. C.

Herald—"A tremendous screen study of the romance and career of Napoleon Bonaparte is revealed in 'Napoleon and Josephine,' a superb dramatic-historical spectacle."

Daily News — "Napoleon film lacks Columbia. Especially thrilling was the Battle of Waterloo and the charge of the Cuirassiers into the famous sunken road. Other high spots were the burning of Moscow and Napoleon's farewell to the old guard at Fontainebleau."

Post—"The picture is as moving and artistic an historical production as Washington has witnessed for some time."

Times—"From abroad and worth seeing. 'Napoleon and Josephine' showing at the Columbia this week, has thrown a challenge at the feet of American photoplay producers."

Yankee Consul—Associated Exhibitors—Central, New York

Harriette Underhill, Tribune: "After seeing him in 'The Yankee Consul' we think Douglas MacLean is as funny as Charlie Chaplin."

Times: "'The Yankee Consul' is one of the funniest films it has been our pleasure to see in some time. At times Douglas MacLean keeps his audience in a state of exuberant laughter. The vehicle is better suited to the comedian than any other in which we have seen him."

World: "'The Yankee Consul,' the musical show that once had the country whistling its hits, developed into a laughable film, and the audience kept up a running titter. Mr. MacLean carried his role with an excellent sense of humor."

Herald: "'The Yankee Consul' is an amusing picture. Douglas MacLean is ably filling the place left vacant when Douglas Fairbanks went into the super-feature business."

Morning Telegraph: "Douglas MacLean has turned this plot into a modern burlesque that gleams with hearty laughs. The demand for clean humor is most amazingly embodied in 'The Yankee Consul.'"

Times Square Daily: "'The Yankee Consul' is a whale of a laugh-getter and Douglas MacLean is as funny in this picture as in 'The Hottentot.'"

American: "Douglas MacLean in 'The Yankee Consul' gives a creditable performance."

Telegram & Evening Mail: "We like Douglas MacLean. And we don't stand alone. The doors were stormed last night and the simple flashing of his name across the theatre meant 'standing room only.'"

: : Picture Paragraphs : :

WRITING under the initials J. R. M. a prisoner in the Massachusetts State Prison at Charlestown, has reviewed the William Fox production "If Winter Comes," which was presented to the prisoners through the courtesy of the producer. The review, appearing in The Mentor, official prison publication, goes into elaborate detail and is extravagant in its praise of the picture as a whole.

"To those of us who have had the opportunity and pleasure of reading the story, it did not seem possible that staged or screened, it could make a stronger appeal to human hearts than does the artistry of Mr. Hutchinson through written words. Yet Mr. Fox's film has succeeded in doing that very thing," states the reviewer.

"We have seen many screen dramas, good, bad and worse, dramas treating every phase of life, past and present; but never have we been moved as we were while watching Mr. Hutchinsons story unfold itself to our enraptured, though often dimmed vision."

Al and Charles Christie with Dorothy Devore. The first feature length Christie comedy will be released through Hodkinson.

THE dramatists of ancient Greece believed that the action represented in a play should not cover a greater period of time than the number of minutes actually devoted to the presentation. No such explanatory line as "Six months elapses between 2nd and 3rd acts" ever appeared on a theatre program in old Athens.

S. E. V. Taylor, producer of "The Lone Wolf," an Associated Exhibitors feature soon to be released, believes the ancient Greeks were right—or nearly so. Save for a few preliminary scenes, appearing virtually as a prologue, the entire action in this picture, as he has made it, takes place between 5 o'clock in the afternoon of one day and shortly after sunrise of the next.

MARION DAVIES, motion picture star of Cosmopolitan productions who will soon be seen on Broadway in her new photoplay, "Yolanda," sent a cable of congratulations to Princess Yolanda, daughter of the King and Queen of Italy, on the birth of a daughter at Turin last Sunday morning. Princess Yolanda was married to Count di Borgolo, April 9, 1923, just at about the time Miss Davies started work on her picture "Yolanda." The cable sent to the Italian princess by the Cosmopolitan film star follows:

"Congratulations on the birth of your daughter. Best wishes for the good health of you and the baby."

(*Continued on page* 892)

Opinions on Current Short Subjects

"The Fast Express"
(15 Chapters—Universal)

IF the first four chapters of this "thriller" are any criterion, serial patrons are going to get their share of thrills and action. As will be inferred from the title it is a railroad story featuring William Duncan (who also directed) supported by Edith Johnson. It is replete with action and thrills throughout.

The story deals at first with the efforts of a band of thieves to delay the fast train on which depends the fate of the "road." However, as the story progresses all the "sure-fire" stuff is made use of—The Haunted House—The fight in the Underworld Dive—Blackmail—with Duncan battling away in every scene. He and the rest of the cast are subjected to many a hard knock; falls down the face of a cliff, from a third story fire-escape and continuous fighting in which none of the punches are "pulled," but they always come back for more.

The story is an adaptation of Courtney Riley Cooper's "Crossed Wires" which appeared recently in a short story magazine.—HAROLD FLAVIN.

"Easy Work"
(Universal—One Reel)

SLIM SUMMERVILLE and his pal, Bobby, race for a job as chauffeur. Bobby gets there first, so Slim decides upon revenge. He goes to a matrimonial agency and finds a wealthy old maid looking for a husband. He gives her Bobby's picture and his new address. She arrives as Bobby is making great strides in his courtship of his employer's daughter. When the girl learns the story she promptly throws Bobby over and he also loses his job. Slim is there to step into the vacancy and later succeeds in marrying the daughter. Bobby marries the old maid. The two men plot to steal Bobby's wife's necklace, but are caught in the act. To protect himself, Slim chases Bobby from the house with his trusty pistol.—There is little in the way of humor or anything else to recommend this one.—CHESTER J. SMITH.

"Half Back of Notre Dame"
(Pathe—Two Reels)

THIS Mack Sennett Comedy is a corker and should provide every audience with twenty minutes of solid mirth. And the thrills and trick photography add zest.

Harry Gribbon, Jack Cooper and Madeline Hurlock do themselves proud and their efforts are augmented by the Bathing Girls and an army of supers.

The action is rapid fire from start to finish with no unnecessary smoothness of sequences but rather with the changes of situations and locale so swift that the interest should be as keen as the laughter is abundant.—TOMHAM.

"Wide Open"
(Educational—Two Reels)

GOLF should be a prolific subject for short comedies, but this one dubs too many shots by trying to squeeze too much ridiculous comedy and hokum into a couple of reels. If the story was as good as the titles and about half of the alleged humor eliminated it would be a whale. There are many funny situations, but others are so absurd as to offset the humor in the good ones.—CHESTER J. SMITH

Pathe Review No. 8

MAKING of glass at Pittsburg, the thick French Plate, will surely interest every audience. It gives a pictorial insight into the

working of one of America's many great industries.

But this is not all in this Review, which maintains its usual standard by showing "The Colorado Rockies," a group of living paintings; "Animated Match-Sticks," a pictorial study of the caddis worm and "The Real France," showing French life in the provinces—TOMHAM.

"Oh! Captain!"
(Educational—One Reel)

THIS Cameo comedy, which has in its cast Cliff Bowes, Sid Smith and Virginia Vance, affords some highly amusing situations aboard ship. Auntie decides to take Helen on an ocean trip to dodge the front door Sheiks. They are followed by Herbert and the romance proceeds.

Among other things there are some sensational high dives from the deck of the ship and a humorous rescue when Auntie becomes the victim of a sailor's prank. Wrong port holes are opened and cabins are flooded. The comedy takes on speed as the reel progresses and as a finale about everyone aboard the ship is almost completely innundated. This one should be welcomed wherever the short subject thrives.—CHESTER J. SMITH.

"Political Pull"
(Pathe—Two Reels)

OUR "Spat Family" gets more legitimate real comedy out of this picture than their last few releases.

This theme is a familiar one, based on mistaken identity, but the three leads are supported by a very efficient cast and things go through with a whoop.

They are hosts to a pseudo-Governor who turns out to be a stock promoter.

The complications are exceedingly amusing and involve the discordant trio in a series of thoroughly laughable situations.—TOMHAM.

"Peter Stuyvesant"
(Pathe—Three Reels)

THIS is the sixth in the Chronicle Of America series and as to production historical and dramatic interest will just about hold its own with the previous offerings of Yale University Press.

It depicts the dramatic events leading up to the surrender of New Amsterdam to the English. Against the quaint background of the Dutch settlement on the Hudson in 1653 the action of the story takes place, with interesting sidelights on life in that period.

The production was directed by Frank Tuttle and presents William Calhoun in the title role.—TOMHAM.

"A Tough Tenderfoot"
(Universal—Two Reels)

THIS number 4 of the Leather Pushers, starring Billy Sullivan is hardly as fast moving or interesting as some of those that have gone before.

By a clause in her father's will Margaret O'Grady is to marry Hank Simmons, foreman of the O'Grady ranch unless someone is found who can beat the foreman in a fist fight. All importations fail until Margaret lassos Kid Robertson from the rear platform of an Overland Limited train bound for the coast, where the Kid is to fight a championship bout.

The Kid listens to the girl's story, agrees to meet the ranch foreman and forthwith hands him a thorough beating, thus enabling the girl to marry the man of her choice. There is some fair comedy in the picture, but the whole thing is below the standard—CHESTER J. SMITH.

"Quit Kidding"
(Universal-Century—Two Reels)

BUDDY MESSINGER has the role of a messenger boy sent to deliver a message to a famous Pirate's grandson. Buddy encounters two men of mystery on his errand. Unknown to him they exchange the message for one containing a warning that death will follow unless certain conditions are met by a certain time.

On his arrival at the house things start to happen. The mysterious strangers appear, trap doors open and shut mysteriously, secret papers telling the whereabouts of a vast fortune concealed in the house are revealed and disappear through one spooky medium after another. Eventually Buddy rescues the papers and captures the intruders. It is a picture that holds the interest because of the mystery angle and the good comedy afforded.—CHESTER J. SMITH.

"Haunted Hills"
(Educational—One Reel)

THIS E. W. Hammons presentation in the Wilderness Tales series is far from a pleasing story, but it serves as an exceptional scenic. The views at least are good to look at.

Jim Bemis, an inoffensive old man, takes to the deep timber as a place of happiness. He is just comfortably camped when Slugs Reed, a denizen of the hills takes his pack and other belongings from him. Jim later resents this and decides to get his things back. Through a series of mysterious happenings Slugs becomes terrified and through fear is driven insane, to finally die in the base of Sand Creek Canyon.—CHESTER J. SMITH.

"A Perfect Lady"
(Pathe—One Reel)

IN the opinion of the reviewer this is the best all round laugh-getter that Charley Chase has been featured in to date.

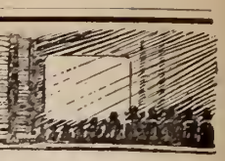
He impersonates a woman in a thoroughly masculine manner at an amateur "dramatic" performance of local talent. The "play" turned out to be a regular comedy of errors which is good for many laughs.—TOMHAM.

"Olympic Mermaids"
(Pathe—One Reel)

GRANTLAND RICE has given us a very attractive offering in the sixth of his series of Sportlight Pictorials.

This number is full of action and shows Gertrude Ederle, Aileen Riggin, Helen Meany and Doris O'Mara, four of the world's greatest swimmers and divers, in training at Bermuda for the coming Olympic water events—TOM HAM.

Pre-release Reviews of Features



North of Hudson Bay

(Fox—4973 Feet)

(Reviewed by Laurence Reid)

THIS title might indicate to the majority of filmgoers another story of the Northwest Mounted. Rest assured, however, that it is nothing of the kind. On the contrary it is an "up and at 'em" melodrama of the frozen wastes — one which packs a deal of whirlwind action to the accompaniment of thrilling adventure. It is easy to say that Tom Mix has been on the screen long enough to acquaint spectators with his tricks. It would seem that he has nothing novel left to offer. Yet here he bobs up with some new stunts which are calculated to send shivers up and down the w. k. spine.

John Ford, the director, has kept the action humming throughout. There is hardly a let-down in the succession of incident and adventurous scenes. Mix is introduced at the home ranch bidding his mother good-bye that he might join his brother and the latter's partner who have made a gold strike in the far off places. A touch of novelty enters here when he catches the steamer for the North — a steamer carrying the heroine, the niece of the factor at the trading post where the gold mine is located. Then the action begins. Arriving at the post he discovers his brother has been killed and the erstwhile partner sentenced to death as a penalty for his supposed guilt.

It is subsequently proven in melodramatic scenes that the suspect is innocent, and that the real assassin is the factor. When the latter suffers a violent death by his own trap the girl is left unprotected at the camp. Which puts it up to the hero to come to the rescue. She follows him over the trail — and when they are reunited they return to the States. The thrills are projected in Mix's hectic fight with a gang of trappers — a fight from which he emerges successful, and his single-handed battle with a pack of wolves.

It is rip-roaring melodrama of a type which will please action lovers.

THEME. Melodrama of Northwest revolving around youth who journeys North to strike gold and encounters tragedy, romance and adventure. Bests his enemies and wins the girl.

PRODUCTION HIGHLIGHTS. The appropriate atmosphere. The exteriors. The surprise when hero finds his brother dead. The romantic element. The thrills attending the fights of hero with trappers and wolves.

DIRECTION. Takes conventional story and makes it hum with fast-moving action. Covers up plot shortcomings with incident and thrills. Builds suspense with conflict. Gives it good atmosphere and handles players in capable manner.

EXPLOITATION ANGLES. Carries picturesque title —so make the most of it. Bill it as one of Mix's high speed pictures. Bill it as vigorous tale of great outdoors in the frozen North. Use trapping paraphernalia for lobby display.

DRAWING POWER. Good for second class downtown theatres—and small towns.

SUMMARY. A fast-moving melodrama—one vigorous and packed with adventure and thrills. Nothing original about it, but it carries a wealth of punch and incident. Carries surprise—there isn't a Mountie involved in plot.

THE CAST

Michael Dane	Tom Mix
Estelle MacDonald	Kathleen Key
Cameron MacDonald	Frank Campeau
Peter Dane	Eugene Pallette
Angus MacKenzie	Will Walling
Jeffry Clough	Frank Leigh
Armand LeMorr	Fred Kohler

By Jules Furthman. Directed by John Ford.

SYNOPSIS. Rancher leaves his mother in States to join his brother and the latter's partner in the Northland where they have made a gold strike. Meets girl on boat and develops a romantic interest in her. On arriving at trading post the hero discovers his brother has been killed and the partner sentenced to death as the supposed murderer. Later he discovers that the girl's uncle, the factor, is guilty. The assassin is accidentally killed and the love interest is renewed.

The Yankee Consul

(Encore—Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

ONE might call this picture a glorification of slapstick and not be wrong. The film version of Raymond Hitchcock's old musical comedy has been touched up with typical Keystone tactics, but these are not exaggerated to emphasize the burlesque. The adaptors, one of whom is Raymond Griffith who went to school to Professor Sennett, have "doctored" it with points of refined comedy — and have also kept in mind that it must be "shot" at high speed tempo in order to silence the creaking hinges of the plot.

Incidentally, this plot is never taken very seriously. Once in a while it is given too much attention, which makes it sag. But in the main it carries compact incident and crackles with action — and we'll put it down as an excellent comedy, though not quite as good as a previous effort of MacLean's — namely, "Going Up."

The idea of the bored youth who suffers with "nerves" — and who gets in a "jam" in Rio de Jamiero doubling as the American consul travels enough ground to keep the attention of the spectator. Judging from the laughter which greeted the comedy we would say that it is a first class box-office attraction. Of course the hero doesn't know that his friends have played a game on him to make him interested in life and to provide him a thrill —not until the picture is nearly over. But they put him through his paces and really get him seasick and excited for the first time in his life. The seasick incident is neatly executed without being overdone — and the excitement comes when MacLean dashes in an auto down a winding mountain road — with the brakes of the car out of commission.

The pictorial possibilities of the story have been fully appreciated by the adaptors and director, who have brought out humorous touches never dreamed of by the author. It carries a great deal of fun, is neatly staged, and is played with appropriate dash and spirit by Douglas MacLean.

THEME. Farce comedy founded upon idea of providing thrills and adventure for a youth who is easily bored. He wagers that he cannot be excited—and loses.

PRODUCTION HIGHLIGHTS. The fast action. The rattling good incident, the highlights of which are the shots aboard the boat when hero becomes sea-sick and when he loses control of car.—The settings. The spirited acting by star. The titles.

DIRECTION. Has taken a script which squeezes the utmost of comedy from original and points it with highly mirthful incident. Doesn't allow the action to sag—and covers up plot shortcomings with speed and laugh-provoking gags. Stages it well.

EXPLOITATION ANGLES. Mention that it is a version of musical comedy of pleasant memory—one in which Raymond Hitchcock starred. Get original musical score for orchestra. Play it up as high speed comedy, packed with laughs.

DRAWING POWER. Sure-fire audience picture any where.

SUMMARY. A highly mirthful comedy which might be called refined slapstick. Carries plenty of speed and pep—and a sufficient quantity of snappy incident. Is deftly played by star. Obviousness is eliminated.

THE CAST

Dudley Ainsworth	Douglas MacLean
Margarita	Patsy Ruth Miller
Jack Morrell	Arthur Stuart Hull
Leopoldo	Stanhope Wheatcroft
Donna Teresa	Eulalie Jensen
Don Rafael Deschado	George Periolat
John J. Doyle	Fred Kelsey
Admiral Rutledge, U. S. N.	Eric Mayne
Duncan (ship's purser)	L. C. Shumway

By Henry Blossom and Alfred G. Robyn. Adapted by Raymond Griffith and Lewis Milestone. Directed by James W. Horne.

SYNOPSIS. Youth, bored with life and suffering with attack of "nerves," is advised to find romance and adventure. Places a wager with friend that he cannot get a kick out of life—and loses when he realizes that he has been made victim of hoax. His friends place him in an exciting intrigue where he poses as American consul. Gets in and out of scrapes, has a love affair and finds plenty of adventure.

The Next Corner

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

OLD fashioned in theme and characterization and conventional in treatment is this picture which carries very little entertaining qualities. Any faithful filmgoer will recognize the plot as belonging to a threadbare formula — one which has done yeoman service on the screen. The triangle situation is the *piece de resistance* here and involves a temperamental American girl who, when neglected by her husband, responds to the attentions of an amorous Spaniard. His courtship is so ardent that she becomes an easy prey — and ultimately she is lured to his castle in Spain.

One can see this plot building to its climax — and there isn't any novel incident to give it an element of surprise. It is entirely orthodox — and as good a director as Sam Wood is, he is unable to make moving drama from such worn-out material. The Count is about to accomplish his unholy desires when he is interrupted by the hand of death — a hand guided by an elderly servant.

Of course in developing this conflict the husband must be taken out of the plot temporarily so that he may return to it for the ultimate reconciliation. His departure is plausible enough for he thinks his wife is safe enough with her mother as chaperon. So the pretty spouse, enraptured with Paris, remains behind — and becomes intrigued by a jealous rival who would win back the Spaniard's love if possible. When the heroine discovers that the adventuress is not at the villain's castle she appreciates her mistake. Which is the point to introduce the incident of the confession. The letter which she writes to her husband never reaches him. The philanderer is killed for bringing dishonor to his assassin's daughter — and there is a reconciliation between husband and wife.

The story proves nothing other than that a husband should, while traveling on the continent, take a tip from the continental manner of making love — and pay ardent courtship to his wife. The best feature of the picture is Dorothy Mackaill's vital performance as the heroine — a performance rich in shading. She is as convincing as the role permits. Conway Tearle as the husband and Ricardo Cortez as the other man are also effective, while Lon Chaney's personality is buried in a small role. The settings are excellent. It is a finely mounted production, but the story is weak.

THEME. Domestic drama revolving around triangle theme in which young husband neglects his wife, permitting her to encourage an adventurer. Conflict enters, but there is a reconciliation.

PRODUCTION HIGHLIGHTS. The fine settings and the tone and quality of production. The splendid acting of Dorothy Mackaill who is as convincing as the role permits. The killing of the villain. The reconciliation. The capable performance by other members of cast.

DIRECTION. Tries to make something of this antiquated story, but it is too threadbare. Dresses it up with splendid sets and detail, but these only emphasize the weakness of the plot. Gets good results from players. Treatment entirely conventional.

EXPLOITATION ANGLES. The best angle to exploit here is the cast—which comprises several well known players. Bill it as a drama of domestic strife. Newspaper campaign with articles on "How to hold a wife's love" might interest.

DRAWING POWER. For neighborhood houses and those catering to feminine clientele.

SUMMARY. A threadbare story serves as picture fare here—and it offers nothing out of the ordinary. Scenes anticipated once characters are planted. No suspense. Acting is capable and the story is given good production.

THE CAST

Robert Maury ..... Conway Tearle
Juan Serafin ..... Lon Chaney
Elsie Maury ..... Dorothy Mackaill
Don Arturo ..... Ricardo Cortez
Nina Race, Elsie's Mother ..... Louise Dresser
Countess Longueval ..... Remea Radzina
Paula Vrain ..... Dorothy Cumming
Julie, Elsie's maid ..... Mrs. Bertha Feducha
The Stranger ..... Bernard Seigle

By Kate Jordan. Scenario by Monte M. Katterjohn. Directed by Sam Wood.

SYNOPSIS. Couple honeymooning in Paris are separated by husband being called to South America. Ardent Spaniard becomes interested in wife and becomes very attentive to her. She is lured to his castle in Spain under the prentense that others will be there. She writes to her husband confessing her love for the other man. The villain is killed and there is an eventual reconciliation between husband and wife.

Week-End Husbands

(Equity—F. B. O.—6700 Feet)

(Reviewed by Laurence Reid)

DOMESTIC strife, evolving from the familiar triangle, is on view in this picture which is colored with the usual scenes which attend the pleasures of reckless romancers in search of jazzy excitement. The story might be called a companion piece to the forerunners of recent date which Daniel Carson Goodman wrote. Here he has concocted a complicated plot built around a sincere wife who because of circumstances which separate her from her husband most of the week seeks affection and adventure where she can get i t. The author has brought it up to date — by introducing her better half as a bootlegger. The other man is more conventional; he is merely a product of society.

The story features the jazz life expressed through house parties — and the plot becomes intricate because of the incident which is twisted about to sustain interest. The misunderstandings between husband and wife are not rectified until the concluding reel. In some respects the picture is not as plausible as its two forerunners — the author and producer sacrificing logic for fast action and the attendant suspense. Several of his situations carry dramatic intensity.

He paints the wife as a luxury-loving woman whose husband is forced to become a bootlegger in order to provide her with these luxuries. He is at liberty only over week-ends — which gives his spouse the opportunity to receive the flattery of a gay crowd in general and an ardent admirer in particular. However, she is merely playing with his affection and proves her loyalty to her husband. The separation which occurs is not built on very substantial foundation. Idle gossip brings it about and after the wife who has nearly drowned while in company with the other man, goes to Paris to forget, the husband is arrested by Federal authorities. Comes sad disillusionment for the wife whose friends desert her when the money gives out.

The author is conventional in bringing about his reconciliation, but due to the incident and the interpretation — to say nothing of the detail and atmosphere — he succeeds in holding the interest. There is an attempt at suicide by the wife — which is unconvincing in its treatment. It is a flashy society drama, well produced — and carrying tone and quality in its scenes.

THEME. Domestic drama of eternal triangle involving a husband who becomes bootlegger to give wife luxuries she craves. Other man steps into her life. There is a separation and reconciliation.

PRODUCTION HIGHLIGHTS. The accident when yacht strikes canoe—nearly causing heroine to drown. The modern touches emphasizing the jazz life. The tone of production. The character drawing. The effective work by Alma Rubens.

DIRECTION. Takes triangle theme and develops it with appreciation for its values. Gets away from conventional angles. Stages it in manner entirely suggestive of plot.

EXPLOITATION ANGLES. Concentrate upon eye-compelling title which will draw lines at box-office. Bill it as picture of modern life—the craving for excitement and adventure by heedless wives who would live beyond their husbands' incomes.

DRAWING POWER. An audience picture for downtown houses and small towns.

SUMMARY. While the central idea of this picture is old and is entirely obvious the author and director have dressed it up with novel incident. In other words it is strictly up-to-date. Carries some tense scenes and a good production.

THE CAST

Barbara Belden ..... Alma Rubens
William Randall ..... Holmes E. Herbert
Thomas Mowry ..... Montagu Love
John Keane ..... Maurice Costello
Mrs. Dawn ..... Sally Crute
Robert Stover ..... Charles Byers
La Rue ..... Paul Panzer
Mrs. Belden ..... Margaret Dale

By Daniel Carson Goodman. Directed by E. H. Griffith.

SYNOPSIS. In order to satisfy his wife's craving for luxuries, husband becomes bootlegger. He is unable to come home except during week-ends—and while he is away a society idler pays ardent attention to the wife. She is loyal to her husband however, but gossips with their evil chatter cause them to separate. Her friends desert her when she goes to Paris—and she attempts suicide. Her husband saves her. They are reconciled.

My Man

(Vitagraph—5600 Feet)

(Reviewed by Laurence Reid)

A STORY capitalizing the self-made man who forges ahead by sheer will-power — who, possessing a dominant personality, brooks no interference in his ambition to be a leader and win every battle in his political world, has been turned in by George Randolph Chester for Vitagraph. It is a one-character tale — and is reminiscent of the days when political dramas were extremely popular. It is cut from very familiar cloth, and because of this it measures out no values of suspense nor surprise.

The author makes us understand that his hero is a diamond in the rough. It is taken for granted that the character's gift for leadership placed him in such a powerful position. There is no variation in his conflict and few sentimental moments. He idolizes his mother, but no scenes of consequence are given up to show him a figure of soft moods. He crushes his enemies but he doesn't eliminate them with the usual affections — pounding his fist on a table, wearing a gray derby at an angle, and smoking a cigar in the customary style. Indeed, he smokes like a gentleman.

The minute the picture plunges into the romance the plot is over. The boss is determined to win a girl who considers him uncouth. He is as successful at love as he is at pulling political wires. After he has ruined his chief enemy and put over a traction bill and wrecked a bank he relents because of the girl's father whom he has in his power. And the heroine unable to defy him, comes under the spell of his dominating personality.

The story is a reminder of the stuff turned out a few seasons ago, but it has interesting moments, realized in the characterization—and the thoroughness with which it has been constructed. In fact, it is a good picture of its kind — even though it lacks movement. The director might have been real conventional and introduced some hectic action. But it would have been unreal. For once there isn't revealed a single scene of underworld strife — with policemen and crooks in the background. Dustin Farnum is a gentlemanly boss and manages to be convincing. The character is not a theatric figure. In that respect the author has drawn something new. An excellent program feature — well directed and appropriately staged.

THEME. Drama of politics revolving around self-made political boss who is a born leader. Refuses to be interfered with in whatever he seeks. Crushes his enemies and wins the girl.

PRODUCTION HIGHLIGHTS. The acting of Dustin Farnum which is subdued, but entirely forceful. A convincing performance. The development of the romance. The atmosphere and background.

DIRECTION. Deserves praise for not playing up conventions. Might have injected a deal of melodramatic hokum, but makes story logical by avoiding it. Holds attention fairly well with characterization. Stages it well.

EXPLOITATION ANGLES. The title looks like good angle to exploit. Feature as story of dominating personality who is determined to have his way in everything. Use angle that sheer perseverance wins.

DRAWING POWER. For average audiences in program houses.

SUMMARY. A one character picture which banks everything in projecting hero in the spotlight. Lacks originality incident, action and suspense — and doesn't carry any variety of scene. However, it gets away from usual hokum in its characterization.

THE CAST

Molly Marley ..... Patsy Ruth Miller
Sledge ..... Dustin Farnum
Dicky Reynolds ..... Niles Welch
Fern Burbank ..... Margaret Landis
Bert Glider ..... George Webb
Henry Peters ..... William Norris
Mrs. Peters ..... Edith Yorke
Jessie Peters ..... Violet Palmer
Christopher Marley ..... Sidney de Grey

By George Randolph Chester. Directed by David Smith.

SYNOPSIS. Political boss is in power through force of personality. Does not try to ruin others than those who oppose him. Meets daughter of capitalist who is in his power. Is about to crush him when he relents because of his love for the girl. Wins her love because he had made up his mind to possess her. Succeeds as well with romance as in pulling political wires.

Singer Jim McKee

(William S. Hart Production-Paramount—Seven Reels)

(Reviewed by Frank Elliott)

"SINGER JIM McKEE" is so much below the average of some of Hart's old releases that there is no comparison.

We feel sorry for Bill's famous paint hoss who it is understood had to make his demise on account of it. Bill and the hoss fall over a steep cliff early in the picture. It is a spectacular stunt and gives promise of some real stuff to follow which, however, fails to develop.

In an attempt to pack in everything the producers have digressed in many directions from the main plot, and at the close have had opportunities for endings several times before the finis is tacked on.

The first part of the film furnishes what little entertainment there is when, following a hold up of a stage coach, Bill and his pal and the latter's baby are forced to flee from a sheriff's posse. The pal is shot, but Bill and the baby get away.

One of the saving graces is the beautiful mountain scenery. Then there are some good storm scenes and a few Bill Hart fistic battles, especially those in the bank as he goes to the rescue of the girl. There is another appealing moment following Bill's release from jail when he saves a parrot about to be given to a lion for dessert. And here Bill holds off, a la hokum, a whole circus crew including no less a personage than George Seigmann, who appears for a brief moment as a cruel trainer.

The acting is mediocre. Phyllis Haver wasn't a good selection for the principal feminine role. She is pretty, but her acting in this picture consists mostly of weeping. In fact she is compelled to shed a veritable Niagara of tears ever and anon. The little girl in the first reel is about the best player in the picture.

THEME. A western melodrama dealing with the adventures of a singing miner and the daughter of his pal, who was murdered by a cowardly sheriff, following a stage-coach hold-up.

PRODUCTION HIGHLIGHTS. The fall of Bill Hart and his pinto pony over a steep cliff. The escape of Bill and the baby via the tunnel. The attractive mountain scenery. The storm scenes. Bill's leap from a high bluff into the stream below. The rescue of the girl.

DIRECTION. Has put over a number of thrills, but has allowed several of the players to overdo their roles, especially Phyllis Haver. Should have ended the story earlier thus saving a lot of unessential material at the close, which furnishes nothing but an anti-climax. Has started out well, but causes the picture to loose strength in the later reels.

EXPLOITATION ANGLES. The best thing for you to do with this one is to play up Bill Hart's name and some of the thrills such as the fall of the pony and rider over the cliff, his fistic battles, the mountain scenery and Bill's leap from a high bluff into the river.

DRAWING POWER. Might be O. K. for a last half of a week run in a downtown theatre of the first class, but it is not up to the standard of some of Bill's old pictures.

SUMMARY. This one starts out well but loses its grip in the latter part, because of the attempt of the producers to put everything under the sun into it. The acting is not so good and the footage is entirely too long. There are a couple of good thrills and the mountain scenery is fine.

THE CAST

"Singer" Jim McKee ..... William S. Hart
Mary Holden ..... Phyllis Haver
Buck Holden ..... Gordon Russell
Dan Gleeson ..... Bert Sprout
Betty Gleason ..... Ruth Miller
Brute Bernstein ..... George Seigmann
Hamlin Glass, Jr. ..... Edward Coxen
Hamlin Glass ..... William Dyer

By William S. Hart. Scenario by J. G. Hawks. Directed by Clifford Smith.

SYNOPSIS. Up against it after their mine "peters out" "Singer" Jim McKee and Buck Holden hold up the stage coach. When the sheriff's gang appears, "Singer" escapes with Buck's baby daughter, but Buck is shot by the sheriff. "Singer" brings up the girl as his own. Enraged at the girl's treatment at a dance because she is dressed in a bizarre outfit, "Singer" holds up a motor bus and gives the girl money to buy some real clothes. The theft is traced to "Singer." He is sent up, but when he gets out he saves the girl from an unscrupulous bank clerk.

The Miracle Makers

(Associated Exhibitors—Six Reels)

(Reviewed by Frank Elliott)

THIS is good old style melodrama that should go good in the towns and the city houses catering to folks who like their picture fare red-blooded regardless of its plausibility. This one has a couple of real thrillers, among them the scene in which a government airplane trails a coast ship smuggling Chinese, the situation in which the heroine prevents the dumping of the human cargo of Chinks into the sea, and the fistic battle between Mitchell Lewis and George Nichols. This fight is a merry joust, indeed, with each side taking his full shares of blows.

The story has to do with the trials and tribulations of a girl whose dad gets mixed up with a hard-boiled egg who makes a living by smuggling Orientals into this country. This h. b. e. kidnaps the girl and forces her to marry him but dad phones the police and the villain lands in a cell and the girl escapes. However, a child is born but the girl will not tell who the father is, nor will the dad say a word. This is the part that is hard to swallow. Imagine a father that won't come out and protect his daughter's good name when the whole village is gossiping. Dad is the only one who knows what's what. We don't believe there is a girl either, outside the movies, who would suffer any thing rather than have it known that her child has an honorable name even if the father is doing a session in Sing Sing. However, as we said before, the folks who will like this one won't stop to meditate over these points.

The cast is the best thing about this picture next to the several thrills which we enumerated. Leah Baird works hard to put over her unconvincing role. She is given admirable support by George Walsh as the aviator hero. Mitchell Lewis as the heavy and George Nichols as the weak-kneed parent. Edythe Chapman and Edith Yorke are both quite appealing in their mother roles.

We would advise the cutting of the scenes showing the villain lying at the bottom of the well with a broken back, and also the elimination of the scene in which the children spit into the well. The latter is not a particularly healthy thing to put into the minds of youthful America.

THEME. A romantic melodrama dealing with the secret service, U. S. air patrol and Pacific coast in catching Chinese smugglers.

PRODUCTION HIGHLIGHTS. The scenes aboard the ship smuggling Chinese. The police raid on the opium den. The escape of Doris after being forced to marry the villain. The fistic battle between Mitchell Lewis and George Nichols.

DIRECTION. Has done fairly well with unconvincing material. Should eliminate the scene depicting children spitting in the well. Should also have cut the scenes showing the villain laying in the bottom of a well with a broken back to a flash. As it is these scenes are quite gruesome.

EXPLOITATION ANGLES. Play up the star. She has a large following among the women folks. Might put a Chinaman on the street for a ballyhoo. Girl ushers dressed in oriental style would also help. Play up the moral of the story, showing the sacrifice which some women make for love.

DRAWING POWER. Suitable for program houses.

SUMMARY. Outside of a few unconvincing angles this picture will probably please most folks. It has action and romance and here and there a well planted thrill. The cast is an able one and Miss Baird's performance is sincere

THE CAST

Doris Mansfield ..... Leah Baird
Fred Norton ..... George Walsh
Mrs. Norton ..... Edith Yorke
Captain Mansfield ..... George Nichols
Mrs. Mansfield ..... Edythe Chapman
The Boy ..... Dick Headrick
Bill Bruce ..... Mitchell Lewis

Directed by W. S. Van Dyke. Photographed by Andrew Barlatier.

SYNOPSIS. Saving Bill Bruce from the government air service patrol when she falsely signals to her sweetheart Fred Norton to save her father, Doris Mansfield is taken ashore by Bruce with his smuggled Chinese and forced to marry him. Doris' father frees himself from the cabin in which he has been locked and rescues his daughter. Both agree that no one at home shall know of the affair. Later Fred is accused of being the father or Doris' baby. Bruce is released and clears Doris' name. Doris and Fred renew their romance.

The Love Pirate

(Richard Thomas Production—F. B. O.—Five Reels)

(Reviewed by Frank Elliott)

COMES once more the "angel" of the notorious cafe, the innocent girl seeking fame in the big city as a violinist and offered her "big chance" by the "angel," but saved from "worse than death" by the deputy district attorney. They "shot" this kind of stuff way back in the old Lubin days and they're doing it yet for the very sane reason that there are many houses catering to a clientele that goes "wild, simply wild," over just this class of entertainment.

The well-beaten path is faithfully followed by the plot which contains nothing original nor startling. Carmel Myers is the star, but most of the other players have equally as important roles. In fact Miss Myers is not called upon to do much else than register some vamp glances and do a few dances which are not Pavlowa-istic either, Melbourne McDowell is a good type for the cafe owner and is the most convincing player in the cast. Kathryn McGuire is pretty as the prey of the cafe owner but that ends it. The rest of the personnel is fair.

There is some suspense in the scenes attending the attempt of Carnan to "frame" the assistant district attorney as the real owner of the resort while the former lures the violinist to his home with malicious intent followed by the confession of the cabaret dancer as to the real owner and the freeing of Waring in time to go to the rescue of the girl, arriving in time to see Carnan mysteriously shot to death. These scenes and the final clearing up of the mystery by the confession of the girl's father that he killed the man, carry some punch of the conventional order.

The cafe sets are fairly well done and some of the interiors in the Carnan home quite elaborate. The photography is good. Houses that change their bills often may be able to put this one over. It is not a picture for the entertainment of intelligent audiences.

THEME. A society melodrama dealing with the attempt of scoundrel to possess a beautiful young girl musician and the attempt of youth to save her from the villain's clutches.

PRODUCTION HIGHLIGHTS. The scene in which Carnan finds his wife in Waring's arms. The attempt to arrest Waring on a trumped-up charge. The scenes in which Carnan lures Ruth to his home and at the same time tries to frame Waring as the owner of the notorious cafe which the authorities have been seeking to close. The mysterious slaying of the cafe owner.

DIRECTION. Has done fairly well with well-worn and unconvincing material. Has packed some suspense into the final scenes.

EXPLOITATION ANGLES. The title. The cast, especially Carmel Myers. Hang large red cardboard hearts in the lobby. Put on a girl violinist as a prologue suggested by the heroine in the picture.

DRAWING POWER. Suitable for program houses, neighborhood theatres and the towns.

SUMMARY. Designed for those houses whose patrons like melodrama depicting life in the cabarets with an innocent girl's career at stake. Not suitable for houses, however, catering to folks with imagination. The plot is neither original nor convincing and the acting is only fair. There is some suspense in the closing reels.

THE CAST

Steve Carnan ..... Melbourne McDowell
Ruby LaMar ..... Carmel Myers
Tim Gordon ..... Charles Force
Ruth Revere ..... Kathryn McGuire
Hugh Waring ..... Clyde Fillmore
Gregg Winslow ..... John Tonkey
Mrs. Carnan ..... Carol Halloway
Cyrus Revere ..... Spottiswoode Aitken

Adapted by William Lester. Directed by Richard Thomas. Photographed by Jack W. Fuqua.

SYNOPSIS. Finding deputy district attorney, with his wife, secret proprietor of cafe, threatens to use this evidence in a divorce suit, if prosecutor tries to close his place. Deputy meets a young violinist, who is "being given a chance" in the cafe. He falls in love with her. Owner seeks to frame prosecutor into being arrested as the owner of the resort, while the former entertains the girl in his home. Prosecutor is taken before the district attorney but is saved by a girl's confession of the real owner. Subsequently cafe owner is killed.

Forgive and Forget

(Harry Cohn Production-C. B. C.—Six Reels)

(Reviewed by Frank Elliott)

THIS is another story dealing with a wife who writes letters to another man with disastrous results. You all have seen wives do the same thing on the shadow stage with the same results, so this one, to begin with is handicapped with a plot that has been worn threadbare. It is saved, however by the acting — a very good cast, each member of which works hard and succeeds in putting pep into the action.

As a result of the letter writing, the villain evolves a blackmailing scheme and summons the wife to the apartment of his pal. But the pal arrives unexpectedly, and seeing the attempt of the villain to win coin of the realm from the wife springs at him and in the ensuing fistic encounter, which is quite realistic and carries real suspense as the two seek to get at a gun in the middle of the floor, the pal is fatally shot. The husband, happening along, as they do in the films, is accused of the deed and to his surprise finds himself in jail after a most annoying (but filmy) third degree scene.

Naturally, the wife is quite upset at this turn of events and busies herself in trying to get a confession from the real murdered at his own price, which in the end proves to be his death. Another romance is dragged in by the heels with Pauline Garon and Raymond McKee as the principals. There are some artistic interior sets in the first part of the picture and some bizarre bachelor apartments.

Estelle Taylor screens well and wears gowns in a way to evoke the interest of the fair sex. In houses where the program is changed quite frequently this one will do. It is a picture that is no better nor worse than many predecessors of its type.

THEME. A society drama which verges on the melodramatic ever and anon and deals with a neglected wife who flirts with a golf instructor with disastrous results.

PRODUCTION HIGHLIGHTS. The fight ending in a fatal shooting. The arrest of hero for the crime. The third degree scene. The finding of the confession exonerating hero. The gowns worn by Estelle Taylor. The attractive interiors.

DIRECTION. Has done well with the meagre material at hand and has succeeded in keeping up the suspense at all times. Has planted a few good thrills and has put over a surprise climax.

EXPLOITATION ANGLES. The title. Play this up as a story showing how costly it is for a woman to make the mistake of carrying on too many love affairs. Tell the folks of the thrilling fistic battle. Put on a window tie up with your local style shop.

DRAWING POWER. Suitable for program houses.

SUMMARY. This is a not original picture play stuff, but it is done in a fairly entertaining manner, with the wealth of incident saving the feature from mediocrity. The plot carries several thrills and a climax that has a surprise twist.

THE CAST

Mrs. Cameron	Estelle Taylor
Ronnie Sears	Vernon Steele
Cameron	Wyndham Standing
Virginia Clark	Pauline Garon
Dick Merrill	Raymond McKee
John Standing	Josef Swickard
Blake	Philo McCullough
Butler	Lionel Belmore

By Charles Furthman. Directed by Howard M. Mitchell. Scenario by Jack Strumwasser.

SYNOPSIS. Mrs. Cameron's flirtation with Ronnie Sears ends in her being summoned to his apartment by Blake, a ne'er-do-well pal, who seeks to blackmail her. Sears enters as she is denouncing Blake. A battle follows in which Sears is killed by Blake. Cameron, following his wife to the apartment, is found alone with the body, and is arrested for the murder. Mrs. Cameron offers Blake $25,000 for a confession. In a fall from a window, Blake is killed. The real confession is found in his pocket. Cameron is released and the couple are re-united.

Her Temporary Husband

(First National—Seven Reels)

(Reviewed by Frank Elliott)

MADE for laughing purposes only, with no pretense whatever of being taken seriously, this picture hits the bulls-eye from a comedy viewpoint. This is one of the best funfilms of the season and comes as a welcome relief from the *barrage* of barren *badinage* dealing with the laxity of our moral fabric.

The picture is one of those that owes much of its success to its sparkling satiric sprightly subtitles. Most of them are in the language of the "gas house district," but each and every one carries a punch and a wealth of meaning especially those attributed to Hector, the 100-proof rough-neck gangster.

While the picture is getting its story under way there are a lot of amusing antics contributed by Sydney Chaplin who puts the audience in an anticipatory state anxiously waiting for more and better things to follow. As the plot unreels, the action picks up momentum and along about the middle everything and everyone is "going on high," and the laughs come fast and furious right up to the original and thrilling climax.

This climax is one of the highlights of the picture. Chaplin, interpreting the role of a valet, broadcasts a call for help, asking assistance from the Elks, Moose, Eagles, firemen, police, scouts, the army and navy and divers other organizations and lo, and behold the director has sought most of those called on and shows them rushing through the city to the house beleagured by the crook's gang. The battle royal that follows and the novel ending of the several villainous careers puts the picture over with a Dempsey-like smash.

The complications, ensuing from the attempts of three different persons to interpret the character of an aged invalid who has consented to marry a girl so that she can get a fortune, are really amusing and much praise is due Owen Moore, Mr. Chaplin and Tully Marshall for their work in these scenes. Charles Gerard, George Cooper and John Patrick also do well in their respective roles.

Exhibitors are advised to grab this one and inject a little novelty into their programs and at the same time giving their patrons a treat.

THEME. Comedy dealing with the adventures of a girl who is forced to marry quickly and the fun that ensues as three men impersonate the invalid husband whom a gang is seeking to bump off.

PRODUCTION HIGHLIGHTS. The snappy, well-worded subtitles. The knock-out climax. The acting of Syd Chaplin, Owen Moore and Tully Marshall. The hilarious situations ensuing from the attempt of the three leading characters to impersonate an old invalid.

DIRECTION. Has certainly succeeded in injecting fun into this one. If ever a picture had a laugh a minute this one is it. The comedy element is kept moving fast and furious and the climax carries an original touch.

EXPLOITATION ANGLES. Play up the fact that this one is a sure cure for the blues and tell the world about the great cast. Have a girl dressed as a nurse for a ballyhoo stunt. Play up the climax surprise.

DRAWING POWER. O. Keh for the best houses.

SUMMARY. This one should come as a welcome relief. It is a picture that is sure-fire as a box office success. There is real comedy in every inch of it. The climax alone will put the film over. The cast is well selected.

THE CAST

Thomas Burton	Owen Moore
Judd	Sidney Chaplin
Blanche Ingram	Sylvia Breamer
John Ingram	Tully Marshall
Clarence Topping	Charles Gerard
Conrad Jasper	George Cooper
Hector	Chuck Reisner
Larry	John Patrick

By Edward Paulton. Directed by John F. McDermott. Scenario by F. McGraw Willis.

SYNOPSIS. In order to inherit her aunt's fortune, girl must, under the terms of the will, marry within 24 hours. Youth takes the place of the old man who has consented to wed the girl. The old man is in a sanitarium and is expected to "go west" any minute. The invalid's secretary passes off a gunman as a missing child hoping to gain the fortune. Together these two plan to kill the old man. Girl takes youth to her home to enjoy himself "in his last moments." There complications ensue as three different persons impersonate the old man. The plotters are outwitted and Tom introduces himself to his wife.

Studio Briefs

Lew Cody to Produce

Lew Cody, Goldwyn featured player, has purchased the motion picture rights to a one-act play of foreign origin. He will produce it in films himself, probably in the evenings after he has finished day work in Goldwyn pictures. He will be able to do this as the sketch will make but a two-reel picture. There are only three people in the story and the whole action takes place within one set.

Louis H. Tolhurst's next subject will be on lady bugs. Mr. Tolhurst, inventor of the cool light for microscopic pictures, has already made subjects dealing with the Ant, the Spider, the Bee and the Butterfly.

Carmel Myers has finished in "Broadway After Dark" which Monte Bell is directing at the Warner Brothers Studio. Miss Myers is anxious to make as many pictures as possible before going to Europe in May to play Iras. the Egyptian siren in Goldwyn's production of "Ben-Hur," so that she will be represented on the American screen during her absence.

Clyde Slater has been added to the executive staff of the Goldwyn Studios. He will be sales manager of the newly created rental department. The studio has enlarged its technical equipment and is making an active campaign to induce independents to produce their pictures there. This is the first time that the big Culver City plant has been open to outside producers.

Bert Glennon, chief cinematographer for Cecil B. DeMille, is the proud father of a 9¼ pound daughter.

New Stars for Levee

Barbara La Marr and Conway Tearle have been placed under contract by M. C. Levee and are to be co-featured in Maurice Tourneur's next picture "The White Moth," for First National. The story is by Izola Forrester, and the adaptation by Albert Shelby LeVino. Camera work on the picture will start at the United Studios as soon as Miss La Marr has completed her part in "The Shooting of Dan McGrew."

Leatrice Joy is to be elevated to individual stardom in Paramount Pictures, according to an announcement. The first starring picture of Leatrice Joy will be directed by Joseph Henabery from a story as yet unannounced. Lucien Hubbard will serve as production editor and work is scheduled to start February 25th.

James Cruze has completed the filming of Booth Tarkington's "Magnolia."

Isadore Bernstein, supervisor of the Jack Hoxie unit at Universal City, is at his desk again following several weeks' illness due to a severe attack of pneumonia.

"Scotty" Allen, for several years in succession winner of the famous Alaska Sweepstakes, the notable race of dog teams, has turned screen actor. He is appearing with William Duncan in his new picture of the North, "The Free Traders."

Patsy Ruth Miller, featured in Paramount's "Breaking Point"

Grand-Asher Busy

Charles Swickard, one of the pioneer directors of the industry, has signed with Grand-Asher for four productions, which he will direct and in each of which his brother, Josef Swickard, will play an important role.

Twelve two-reel comedies starring John Richardson, the eccentric English comedian, are slated to begin very shortly at the Grand-Asher Studios.

General Manager Samuel Bischoff of Grand-Asher announces Mr. Neill will make four more big all-star features as follows: "Back of the Beyond," "The First Violin," "The Way of All Flesh" and "The Furnace of Life."

Arvid Gillstrom, having completed for Jack White two juvenile comedies featuring Johnnie Fox, Jr., has been assigned to direct the Cameo unit with Sid Smith, Cliff Bowes and Virginia Vance.

Natalie Kingston, featured dancer in many local and San Francisco revues, is making her first film comedy appearance in Lloyd Hamilton's current production, directed by Fred Hibbard, in which she does an oriental dance for the guests at a banquet.

Fay Holderness is working in the current Jack White comedy, directed by Arvid Gillstrom.

Change in Title

In R. William Neill's current production for Grand-Asher, the producer wishes to make it clear that "Rose of the Ghetto" is the title. "Once in a Blue Moon" was adopted as a working title but finally discarded. The picture is now being made at Grand-Asher Studio with Marie Prevost, Anders Randolf, Carl Miller, Geo. K. Arthur, Wm. V. Mong. Claire McDowell, Sidney Bracy, Raymond McKee, Calvin Carter, Dana Collins and others.

Production has started at Universal on 'The Empty Stall' under direction of Edward Laemmle and is the first of a series of race-track features adapted from Gerald Beaumont's Red Book magazine stories of "The Information Kid." Billy Sullivan is the star. The cast includes Shannon Day, James T. Quinn, Duke R. Lee, Bert Woodruff and Andy Clark.

"Ridgeway of Montana," from the pen of William McLeod Raine, will be the next starring vehicle of Jack Hoxie.

The cast for Laura LaPlante's second starring vehicle for Universal, "The Dangerous Blonde," production on which has just started under Robert F. Hill's direction, is practically completed. Opposite Miss La Plante is Edward Hearn. Others in the cast are Margaret Campbell, Arthur Hoyt, Dick Sutherland, Eve Southern, Frederick Cole, Philo McCullough and Rolfe Sedan. The story by Hulburt Footner was previously called "An Old Man's Darling."

Mildred Harris to Truart

Mildred Harris has been engaged to play the lead opposite Richard Talmadge in the comedy drama, "In Fast Company" for Truart Film Corporation which is being made at the F. B. O. Studio by Carlos Productions. James Horne is the director.

The Reginald Denny Company has returned to Universal City after spending a week at Los Olives, California, filming exterior scenes for Denny's latest Universal-Jewel starring feature, "The Reckless Age."

"Dusty Dollars" has been selected as the title of the first Cameo comedy directed by Harry Edwards, with Sid Smith, Cliff Bowes and Virginia Vance.

Al Ray has completed direction of "Bargain Day" A Cameo comedy in which appears Virginia Vance, Cliff Bowes and Sid Smith.

Lloyd Bacon is writing the story which will be the basis of Lloyd Hamilton's next comedy.

Filming has just started at Universal City on Hoot Gibson's newest feature, tentatively titled "Forty Horse Hawkins." The story was written for Gibson by Edward Sedgwick, his director, and Raymond L. Schrock, and scenarized by Schrock.

Allan Dwan is Back

Allan Dwan has returned to the Paramount Long Island studio from Havana where he went to rest and to discuss with Gloria Swanson their next picture, "Manhandled." Preparations for the production of the picture are now under way and the starting date has been set for February 18.

Dorothy Farnum, the writer and scenarist, has sold to the Sacramento Pictures Corporation, one of her original stories—"The Unfair Sex." The picture is scheduled to go into production immediately following "Listen Lester"—now being produced by the Sacramento Corporation with Louise Fazenda in the leading role.

Richard Walton Tully is engaged upon the scenario for his film version of his stage success, "The Bird of Paradise." This is to be his next contribution to the screen, following "Flowing Gold."

King Vidor is reading stories for his next Goldwyn production, "Wild Oranges" his latest, has just been launched.

Lloyd Hamilton's own newest two-reel comedy is entitled "Going East" and deals with the plights and mishaps, mostly humorous, which occur to those who go down to the tracks in Pullmans. Observations made during the comedian's two five-day train trips East are said to be the basis of most of the incidents.

Tom Wilson in Two Roles

Tom Wilson, well known character actor, under contract to F. B. O. is playing two blackface roles at once. He appears in the Carlos Production "In Fast Company" and the F. B. O. "Telephone Girl" series, which is being directed by Mal St. Clair.

Mae Busch, Goldwyn featured player, has purchased a new home in the Hollywood Hills, and now is attempting to decide the plan of decoration.

Jean Hersholt is portraying the role of a New York saloonkeeper in "The Woman on the Jury."

Vera Lewis is playing one of the principal supporting roles in Harry Rapf's production "Broadway After Dark" for Warner Brothers.

Goldwyn Author in East

Rupert Hughes, Goldwyn author-director, arrived in New York from the studios in Culver City to remain some time before returning to the Coast.

George Walsh, the Goldwyn player who was selected to act the title role in that company's film version of Lew Wallace's novel, "Ben-Hur," left for New York accompanied by Aubrey Scotto, film editor of Goldwyn studios, who will be the film editor on "Ben-Hur." They will sail on the S. S. President Van Buren on Wednesday, February 20th.

Dimitri Buchowetzki, European director, who was brought to this country to direct Pola Negri, has begun work upon Miss Negri's next starring picture, "Men," at the Paramount studio in Hollywood.

Emmett Flynn has returned with Mrs. Flynn from Palm Springs, Calif., from a two-weeks' vacation.

Viola Dana has begun work on her fifth starring picture of this season, "Don't Doubt Your Husband." The story was written by Sada Cowan and Howard Higgin.

Mary Philbin, whose first starring vehicle for Universal is "Fools Highway"

Regional News from Correspondents

Washington

MARCUS LOEW passed through the Capital last week enroute to Florida, and perhaps, Cuba, visiting the Metro exchange, Manager George Fuller, and Managers Beattus and Gates of the Loew theatres here, the Columbia and Palace.

Ethel Shannon, Preferred Pictures player who recently married

Observance of the Wilson funeral hour was reported generally from theatres of the region, darkened auditoriums, playing of sacred odes by the organist and orchestra, and vocal solos, seemed the rule.

Roland T. Hammer, Lynchburg Academy of Music lessee was in the city Saturday. John E. Pryor was also in the city. He reports that his New National at Richmond has been a huge success since it opened, last December.

Mrs. Thorpe, pioneer Richmond film impressaria, having disposed of her Richmond and Petersburg holdings last year, has now optioned a site in South Richmond, Va., and will erect a palatial modern suburban house therein.

"Phil" Miller, Annapolis subfranchise holder for the Harry Crandall Washington regional franchise, ran into the city, Friday, from the near-by state-house town.

Stockholders of the Washington Auditorium Company viewed movies of construction on their property last Friday night at the New Willard hotel.

Miss Dorothy Kennedy of New Orleans is a new clerk in the Universal exchange at Washington, succeeding Miss Helen Bowerman, who was secretary at one time to Senator Couzens, at the inception of the Couzens-Mellen tax letter debate.

It is rumored that property adjoining the Avenue Grand in South East Washington, has been purchased by Harry Lehmeyer, manager of Crandall's theatre in the east-reaches of Pennsylvania avenue, and will be used as a summer garden film park for the Avenue Grand.

Abe Dreisner returned early last week from St. Louis.

M. L. Wolfe, who secured the regional rights to Simplex projection equipment after it was surrendered by Harry Webster of the Webster Electric Company, Rialto Theatre building, has located at 804 Mather building.

Carmelita Geraghty, appearing in C. B. C. Pictures

Salt Lake City

GEORGE L. CLOWARD, manager of the local Metro exchange, returned last week from an extended trip throughout the Montana territory, engaged in holding premieres and screenings of "Scaramouche," and "The White Sister."

H. W. Braly, manager of the Famous Players-Lasky exchange in this city, will leave next Thursday for a swing over the key cities of Idaho in the interest of the spring drive on Paramount features. He will be gone a week.

Harmon Parry, manager of the Ogden and Utah Theatres at Ogden, was in this city today visiting the local exchanges.

J. D. Solomon, Goldwyn-Cosmopolitan local exchange manager, is in Montana, conferring with exhibitors in the interest of the new product. He will return next Saturday.

Milton Cohn, who recently took over the managerial duties of the local Universal exchange, just returned from a trip through the Idaho territory, getting acquainted with the exhibitors and placing the season product.

W. B. Corby, local Film Booking Office exchange manager is in Idaho for the week giving an impetus to the spring business.

John Rugar, salesman with the local Film Booking Office exchange, just returned from the Montana territory. He reports business as rather stringent due to the financial pressure which exists over the whole Northwest.

F. G. Becker, recently identified with the Vitagraph offices in Seattle, arrived in this city last night, having been transferred to this exchange. He has been assigned by R. S. Stackhouse, manager of the branch office here, to the Utah and Idaho territory.

A sales conference will be held at the office here next Saturday, with all salesmen in from their territories to confer with Manager Stackhouse.

H. H. Jensen, exhibitor of Hyrum, Utah, owner of the Rex Theatre, was a film row visitor.

Vito Stewart, salesman for the Pathe exchange in this city is expected to return to this city tomorrow.

W. C. Gehring, manager of the Fox exchange, held a successful sales conference. J. B. Roden was in from Idaho, J. L. Tidwell, from the Utah territory and C. L. Walker, local salesmen, were in attendance. The local Fox force is elated over the success that was achieved in exceeding the quota set by the New York office, for Fox Week.

W. F. Adamson, returned from a successful road trip over the territory in the interest of the new product on the W. W. Hodkinson Corp. program.

Kansas City

HOMER GILL, former Goldwyn exploiteer in the Kansas City territory, is now manager of the Princess Theatre at Sioux City, Ia., John J. Freidl, former Paramount exploiteer, followed in Mr. Gill's foot steps, now being an exhibitor of Dallas, Texas.

Robert Camie, who has been covering the territory for Metro, has resigned to accept a position as Associated Exhibitors' representative in Kansas.

Office work apparently is not much to the liking of G. M. Reap, assistant manager of Kansas City's Fox branch office, who has abandoned the "inside" and is doing special sales work on the road. His office duties have been taken over by A. M. Van Dyke, former booker, while B. J. Solige has been transferred from Fox's Omaha office to Kansas City to do the booking.

M. A. Levy, Kansas City manager of the Fox exchange, has returned from New York, where he attended a sales meeting.

Lee Balsley, manager of the Liberty Theatre, a first run house of Kansas City, does not believe in deciding all questions of policy without consulting his audiences. This week the theatre is running a slide, asking the audience its opinion regarding the running of ad-films.

Sam Benjamin, F. B. O. branch, manager at Oklahoma City, is in Kansas City spending a few days and renewing old acquaintances.

R. W. Case, assistant manager of theatres for Universal, is visiting his parents at Kansas City this week. Mr. Case is at the home office in New York.

H. E. Corbyn, former First National salesman in the Kansas City territory, has been appointed manager of the new A. H. Blank Enterprises exchange and is planning a trip over the territory.

G. L. Hooper, National Theatre Corporation of Topeka, Kas., has been appointed as a member of the Exhibitors' Advisory Board, established by the Film Booking Offices.

Sam Miller of Educational exchange, Kansas City, returned from a trip to the Kansas key centers the other day and asserted that he was far from convinced that there is a depression in business.

Thomas Boland, owner of the Liberty, Empress and Folly Theatres of Oklahoma City, is in Kansas City this week with a brother who is ill at a hospital.

The Kansas City branch of the A. H. Blank Enterprises will share office space with the Mid-West Educational Film Exchange. For several weeks the former office has been handicapped on account of insufficient space, due to the receipt of additional product.

Cleveland

CHARLES SCHWERIN is with us once more. Schwerin is handling the sales and publicity of "The Hunchback of Notre Dame." He'll be in and around Cleveland, working out of the Cleveland Universal office, for the next few weeks.

G. L. Stiles, special representative of the American Motion Picture Company, distributors of non-theatrical films, has been spending the week in the Cleveland territory. Stiles is getting ready to open exchanges for the American Motion Picture Company in Detroit, Pittsburgh and Indianapolis. This will make fourteen exchanges for the organization.

William N. (Bill) Skirboll spent several days of last week in New York. That means that the exhibitors interested in Goldseal productions, will soon hear of some new product that Bill has annexed.

Richard A. White, Fox sales manager, was in town over the week-end. White conferred with local exchange manager Frank Drew.

Allan Moritz, special representative for Preferred Pictures, was in town the early part of the week. After completing his business here, he went to New York.

Jimmy Travo, who delivered films for the E. S. Johnson Film Service Company of Cleveland, was killed instantly last Thursday night, when his truck was struck by a rail road train near Ravenna. The truck was completely demolished, and the film was destroyed. Travo turned a sharp curve and collided with the oncoming train. He is survived by his widow and two little children.

Tom Fogarasher and John Schmeider have taken over the lease and the management of the State theatre, Alliance.

Through the transfer of the lease from George Willis and Ben Yudelvitz, T. J. Fowles assumes the management of the Idol theatre at Lodi.

J. A. Beidler, manager of the East Auditorium and Royal theatres of Toledo, spent last Thursday in the local film exchanges, tacking dates to previous bookings.

A. J. Paul, manager of the Royal theatre, Galion, was one of the week's out-of-town exhibitor visitors. Paul came up to book pictures, and to give the Cleveland movie houses the once-over.

Martin Printz, manager of the Circle theatre, Cleveland, is just back from a hurry-up trip to New York. Printz is doing most of booking in New York now, so they say.

F. Sedan, musical director who came to Cleveland to direct the score of "The Covered Wagon" during its local engagement at the Stillman theatre, died last week of pneumonia.

T. P. Kelly, erstwhile with Metro, is now lined up with J. S. Jossey and is talking Progress Pictures to exhibitors in northern Ohio.

Louis Isreal, of the Fountain and Heights, theatres, Cleveland, is just returned from a four weeks' trip to California, which included a tour of Hollywood.

C. D. Snyder has opened a studio in 401 Film Exchange Bldg. where he is making lobby displays. Snyder was formerly with the Arthur F. Luthi Company of Cleveland, and Finkelstein and Ruben of Minneapolis.

Edgar Keene, assistant manager of the Orpheum theatre, Akron, received a fractured skull when struck by an automobile last Saturday night. Hospital attendants reported Keene slightly improved, at last accounts.

The Grand theatre, Columbus, under the management of William M. James, is closed for repairs. Manager James stated that more than $60,000 will be spent to rejuvenate the Grand theatre. The entire house will be redecorated, the lobby also, and a new organ will be installed. The posts supporting the balcony will be entirely eliminated when the house reopens, and a new balcony of steel and concrete, costing approximately $10,000 will supplant the old balcony. New stage sets are being made for the house by the New York Scenic Studios. A new electric sign, and new marquee will greet patrons. Mr. James announces that five new Simplex projection machines have been purchased and are now being installed in the Grand. A new 21 x 10 ft. projection booth is being made to house the machines.

Dr. E. T. Sager, owner of the Grand Opera House block, St. Mary's has leased the opera house property to Tom Broad, proprietor of the Regent theatre, for a period of five years.

John C. Schumacher, prominent business man of Hamilton, O. has assumed the management of the Jewel theatre, Hamilton, and is operating it under the daily change policy. The house previously operated only Saturday and Sundays.

Plans for a new picture theatre for the Hilltop were recently announced by Henry C. Moon, owner of the Hilltop theatre, Columbus. The new theatre will cost $35,000, and will be located on Broad street, between Eureka and Park avenues. It will seat 650 people.

B. A. Brown, Jr., and Samuel Spicer have leased the New Miami theatre, Franklin, from Charles Houser, owner. Spicer also operates the New Franklin theatre. Brown and Spicer have formed the Miami Amusement Company with Brown as president and Spicer as manager.

The Photoplay Amusement Company, which operates the Majestic and Thurmania theatre, Columbus, purchased the Victor theatre, for a reported consideration of $100,000 said to be the highest price paid for any neighborhood picture house in Columbus.

The Lyric theatre at Beckley, West Virginia, and two adjoining stores were destroyed by fire recently, causing a loss estimated by owners of $125,000.

The Majestic theatre, Sidney, O. has had its name changed to the Sidney theatre. New paint, new trimmings and new equipment accompanied the change of name.

Southeast

BIDS on the new theatre building for Durham will be opened and submitted to the city commissioners this week, according to announcement by T. Y. Milburn, architect. It is expected that work will start on the new theatre March 1st and that it will be completed by August. It will be a combination road show, vaudeville and picture house.

Feature pictures (first run) with a six piece orchestra are being offered by Jack Marcus, at his Royal Theatre, Wilmington, North Carolina, for matinee performances. The theatre is playing stock nightly, but offering a picture program opening at 11 A. M., and continuing till 7 P. M., at a dime admission.

George W. Bailey, formerly with the Howard-Wells Theatres in Wilmington until they were taken over by the Jack Marcus enterprises, has not announced his future plans following the close last week of the Academy of Music with which he has since January 1st been affiliated.

Lowell V. Calvert, special representative of Educational Film Company is spending some time in Atlanta and Charlotte supervising the transfer of Educational business from A. C. Bromberg to Arthur Lucas, the new franchise-holder.

John C. Sherrill, of the Charleston, Charleston, S. C., is spending some time in Atlanta representing the Albert Sotille Enterprises.

Palm Beach, Florida is to have a gala event on February 14th when Stanley C. Warrick, the well known exhibitor there will present "The White Sister" for its first Southern showing. The Duval, Jacksonville, Fla., has previously announced the first showing, but Warrick has arranged to get it ten days ahead of that theatre.

L. C. Lowe, of Cincinnati's film row was called to Atlanta last week owing to the illness of his wife.

Lou Andrews formerly of the Atlanta Universal office has been transferred to the Charlotte exchange by Division Manager Dan Michalove.

Cincinnati

MORRIS STRAUSS, former branch manager for Universal and lately connected with the local Warner Bros. sales outfit, has been appointed secretary of the Cincinnati Film Board of Trade. The officers of the board now are: Wes. Keiser, president; Morris Strauss, secretary, and E. M. Booth, treasurer. New offices for the board have been opened at 411 Palace Theatre Building.

Nick McMahon of the Marlow Theatre, Ironton, Ohio, was a visitor around Film Row the past week, looking for some new ones.

Hughey Nesbitt, traveling West Virginia for F. B. O. has been laid up for a couple of weeks with a severe cold. He is getting better and hopes to be out on the job again in a few days.

Jack Stewart, Goldwyn manager and E. M. Booth, F. B. O. manager, made several towns in West Virginia last week, both of them closing several big contracts in Charleston and Huntington.

The Capitol Theatre, Charleston, West Va., which was recently destroyed by fire will be rebuilt at an early date is the word received from the Hyman interests who control the enterprise. The theatre will be rebuilt in the latest fashion.

Harry Dodge, Morris (Deacon) Ridge and Ed. Cook of the Famous Players, made a flying trip through West Virginia and Central Ohio the past week.

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Des Moines

THEATRES have been changing hands in Iowa. A. L. Jones bought the Opera House at Lytton, Iowa from B. M. Jones. G. W. Weigman sold the Princess Theatre at Montezuma to C. H. Moller, who, from all information available, is a newcomer in the motion picture game. The Olympic at Cedar Rapids also changed hands in this deal. E. O. Ford of the Broadway Theatre at Brooklin sold his theatre to M. A. Fauber, who, as far as known, has not had previous motion picture experience. John Waller of Osceola, who has been for some weeks looking about for just the theatre in which he wanted to invest, bought the Strand Theatre at Leon from Jarnagen. Jarnagen bought the Idle Hour Theatre at Tama. This purchase was made from Ralph Fife who believes that he will retire from the picture business. Dietra Socher, formerly of Toledo, Iowa, bought the Amuz U Theatre at Scranton from O. E. Holmes.

Harry Frankel, formerly with Associated Exhibitors in Des Moines, started in Monday as salesman for Pathe. It has not yet been decided whether he will take the territory of Milton Frankel, salesman, who has just left Pathe.

T. M. Eckart, one of the Famous Players staff of salesmen, has been transferred to the Minneapolis branch. Abe Mendenhall, who also goes to the Minncapolis officc, left Monday from Des Moines. Barker, who was the booker for Famous-Players, is now salesman and sold his first three towns last week. He is taking Eckart's territory.

Hermann Sterns, manager of the Universal exchange, was out in the territory last week.

Louie Koletus of the Columbia Theatre at Waterloo, P. D. Allen of Clinton and Wesley Booth of Belle Plain stopped in to discuss business with R. S. Ballentyne, manager of the Pathe branch.

M. J. Weisfelt, midwest divisional manager, is visiting the F. B. O. office in Des Moines for several weeks.

D. L. Donaldson, special representative, is here with "Scaramouche" which is showing at the Rialto for an indefinite run.

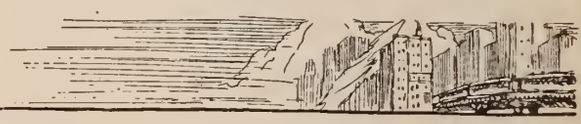
C. G. Behrens of the Family Theatre at Davenport visited the Universal exchange, and Eller Metzger of Creston called at the Famous Players office.

C. T. Nolan of Palmer, manager of the theatre there and also mayor of the town, called at the exchanges.

John Nichols, district manager, and John D. Clark, division manager, were in town last week to visit the Des Moines Famous Players office.

Arthur Stoltc, booking manager for A. H. Blank Enterprises, is making a trip of inspection to theatres at Sioux City, Council Bluffs and Omaha.

Chicago



UNDER the leadership of Manager Clayton E. Bond, the Chicago office of Associated First National Pictures has jumped from twelfth place to first place in the national business drive now being conducted by First National. According to Mr. Bond, its prospects for winning the coveted prize award are considered bright.

This marks one of the rare occasions when a Chicago office has assumed leadership in a national

Clayton E. Bond, manager Chicago office of First National

contest, and its position in the present race, which closes this week, is a striking commentary on the strength of the sales force Mr. Bond has assembled around him and on his own ability as an exchange executive.

Mr. Bond has been with First National since June, 1920, assuming management of the Chicago office in 1922.

Reynolds & Condon have sold their Princess and Star Theatres at DeKalb to the DeKalb Theatre Company, in which the Midwest Theatres, Inc., is heavily interested, the DeKalb Theatre Company taking possession of the two houses on February 10th. Glenn Reynolds, of Reynolds & Condon is president of the Illinois Motion Picture Theatre Owners.

It is reported that A. J. Opperman, of Pontiac, Illinois, is planning to build a handsome, eight hundred seat theatre on the site of his Crescent Theatre, which will be demolished to make way for the improvement. Mr. Opperman also operates the Bond Theatre.

Charles Lindau, who for some time past has been connected with Carl Harthill's exchange, is now covering northside territory for Security Pictures.

W. F. Rogers, of Goldwyn-Cosmopolitan Distributing Corporation, presided at a sales meeting of Goldwyn district and exchange managers held in Chicago last week. Those present included District Managers George Hickey, of Chicago; W. Banford of Minneapolis; and W. E. Truog, Kansas City; Branch Managers B. B. Reingold, Des Moines; C. T. Lynch, Omaha; C. E. Gregory, Minneapolis; J. Weil, St. Louis and H. L. Hollander of Chicago; Sam Shurman and W. W. Willman of District Manager Hickey's Division.

The Colonial Theatre at Colfax, which was closed following the death of its former owner, H. A. Arnold, who was fatally injured in an automobile accident, has reopened under the management of J. L. Barnes, who has taken over the property. Mr. Barnes will continue the same house policy as that pursued by the late Mr. Arnold.

The Dreamland Theatre at Pekin, Illinois, has been sold to J. D. Watson, by Mrs. William McClellan.

Manager Beardsley has sold the Lyric Theatre at Stronghurst to A. A. Cavins who is remodelling the house, installing new booth equipment and making many improvements. Mr. Cavins is an old resident of the Beardsley district but is a new comer to the picture field.

Rex Lawhead, former owner of the Lincoln Square Theatre, Decatur, was visiting on film row this week. He is very much pleased over the success his daughter is making as a specialty dancer with the Ziegfeld Follies now playing in New York City.

Harry Lorch, who arrived in Chicago this week to assume his new duties as exchange manager for Hodkinson, was given a warm welcome by his many friends on film row and throughout the territory. He was for five years connected with the Goldwyn publicity department and spent some time in Chicago as publicity director. He resigned managership of Goldwyn's Detroit exchange to accept the Chicago post of Hodkinson, made vacant by the promotion of Cecil Maberry to central division manager. Mr. Maberry will continue to make his headquarters in Chicago, but expects to be out of the city a large part of the time.

Emil Ascher, father of Nathan, Harry and Max Ascher, passed away last week and the last rites for him were held at Furth's Chapel on East Forty-seventh Street. Mr. Ascher's death brings sorrow, not only to his sons and the entire Ascher organization, but to his many friends in the picture business who had a warm regard for him. He was an old resident of Chicago and had a successful business career covering forty or fifty years.

Ned Refelski, manager of Brunhild & Young's Rogers Theatre, is a proud papa, the stork having visited his residence last week leaving a healthy, baby boy.

Knute Davis has been added to Hodkinson's Chicago sales force. Mr. Davis was formerly manager of the Goldwyn exchange at Minneapolis and is also well known in this territory.

The Century Theatre on Madison Street has been taken over by Fred Gilford, who is a son-in-law of E. Benesch, the well known theatre man.

Louis Landau, of the Washington Theatre, Granite City, Illinois, had the misfortune to slip on the ice and break his leg. He is laid up at the Gatesworth Hotel where he makes his home.

Mrs. M. Bennett's new Hoosier Theatre at Whiting, Indiana, was to open its doors to the public this week and a representative delegation of Chicago film men planned to attend the opening. The house is modern in every respect, has a seating capacity of one thousand, and is equipped to offer its patrons all possible comforts, including a children's playroom.

W. M. Van Matre, chairman of the board of directors of the Midwest Theatres, Inc., left for Los Angeles last week on business connected with this organization. Mr. Van Matre expects to remain on the west coast for at least a month.

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STRAND SECURITIES

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Albany

ROBERT S. BENDELL, manager of the Selznick exchange in Albany, has just been elected president of the Albany Film Board of Trade. Frank V. Bruner was chosen vice-president; G. A. Woodard, treasurer, while Grace L. Tickner remains as secretary. The board of directors consists of Mr. Bendell as chairman; Frank V. Bruner, J. Howard Morgan, G. A. Woodard and A. J. Herman.

The street car strike, which has been in existence in Schenectady for about a year, and which for a time played havoc with the picture theatres of that city, has at last been officially called off. For several months, the majority of residents refused to ride on the cars, with the result that the evening performances at many of the theatres were cut in half.

The Mark Strand Theatre of Albany paid a particularly fine tribute to former President Wilson, during the hour of the burial service. At 3:30 o'clock, the ushers and members of the orchestra, stood at attention as the lights slowly came on and the heavy velvet curtains on the stage closed. Absolute silence reigned throughout the entire house following the playing of President Wilson's favorite hymn by the organist, Floyd Walters.

Samuel Berman, secretary of the M. P. T. O. of New York State, was in Albany the past week, and in company with Vic Bendell and Maurice Chase attended Monday night's session of the State Senate.

While in town last week, William Kennedy of Champlain, who runs the village picture theatre, as well as acting as express agent and customs officer, told of a near fire which occurred in the booth, and which destroyed several reels. Fortunately, however, the fire was confined to the booth.

The Griswold, in Troy, has increased its prices for night shows, now charging 20 cents, an increase of five cents, afternoon prices remaining at 15 cents. Double features are shown at this house.

Frank S. Hopkins, salesman for the Vitagraph exchange here, and former manager of the Universal exchange, has been laid up for several days with two abscesses in one of his ears.

Nathan Robbins of Utica, owner of several theatres in central New York, made a flying trip to Watertown during the week.

Ted Hayes, a well known salesman for Goldwyn in this territory, who has been laid up with scarlet fever, received a huge basket of fruit this past week from the Albany Film Board of Trade.

Miss Mary Rooney, formerly employed in the First National exchange here, but who left several weeks ago to make her home in Pittsburg, is now associated with Educational's exchange in that city.

The twenty or more employes of the First National exchange in Albany are enjoying a banquet this week at the Hotel Kenmore, the affair being scheduled for Friday night.

Samuel Suckno, owner of four motion picture theatres in Albany, is recuperating at the present time at Lakewood, N. J. from a recent attack of pleurisy.

Mrs. William Shirley of Schenectady, probably one of the best versed women in the Electric City in motion pictures, has been appointed to the Better Picture committee of the Federation of Women's Clubs of that city.

Marcus Loew of Boston, who says at the outset of an introduction that he is not the well known Marcus of New York, was in Schenectady the past week, and according to all reports is on a lookout for another theatre. Mr. Loew heads a circuit of houses in Massachusetts and Maine.

"Cliff" Lewis, has just been made manager of the Strand Theatre in Schenectady. Mr. Lewis originally hailed from Anderson, Ind., and is an extremely likable sort of a chap. Although young in years, Mr. Lewis has had considerable experience. He started in first in his home town, earning $3 a week as a ticket taker. Later on he became assistant to the managing director of the Victory Theatre Company, later entering the Navy, and returning after the war to Danville, Ill., where he served for two years as resident manager of a theatre. Desirious of securing additional experience, he associated himself with Famous-Players in the Indianapolis office, coming from that city to Albany for the same concern, and then going with the Farash Theatre Company as publicity man. Mr. Lewis has the faculty of turning out some especially fine fronts, the Strand bearing witness to this last week in a way that set the whole city to talking.

Mr. and Mrs. William Farley of Schenectady and Albany, are spending a few days in Atlantic City. Mr. Farley is president and treasurer of the Farash Theatre Corporation.

Robert Bendell's election to the presidency of the Albany Film Board of Trade and Alec Weissman's coming departure for Mexico, proved a combination which William Shirley, manager of the Farash Theatres, Inc., of Schenectady, declared as a reason for festivities last Monday night, which included a dinner, dances and speeches.

Fred Smith has been acting as ticket taker at the Strand in Schenectady the past week, while recovering from his recent operation. Mr. Smith expects to be back in the projection booth by another week or ten days.

Frank Morgan, better known around the Electric City as the "Grasshopper Kid," is now in charge of the sign painting department of the Farash Theatre Corporation.

George Bothner, manager of the Van Curler in Schenectady, is ill at his apartment in the Mohawk Hotel.

Charles P. Gilmore of Oswego, has been made president of the Advance Picture Company, which has been formed in Syracuse, with a capitalization of $150,000. The deal merges the Onondaga Film Company and the Quotaplay Film Corporation. It is said that branch offices will be maintained in Buffalo and Albany.

Apparently a deal to open the Astor in Troy, by an Albany exhibitor, has fallen through, for the well known Third Street Theatre is now showing a to-let sign.

Central Penn.

THE annual ball of the picture machine operators of Harrisburg was held on Monday, February 11, in the Coliseum dance hall, at Fourth and Market streets, owned by Peter Magaro, managing director of the nearby New Regent theatre. It was the most widely attended in the history of the organization which each year has made it a point to feature the ball with the presence in person of a motion picture star. This year it was announced in advance of the affair that Dolores Cassinelli, would attend and lead the grand march. Other features of the program were the appearance of Princess Hikaja in "Mustos," and a number of clever vaudeville stunts. There was general dancing until after midnight, and during the evening motion pictures were taken of scenes on the ball room floor, which, it was announced, would be shown later in the leading picture theatres of Harrisburg. Lawrence Katz was chairman of the committee on arrangements. It had originally been planned to hold the ball on February 4, but it was postponed for one week.

C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatrical interests, and Mrs. Hopkins were hosts at a large dinner dance on the evening of February 14, at the Country Club of Harrisburg.

After having been closed for several years the old Bohemian theatre in Pittston is to be reopened by John Van Lubin. It is now being extensively remodeled.

An elaborate reception in the Hotel Berkley, near Reading, was held recently following the wedding of Harry Stimmel, house manager of the Colonial theatre in that city, and Miss Victorian Gallerina, formerly of the Gallerina Sisters, violin and accordion artists, who played on a number of theatrical circuits. The reception was attended by the members of the managerial staff of the Colonial and other friends of the newlyweds. Among the latter were Pauline Garon, who was visiting in Reading at the time; her director, John Robertson, and Vincent Farrar, cameraman. Another guest was Ned Nye, former musical comedy actor.

A new theatre to have a seating capacity of 500 is being planned by a group of financiers of West Pittston, associated with Jack Jones, manager of the Garden Theatre in the latter city.

Loving cups were awarded to the four best dancers selected by judges in a contest held through the week of January 21, in the Kurtz theatre, Bethlehem.

A number of prominent exhibitors from Central Pennsylvania were making plans to attend the testimonial dinner on February 25, in the ball room of the Ritz-Charlton Hotel, Philadelphia, in honor of H. J. Schad, of Reading, who was recently re-elected president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware. Mr. Schad is a member of Carr & Schad, Inc., which corporation operates a big chain of motion picture theatres in Reading and Lebanon. He was recently selected by Governor Pinchot, of Pennsylvania, as one of the three prominent exhibitors who will serve as an advisory board to the Pennsylvania State Board of Motion Picture Censors.

The new picture theatre which the Comerford Amusement Company is to erect at Market street and Sanderson avenue, Scranton, it is disclosed, is to have a seating capacity of 1,000. Work on the foundations will start April 1, according to present plans. It is expected the contract will be let this month.

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Canada

AN important change has been made in the personnel of United Exhibitors of Canada, Limited, with headquarters at Toronto. This is the exhibitor-exchange organization which is handling F. B. O. and other attractions in the Dominion. Jack Hunter of Toronto has resigned as vice-president of United and has been succeeded by H. Alexander of the Park Theatre, Toronto. Phil Hazza of Montreal, for years with Universal and his own exchanges, has been engaged by United Exhibitors in a managing capacity.

The Moulin Rouge Theatre, St. Catherine and Amherst Streets, Montreal, is being offered for rent by George Rabinovitch, possession May 1. This is one of the older moving picture houses of Montreal in the heart of the French-Canadian section of the city.

Mimico Beach, Ontario, a suburb of Toronto on Lake Ontario, now has a neat moving picture theatre, the proprietor of which is A. H. Burnett, the chief of the fire department at Mimico Beach. This is the first picture house for the community.

The Regina Theatre, Regina, Sask., now has as its manager, Thomas Herbert who has been identified with the moving picture business in the United States and Canada for 19 years, having started out with the Biograph company under Col. McCutcheon at New York.

"Following the trend of the times, we are the first, locally, to reduce admission prices," is the announcement made February 9, by Harry Brouse, owner of the Imperial Theatre, Ottawa, and one of the outstanding exhibitors of Canada. Mr. Brouse has been a franchise-holder of First National for years. His price scale now varies from 10 and 15 cents for afternoons and 15 and 25 cents for evening performances. The new schedule went into effect for the week of February 11. To announce the price change and the coming week's attractions, Mr. Brouse used page advertisements in both the Journal and Citizen, the two local English dailies.

J. M. Franklin, manager of the Franklin Theatre, Ottawa, has decided upon an important change in policy. This consists of the addition of a feature picture to the weekly programme and Manager Franklin is now investigating the film market for suitable pictures. With the inclusion of a feature-length subject, the house will be conducted on the continuous programme plan. Since last August he has been presenting Keith vaudeville, a comedy and news weekly. No change in prices is being made.

One of the distinguished guests at the wedding of Miss Lois Booth, grand-daughter of J. R. Booth, the multi-millionaire of Ottawa, to H. R. H. Prince Erik of Denmark, at Ottawa on February 11 was Count Roussy de Salles of Montreal, who is chairman of the Quebec Board of Moving Picture Censors. Count Roussy, who comes of one of the oldest French houses of nobility, was one of the ushers at the ceremony. Count Roussy was also a guest of honor at a reception held at Rideau Hall, the vice-regal residence at Ottawa, on February 7.

Manager Ray Tubman of the Palace Theatre, Calgary, published a list of releases from seven different exchanges which had been booked for the Palace when he made his announcement on February 9 of a substantial reduction in admission prices for the house, top price now being 45 cents. Mr. Tubman gave the names of many features to show that the finest attractions would still be screened at the Palace. He listed Goldwyn, Preferred, British, Warner Bros., Paramount, Metro and United artists. The Palace is owned by Famous Players Canadian Corp.

Many moving picture men of Montreal attended the funeral on February 8 of W. A. Edwards, one of the biggest theatre men in all Canada, who died February 7 from intestinal trouble from which he had suffered for three years. Mr. Edwards was 65 years of age and had been part owner of His Majesty's and the Francais Theatres. The deceased had been identified with the theatrical business in Canada since he was 14 years of age.

After many weeks, the Metropolitan Theatre, Winnipeg, owned by Famous Players, reverted to the Monday-opening arrangement for weekly programmes on February 11. For months Manager Miller Stewart had used Saturday for opening day but a change was made following the appointment of H. M. Thomas, formerly of the A. H. Blank theatres in Iowa and Nebraska, as Western Division manager for Famous Players Canadian Corp.

Arthur Lawand, president of the Lawand Amusement Company, Montreal, has started the construction of a new picture theatre on Park avenue, in the North End of Montreal, which is scheduled to be opened to the public next August. The new house is to cost $200,000 and will be modern in every respect to serve as the first run theatre for the Northern section of Montreal. The Lawand Company already operates several moving picture theatres in various parts of Montreal. Mr. Lawand is looking over several other sites locally with a view to the erection of further houses.

Henry Morton, owner of the Arlington Theatre, Winnipeg, Man., has appointed Sam Swartz, as manager of the house. Mr. Swartz was formerly assistant manager of the Starland of Winnipeg. Mr. Morton also ownes the Park, Gaiety and Monarch Theatres of Winnipeg.

The Empire Theatre, La Tuque, Quebec, has been acquired by Oscar Fontaine from Henri Jodoin.

A. J. B. Robert of Three Rivers, Quebec, has gone to Europe for a visit of several months during which time his Gaiety Theatre is under the management of Henri Robert, a brother.

St. Louis

THE St. Louis Amusement Company has closed the Pershing Theatre, Delmar boulevard near Hamilton avenue, which was opened for a special season of super-specials at advanced prices early last Fall. Its future is very uncertain, but it will be re-opened if there are any more pictures of a class to warrant such a step. Spyros Skouras, head of Skouras Brothers Enterprises, has announced that five of the big attractions shown at the Pershing this season will be played at the Grand Central, West End Lyric and the Capitol Theatres this Winter.

Motion pictures to illustrate sermons are being used by the Rev. Dr. Granville E. Cameron, pastor of the Lafayette Park Southern Methodist Church, Lafayette and Missouri avenues, St. Louis. The first discourse under this plan was given Sunday, February 10, the subject being "The Good Samaritan."

The funeral of Miss Mata Stoddard, 20 years old, daughter of Mrs. Luck Stoddard, 2753 Cherokee avenue, owner of the Monroe Theatre and Airdome and the Yale Theatre, St. Louis, was held Wednesday morning, February 13. Miss Stoddard was killed in an automobile accident in Los Angeles, Cal., on February 8, when the machine ran into a telephone pole.

The Exhibitors Sign & Poster Company of St. Louis, has incorporated with a capitalization of $2000. The incorporators are: Fred Wehrenberg, 9 shares; R. L. Putler, 10 shares, and George Eigel, one share. The company specializes in printing signs, posters, etc., for moving picture theatres. Wehrenberg is the owner of the Cherokee and Melba theatres, St. Louis, and vice-president of the Motion Picture Exhibitors League of St. Louis and Eastern Missouri.

Suits to revoke the charters of fifty-two St. Louis corporations for failure to file their corporation franchise reports for 1923 with the State Tax Commission at Jefferson City, Mo., are being prepared by Prosecuting Attorney Albert Sweitzer of St. Louis. Among the corporations affected are the Artemis Amusement Company, 4928 Delmar boulevard; Assembly Hall Company, 1773 Arcade Building; Congress Amusement Company, (H. M. E. Pasmezoglu, P. Horace and P. Fuhl) 4023 Olive street; Mannion Park Swimming Pool Company, (Alois Sauter and Gustav Sauter) 8614 South Broadway.

Ralph Nicholls, production manager for the Grand Central Theatre, and Spyros Skouras have just returned from New York City where they engaged Frank Moulan, Elsie Thiede, Lorna Doone Jackson and other stars to appear in the Grand Central Revue which opens on February 23.

Poole & Morton plan to open the New Grand Theatre West Frankfort Heights, Ill., on March 1. It has accommodations for about 250 persons.

The Pendleton Theatre, Pendleton and Finney avenues, St. Louis, reopened on Sunday, February 3.

Contract Chaser Hickman of the F. B. O. organization returned February 9 from a tour through Southern Illinois and Southeast Missouri and reports that he booked the territory practically 100 per cent. on The Mailman, Judgement of the Storm, By Divine Right and After the Storm.

Gerald Akers, district manager for Universal left for Kansas City early the past week.

Barney Rosenthal has taken temporary quarters for his new independent exchange in the Empress Theatre Building. Bob Taylor, former assistant manager for Rosenthal with Universal, and Nat Steinberg, former Universal short feature manager, will be associated with Rosenthal in his new venture. Rosenthal and Steinberg returned from New York the past week. While East they obtained four features and three comedies for their exchange. They have not announced the titles or release dates as yet, as they have not quite completed their arrangements at the new exchange. Rosenthal has been connected with St. Louis exchanges in a managerical capacity for seventeen years.

Billy Goldman of the Kings Theatre departed for New York on Saturday, February 9.

Charley Werner, local manager for Metro, and Jack Weil, Goldwyn manager, visited Chicago the past week.

Tom McKean of F. B. O. visited Paducah and Cairo during the week.

Quincy, Springfield and vicinity attracted several St. Louis exchange managers during the week, including C. D. Hill of Hodkinson, Roy Dickson of Selznick, and G. E. McKean of Fox.

Out-of-town exhibitors seen along Picture Row during the week included: Bob Cluster of Johnston City, Oscar Wesley of Gillespie, L. Lawson, Mount Olive, Ed. Fellis of Hillsboro, Ted Rodgers of Ramsey, I. C. Leitz of Mascoutah and Tom Reed of Duquoin.

Buffalo

THAT old Jonah of the Buffalo theatre world, the Criterion, is soon to pass down the whale's mouth of oblivion. Building wreckers will, in a few weeks, start razing the historic old structure at Mohawk and Pearl Streets, to make way for a modern office building. The Criterion was formerly the old Star Theatre, home of early Buffalo's finest theatrical offerings, on whose boards have tread the feet of America's foremost stars. Various companies, including Paramount and the Mark-Strand interests have sunk much coin of the realm into the house in an effort to put it over without success. Paramount spent about $50,000 a few seasons ago in remodeling the interior but the house has never been able to draw customers in recent years in sufficient numbers to make it pay. The building is owned by the Strand Security Company in which Walter Hays, Moe Mark and Eugene Falk are interested. It is this company that has disposed of the structure for $750,000 to a number of Buffalo business men who will build a business structure on the site to cost $700,000. The new building will be started at once and be ready by the spring of 1925. This sale puts at rest the rumor that the Strand interests might some day build a new theatre and office building on the site.

Property from 75 to 95 Main Street West, Rochester, including Fay's Theatre has been sold by the National Hotel Company to Albert A. Fenyvessy for $250,000. Edward Fay, who operates Fay's Theatre, will renew his lease shortly and continue to operate the theatre. Mr. Fenyvessy will remodel part of the building and use the space for offices.

Charles H. Thomas has secured an option on the vacant lot just north of the Bath National Bank building in Bath, N. Y., which property is owned by the Associated Theatres, Inc., of East Rochester, of which Harold P. Dygert is president. Mr. Thomas has secured outside capital and proposes to build a modern motion picture theatre on the site.

The Cataract Theatre corporation of Niagara Falls, N. Y., has given a mortgage for $325,000 to the Prudential Insurance company, according to papers filed in county clerk's office at Lockport, N. Y. The tax paid on it was $1,625. C. Hayman is president of the theatre corporation. It is understood the new mortgage will clean up several smaller ones. Mr. Hayman, by the way, accompanied by Mrs. Hayman, have sailed from New York for a Mediterannean cruise. The Cataract Theatre corporation has insured Mr. Hayman's life for $200,000 while he is on the trip. He and Mrs. Hayman plan to be gone about three months. George H. Mackenna, who has been associated with Mr. Hayman for many years, is in charge of the Strand and Cataract theatres, during Mr. Hayman's absence.

The Glove City Amusement company of Gloversville, N. Y. has leased the Princess and Regent theatres in Corning, N. Y. from G. H. Tobias and will take possession at once. The Glove City company is a unit of the J. Meyer Schine interests, controlling a chain of houses throughout the state.

Bill Bork, who recently resigned as booker at the Buffalo exchange of Universal Pictures to accept the booking job with the Schine outfit in Gloversville has returned to Buffalo to become booker at the Paramount exchange, where he succeeds Murray K. Ross who is going into the Syracuse territory for Paramount as a sales representative.

Buffalo exchange men and exhibitors are mourning the death of Johnny Regan, formerly assistant booker at the Universal exchange.

After Colonel Howard F. Brink saw that new grey Willys-Knight coupe at the Buffalo auto show, he couldn't sleep at night until he had arranged a deal for its purchase. Now the Educational exchange is preparing to startle the natives in the wilds of western New York by driving into the towns with one of the snappiest looking benzine buggies in this neck of the timber.

J. D. Parmalee announces that he will open his new Unity theatre at Grant street and Military road, February 29. The Unity is a thoroughly modern, fully equipped motion picture house. It is on the site of the old Tri-It theatre. Stuart Parmalee is assisting his dad in planning for the opening. Stuart is manager of the Capitol.

Al W. Root, formerly manager of the Palace and Haven theatres in Olean, N. Y., is on his way yest to take over some picture houses in Des Moines, Iowa. Al stopped off in Buffalo enroute to visit his old friends along Film Row.

Basil Brady sure pulled a fast one on the Wilson pictures. The Pathe manager had a print of the various Wilson life highlights on the screen at Shea's Hippodrome one hour after the announcement of the former president's death. When the film was suddenly flashed with an announcement of the death, there was much surprise in the audience. Mr. Brady had copies of the print in Rochester, Syracuse and other key cities ready to screen as soon as word came of Woodrow Wilson's death.

Vincent R. McFaul, manager of Shea's Hippodrome, is to be congratulated on the change he has made in the house program. The bulletin is now put out in large form. It consists of four pages, the first devoted to the coming attraction, the second to the house personnel and rules and part of the current week's program, the third to the remainder of the program and announcements of the Shea Court street vaudeville and North Park theatres and the four to an announcement of coming attractions. Only one ad is used in the program which was formerly filled with them. The present program is much more classy and readable.

J. H. Michael, manager of the Regent theatre, pulled a good one when he bought a couple thousand little date books with mirrors on the inside of the cover and gave them free to the ladies to advertise "The Gold Diggers." He got them from Germany.

Several of the exchange managers in Buffalo are complaining bitterly over the condition in which some of the small town exhibitors send back film following its run. Last week one exchange had several valuable prints returned with several reels practically ruined.

Lester Wolfe, manager of the Select exchange, announces the appointment of C. C. Charles as a member of the sales staff.

San Francisco

WALTER KOFELDT, district manager for Pathe, has announced that George A. Knowles has been appointed two-reel comedy salesman for Pathe working out of both San Francisco and Los Angeles. L. M. Cobbs, formerly salesman for Pathe in the North and South Coast territory has been transferred to handle the Pathe films in the San Joaquin Valley formerly handled by Knowles.

H. W. Osborne of Spokane, has been added to the Pathe office in San Francisco and will handle the North and South Coast territory.

Nat Holt, formerly manager of the Loew State Theatre has been made manager of the California Theatre and Walter Barusch, in the publicity department of the Rothchild Theatres has been appointed his assistant and will handle the theatres publicity.

E. A. Eschmann, general manager of distribution for the First National at New York, paid San Francisco a visit recently and was welcomed by his old friends with whom he worked as general sales manager of the San Francisco Pathe office.

William A. Mead, known as "Bill" by hundreds of film men, formerly with Paramount, is now associated with the W. W. Hodkinson Corporation at San Francisco.

William J. Drummond has been appointed branch manager of Hodkinson's San Francisco office, succeeding Benjamin F. Simpson who is now San Francisco manager of the Associated Exhibitors. Drummond, formerly was President of the Granada Productions Inc.

F. Bertsch, who operates theatres in northern California cities was a recent visitor on Film Row and said he would open a new theatre at Loleta in the first week of March, and that no expense would be spared to make it one of the finest small town theatres in California.

San Francisco manager G. C. Blumenthal, known as "Bloomy," for Educational, is taking a trip around the San Joaquin Valley visiting all the motion picture houses.

S. J. Vogel, Western division representative for the W. W. Hodkinson Corporation has just returned from a trip to New York.

Louis Bache, Canadian district manager for First National, was a recent San Francisco visitor. When in this city he said the Canadian field is continuing to grow very rapidly.

N. L. Nathanson, head of all the Regal film concerns in Canada was a recent visitor on the Film Row where he made further connections with San Francisco offices. Arthur Cohen, who has charge of the film department in the Nathanson concern, accompanied Nathanson.

Because of increasing business, the Progress Picture Co. has added Miss Claire Henning and Miss Jennett Schofield to its office force.

W. B. Engelhart of Truckee was a recent visitor on Film Row where he booked several pictures for the coming season.

Bennie Mueller has been appointed manager of the Claremont Theatre in Oakland. The Claremont is one of Sam Perlin's houses.

Fred Voight, San Francisco manager for Metro, has recovered from a severe illness and was welcomed back to Film Row by his friends.

C. C. Howell of Monache was a recent visitor on Film Row where he booked a number of pictures for March showing.

W. C. Wheeler, branch manager for Vitagraph, is swinging around the circle.

Manager C. V. Taylor of the T. & D. Jr. theatres at Monte Ray spent a week on the Film Exchange booking for the Spring season.

"Hurry-up" Allen, recently salesman for Warner Brothers and former booker at the San Francisco Universal Exchange, has been added to the sales force of the Supreme San Francisco branch.

George N. Montgomery, president of the Supreme Film Co. paid Film Row a visit recently making his headquarters at the company's offices for several days.

Seattle

FRED G. SLYTER, recently installed manager of the local First National branch office, returned to the city early in February from an extended road trip, and

Fred C. Slyter, recently named First National Exchange Manager at Seattle

acted as host to E. A. Eschman, general manager of the First National Company, from New York. Mr. Eschman is on a tour of inspection covering the entire list of First National exchanges, and from here was scheduled to proceed to San Francisco and Los Angeles. During his stay here he conferred with Mr. Slyter and John G. Von Herberg, president of the Jensen-Von Herberg circuit and a voting trustee in the First National corporation.

F. J. Becker, formerly salesman in the Eastern Washington territory for Manager H. A. Black's local Vitagraph exchange, last week was transferred from this territory to Manager R. S. Stackhouse's Salt Lake City office. Mr. Becker's work here will be taken over by V. A. Whitcomb, who up to this time has been working in the Oregon district. In turn, Mr. Whitcomb will be replaced by C. D. Beale, who will cover all of Oregon in addition to the Portland district which he has handled for the last several seasons.

Seth D. Perkins, manager of the Goldwyn-Cosmopolitan exchange, was expected back in this city early in February after a trip to Alaska, as part of the extensive Goldwyn sales drive that has been carried on for the last few weeks. Mr. Perkins was scheduled to visit both Juneau and Ketchikan during his absence, and was to transact business for the houses in other Alaskan cities during his stay in those two key points of the territory.

S. J. Vogel, Western divisional manager for the Hodkinson Distributing Company spent a number of days here last week with R. C. Hill, manager of this office. After his business here was transacted, Mr. Vogel left for Portland, San Francisco and Los Angeles, where he was to finish his tour. He was accompanied as far as Portland by Mr. Hill, who expected to spend a number of days in the Oregon city on a sales mission, and then return to this territory.

I. L. O'Brasky, formerly associated with various theatre and film enterprises in Montana, recently joined Al Rosenberg's De Luxe Feature Film Company staff as salesman, and left last week for an extended tour of the territory that will carry him into practically all parts of Eastern Washington and the entire Montana district. Mr. O'Brasky's departure on this trip was one of the first steps in the new intensive sales campaign that Mr. Rosenberg is starting on his new spring product. Louis Rosenberg left at the same time for Portland, from where he will cover the entire State of Oregon by districts

L. K. Brin, president and general manager of the Kwality Pictures Company, handling all of Warner Brothers' releases, left here last week on a ten day sales trip into the Montana district. During his absence he expected to cover Great Falls, Butte, and other key cities in that State, and was then to visit Spokane and other points in the Eastern Washington territory before returning to his office here.

L. J. Schlaifer, manager of the Universal exchange, was expected back in this city the second week in February, after an absence of a number of weeks in Chicago, Los Angeles and Kansas City. Edward Armstrong, assistant general sales manager for the Universal Company, has been spending the last few days here, and was scheduled to go into conference with Mr. Schlaifer upon the latter's return to his office.

William Muehlmann, for the last several seasons salesman for the First National exchange in the Eastern Washington territory, last week resigned that position, and is at present undecided regarding his future plans. He has been replaced temporarily by H. W. Boehme, First National's salesman in Western Washington, who will continue to cover that territory also until new appointments are decided upon.

E. C. Weskell, owner and manager of the Rose and Liberty Theatres at Colfax, Wash., was a visitor on Film row during the last week end. The Liberty is now closed, undergoing repairs and renovation, but is expected to be opened early this spring.

A. C. Raleigh, formerly associated with the Jensen-VonHerberg and Blue Mouse circuits of theatres in Oregon, last week was announced as manager of all advertising, publicity and exploitation for the H. T. Moore Theatre and Amusement Company of Tacoma. Mr. Raleigh succeeds Charles Rodiger in this capacity, and his work will include the handling of advertising for the Rialto, Colonial, Sunset and other theatres in that city. The latest Moore Company house, The K Street Theatre, is scheduled to be opened soon. It is a suburban, second run house, with a seating capacity of 750, situated at Eleventh and K Streets. It will be managed by Louis Perunko, who will handle that house as well as the Sunset, which he now manages. All the Moore Theatres are operated and managed under the general direction of Jensen-VonHerberg.

Word received here this week from Portland announced that R. J. Charles, prominent small town exhibitor of this territory, was confined to a hospital in the Oregon city as a result of a recent attack of paralysis, which is reported to be serious. Mr. Charles is the general manager of the Bowen-Charles Circuit of theatres, owning and operating houses in a number of small towns including Vader, Tenini, Castle Rock and Winlock.

L. H. Kubelik, owner and manager of the Liberty Theatre in Ketchikan, Alaska, has been in this city for the last several days. He came into this territory several weeks ago, and since then has been visiting several points in Southern California on a combined business and pleasure trip.

The use of all highly decorative and fancy cardboard and paper lobby displays has been discontinued at John Hamrick's Blue Mouse Theatre here, and the front is now being arranged in a thoroughly plain and exceptionally high class manner. The only advertising matter now exhibited in front of the house is a number of specially made posters in electrically-lighted, glass-enclosed frames built into the sides of the lobby, and frequently one or two framed art paintings on easels at each side of the box office. House Manager George C. Greenlund is responsible for the decorations of the lobby each week.

Zac Kalbach, formerly a member of Andy Ward's Band, and more recently an organist at the Strand Theatre here, left a short time ago for California, where he will become associated with one of the large theatre orchestra. He has been replaced at the Strand by Harry Caldwell.

Picture Paragraphs

(*Continued from page* 878)

happy event has particularly interested me as my next motion picture, "Yolanda," is a namesake of yours.

WITNESSING a fatal automobile accident in which the chauffeur of a big car was pinned underneath it and burned to death, and playing the part of heroes in the rescue work of the survivors before other help arrived gave such fame to William Quick of the "After The Ball Minstrel Car" as he was coming into Raleigh, North Carolina, that he found himself possessed of the key to the city shortly after his arrival.

The merry minstrels were going about their business of entertaining their fellow citizens without giving further thought to the part they had played in the accident when the Chief of Police pushed his way through the crowd and arranged for the minstrel car to visit the mayor at the City Hall.

MAURICE TOURNEUR, has completed arrangements to present to the world via the motion picture screens of every country, the real French woman of today.

As a most effective manner to obtain such a story, Mr. Tourneur has conceived the idea of inviting the French nation to supply it by means of a contest to be conducted in France under the auspices of "Le Journal," a leading Parisian newspaper. Prizes and awards for accepted stories involving the sum of 170,000 francs are to be awarded in this contest by Mr. Tourneur. The total amount covering the prizes was deposited with Louis Sentous, French Consul in Los Angeles.

"The average French woman is a clever, happy companion, a devout wife, an admirable mother and an excellent housekeeper," said Mr. Tourneur, in discussing his plan. "It has been my hope for some time, to bring about a better appreciation of the true French woman of today and this hope has been shared by many other Frenchmen. There is no greater agency to internationally accomplish this than the motion picture and so, with the assistance of my associates, I have arranged this plan for a national contest in France with the belief that a story will result, written by someone most familiar with the subject, that will give a better appreciation in this and other countries, of the French woman.

"The story will essentially offer exceptional entertainment. It must be a scenario that will be enjoyed and appreciated by the motion picture public of the world—but it must also carry the message that it is conceived to carry. History has made the French woman an international institution. As a nucleus for story material she is second to none. The motion picture can pay tribute as no other medium and it is my ambition to so honor the true French woman of today."

THE voice is important in motion picture acting after all, according to Conway Tearle, film star to be co-featured with Barbara La Marr in Maurice Tourneur's "The White Moth," for First National.

Says Mr. Tearle: "It's true that the voice can't be heard on the screen, but it isn't too much to say that it can be seen. I mean that the vibrations of the voice affect the playing of a motion picture performer to a far greater extent than most people dream."

CAMPAIGN books are on the press on "Pagan Passions" by Grace Sanderson Michie, and "Flapper Wives," the Jane Murfin picture, both of which are being distributed by the Selznick Distributing Corporation. Each book is of twelve-pages in two-colors throughout, with a four page insert containing newspaper ads and scene cuts, printed on newspaper stock. Special attention is being paid to exploitation, more than a score of dignified legitimate exploitation aids being shown.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Small Theatres Hit by Proposed Building Law

New York State Proposed Restrictions Practically Prohibit Their Construction

THE early drafts of the New York State Theatre Law have been received and are being checked by Geo. E. Eichenlaub, Architect & Engineer of Erie, Pa. He is a theatre specialist of national reputation and much of his work lies in New York State. According to his observation, the law is based on a good practice for the great cities and New York City in particular. The small-town house must either go out of existence or operate at a loss hereafter. When it is recognized that the small-town house from 600 to 1000 seating is the backbone of the business; that this house is the real boon to the masses of the people and this house is in the vast overwhelming majority in this field, then it is wise to stop and think if legislation for the big city is the right thing to foist upon the smaller, but dominant and more real "American Communities" of this country. The big city, with its population, wealth, crowded conditions, high values and transportation facilities, can well afford to and should have strict legislation.

In spite of such legislation and highly organized Building Departments, we have such disasters as the Chicago, the Brooklyn, the Erie, the Washington and the Columbus failures, with loss of life even. On the other hand outside of Calumet, where have we a record of a small-town failure that hurt any one? True, the conditions found in most smaller communities are most deplorable and vicious and I admit, that it is only by the Grace of God that we so far have been getting by.

Restrictions Should Correctly Serve Purpose

However, while some restrictions are necessary, they should be drafted with thought and judgment for the particular purpose they are to serve, just the same as we put thought and work into the correct plan and construction of a building so it will serve its purpose and make life easier and better for the owner and his patrons as well.

As it now stands, the old death-traps now serving the majority of the film patrons will be permitted to exist; they can be repaired and propped up and held together to keep them from falling down. The high resulting maintenance charges would more than pay the interest on a new and decent building. But you cannot build a new building, because it must be "fire-proof," all hedged about with restrictions and requirements, that mean a special plot, a special building that the small-town builder hasn't the experience to tackle and the local dealers could not supply materials for. This operates to make the expense of construction so prohibitive, that a high admission charge must be asked. This in turn drives patronage away and the owner soon realizes that his best bet is to leave town without hesitation and get a new start. How many small-town operators there are on every hand, who were talked into the big thing, put it over and now are burdened with a "White Elephant?" While their hair turns grey and they look for a chance to escape.

THE prospect of a law being passed by the New York State Legislature practically prohibiting the construction of the small and moderate sized suburban and country theater is alarming. Such a law would work hardship on progressive exhibitors and tend to hold back the normal advancement of motion pictures.

Every exhibitor who has ambitions for his future and a sense of responsibility for this industry should file his protest without delay. Thru strong protests only will any favorable influence be brought to bear in the modification of this law.

In the article on this page is outlined the many detrimental features of the proposed law, also the probable effect on the advancement of the small theatre.

It should not be necessary to even make the suggestion that every exhibitor, even in parts remote from New York State, file their protest against these outrageous theatre building restrictions as they affect the smaller houses.

At the same time, the proposed law is a good "Safe" law. State owned, church owned and special buildings are exempted from this law. Why should a politician risk votes by trying to conserve the lives and property of his easily recognized "majority" when he knows that it will increase their costs, which will bring about a very concerted and long winded howl from the "Peepul," who are willing to take a chance on their lives mayhap, but who all hate to take the money saved for the new car, to pay more taxes and still higher prices (just another form of tax) for their amusements.

Realizing this, it is just as necessary for the theatre operators and film exchanges to get together and put up the proper volume of protest right now. Once passed and adopted, it will be practically impossible to change the law into a reasonable instrument. It takes too much power and effort to overcome the inertia of a ponderous body, such as a government department.

Such a law is in operation in Ohio for many years past. We have a half dozen or more small town theatres sketched out and filed away, gathering the dust while the owners are trying to figure how they can safeguard their patrons, get the funds and still pay a beggar's dividend by erecting a new and proper house. These owners feel that the people are entitled to something better than they had when they started business in remodeled stores ten or more years ago. But it can't be done. We have one town in mind where three separate and distinct theatre propositions have been tried and fallen through in the last ten years, on account of the prohibitive first cost of "fire-proof" construction and old engineering ideas, which do not recognize the merit of some newer materials and methods of fabrications that are even better. For instance, while this office does not use much hollow tile, there are some places where it is a better material than anything else; then again there are certain forms of hollow tile, that are better than others and even approach the merit of solid masonry in some purposes at half the cost. Of course, it too frequently is used in the wrong place with consequent hazard, loss and failure and the purpose of the law is to prevent men from doing just these things, through their own ignorance, false economy or quite often a deliberate mind or willingness to sacrifice anything or anybody in the hope of adding another dollar to their own account. It is a fact that this type soon goes out of the picture business. Nevertheless, the building continues under another manager, who is powerless to rectify the condition due to the expense of tearing down and rebuilding right. So the trap stands a menace, for years and years and under certain laws is compelled to so continue.

Shortcomings of Proposed Law Apparent

The remarkable thing about the proposed law is that it permits deficient entrances. It even penalizes a wide entrance, by requiring that space back of seats shall be of the same width as the width of the entrance. Exits are well taken care of, but I fail to see why two doors must be used and a double door of the same aggregate width is illegal. This deficiency of width in the front entrance is almost necessary in Broadway or another great street in a large city on account of the great front foot value. But in the smaller community, it should be mandatory. Anyone will recognize that in case of emergency, it is

(*Continued on next page*)

Here is the largest theatrical electric sign in the world, which Famous Players designed and had erected on the Putnam Building, on Broadway between 42nd and 43rd streets. Fifty men worked on it six weeks. Forty-five miles of wiring feed 4,600 lamps which consume 235 watts of current. It dims and brightens every twenty seconds, a 150 h.p. motor being required to run the dimming apparatus. The sign weighs twelve tons and is 200 feet long. The depth of the main section is 18 feet and that of the wings 28 feet.

Small Theatres Hit by Proposed Law

(Continued from preceding page)

natural to turn to the entrance as the one exit for all. If this should be cut off, then and then only are the emergency exits brought into play. Therefore, the entrance should be of ample width, which is covered by the Pennsylvania code better than in any other code that I have worked under. If I could have the use of this entire issue, I might cover the subject. But no one would read it.

The proposed code would just about fill this magazine, with the same result. With small type, finer than newsprint, it covers about 150 pages of a 6 x 9 book.

To sum up: the new code is too long; it favors the big city and the million dollar house; it divides authority so the architect or engineer can always say "The building department inspectors neglected their duty. It was their job to inspect. See the code." It is such a "safe" law that the exclusion of church and state owned "assembly halls" must operate to weaken the whole thing and react only on the smaller operator who don't know how and hire the talent that does know how to evade the tenets of this law: entrances are permitted as deficient and excessive dangerous slopes in auditorium aisles and balconies are permissible.

The cost of a small town house according to code is so prohibitive that it must operate to prevent new construction and encourage the "trap" construction now found in the majority of smaller places.

Mr. Eichenlaub would recommend that: In general, all places of public assembly where more than 200 people congregate and occupy chairs or seats for the purpose of amusement be amenable to this law, without exceptions; the structural requirements as to materials and fabrication be covered by the latest "Standard Practice recommended by the American Society for Testing Materials" or the United States Bureau of Standards or other equally recognized authority in common use throughout the architectural or engineering professions; the underwriters automatically penalize for infringement on their code through the higher rates charged and this means better buildings without writing it into a law. Practice may change, but laws may be said to be impossible of change.

Fireproof buildings should be required in thickly built-up downtown sections. Outlying districts and small towns should be permitted to use fire-resistive construction, but bar the use of wood exterior walls and require 2-in. roof deck with "Underwriters Approved Class A Roof"; stage to be "cut-off" from Auditorium and in turn "cut-off" from any structure adjoining in approved manner; exit passages fireproof; require that a recognized or registered architect or engineer be in charge of the work. If a builder is qualified as one or either, then let him be registered as such and carry that title. Then put some real teeth into the law (forget the "safe law" procedure), and hold the architect or engineer to a strict accountability. Make him bear the responsibilities of his profession, which he now only too easily avoids.

The building department can easily specify a series of loading tests on completed structures, which will determine whether they are built according to the lawful standards. In conclusion, let us make this law simple, short and sweet; make it enforceable without the ponderous machinery required by government; put real teeth into the document by fixing responsibility where it belongs, namely the engineer or architect.

L. Seel, Inc., Inaugurates New Trailer Service

Louis Seel, Inc., has inaugurated a service for exhibitors through changing leaders monthly. This service does away with the monotony sometimes encountered through the use of one leader for an extended period of time. It is reported that this service is being used by many exhibitors throughout the country.

Looking from the stage towards the rear of the auditorium of the new Proctor Street Blue Mouse theatre, Tacoma, Wash. Note the unusual lighting design as installed along the side walls

Light vs. Box Office —Signs—

ELECTRIC signs can make your theatre dominate a complete town or locality; induce many passersby to drop in; hundreds or thousands to know your program and coming attractions; and decorate the exterior of your house.

There is no advertising that compares with properly designed and lighted electric signs. And yet this most effective publicity medium is relatively inexpensive in first cost and extremely so in operation and maintenance.

The exhibitor who neglects to take advantage of the excellent opportunity offered through electric signs is failing to draw the maximum patronage to his theatre.

The electric sign on your theatre and marquee should have the following qualifications: be the outstanding center of brightness in your town or locality, clearly readable at good distance; of sufficient size to permit flexibility in advertising the theatre and program; and be attractively designed. Action,—for instance, a flashing or changing border—also is of great value.

The type of MAZDA lamp used in sign lighting is very important. Special MAZDA lamps have been designed to give greatest brilliancy, readability and service for use in electric signs. Insist on Edison MAZDA lamps and insure the best results obtainable.

For any exhibitor who desires to investigate the advisability of erecting a new or remodelling an old sign, we will gladly make recommendations gratis. Address your inquiries to our Lighting Service Department, Harrison, New Jersey.

The view shown in the upper left is a theatre situated in an outlying district which is dominating its particular neighborhood through a brilliant and readable electric sign.

The view in the upper right is a large sign on the busiest corner of a city of over half million people.

The Capitol Theatre New York City, has electric signs so located that Broadway cannot fail to see them.

EDISON
MAZDA LAMPS
EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

Entrance of the Dixie theatre, Ocala, Fla. This entrance is very attractively designed and utilizes the available space to good advantage in lobby displays.

110 Volt Light and Power Plant Developed by Westinghouse

A NEW 110 volt, direct current light and power plant, known as Type E-63, manufactured by the Westinghouse Electric and Manufacturing Company, has been developed to solve the problem of supplying current for light and power in locations when central station service is not available. The plant consists of a gasoline engine, electric generator, and electric starter and control all built into a single compact unit. It also includes a battery in which to store the electricity from the generator. The fact that the engine is air-cooled makes possible its installation in an unheated outhouse.

This light and power plant supplies ample energy for the operation of electric lights, small motors for various needs, etc. It is economical in fuel and oil consumption, and its slow operating speed and rugged construction provide for long life and dependable service under the most rigorous conditions.

The plant, which operates on either gasoline, kerosene or natural gas, has been designed especially for lighting and power. Its broad field of application includes theatres, construction camps, etc.

A distinctive feature of the plant is its ease and simplicity of operation. There are no complicated adjustments or operations necessary for starting and regulating the power. A hydrometer scale shows the number of hours the plant must be run to charge the battery properly. A dial is then set to the correct number of hours, and the engine is started by merely pressing a switch. When the time has elapsed and the battery is fully charged, the engine is automatically stopped. No other attention is necessary except keeping the fuel and oil tanks supplied.

The 56 cell, lead-acid battery, which is one of the most important parts of a plant of this type, is equipped for unusually heavy requirements. Either of two batteries may be had with the unit. One has a capacity of 7,850 watt-hours at 8 hour rate and 11,150 at intermittent rate. The other has a capacity of 15,750 watt-hours at 8 hour rate and 22,365 watt-hours at intermittent rate.

The single cylinder, four cycle engine has a bore and stroke of 3⅜ by 5 inches. A fan in the flywheel draws air into the cylinder dome and over the cylinder fins assuring cool operation under all conditions.

The 1,500 watt, four pole generator, which is bolted to the engine frame, is of the sleeve type on the engine shaft. It has the shunt winding, with a series field to start the engine.

New Logan Study of Perfect Appointments

One of the finest theatres in Philadelphia was recently opened under the direction of the Stanley Company of America. The house is appropriately named The Logan for it is in the heart of that progressive part of the town known as Logan. The actual site is at Broad and Louden Streets and the building, in brick and handsome trimmings, is classic in design and an addition of worth to the impressive structures of Broad Street. The interior is unusually attractive with its damask hangings of reddish wine color, and ivory and gold give pleasing contrast.

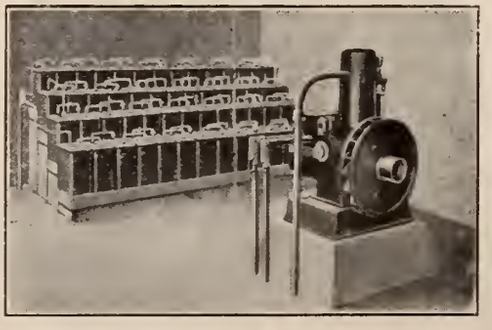
The Logan is the creation of the Hoffman-Henon Co., leading designers and builders of modern motion picture theatres. Every detail is up to the minute and it has been arranged to install the finest types of projection machines and to have the best obtainable equipment in every part of the building. There is a big stage with a depth of 28 feet, and on this in the rear is a miniature stage that will provide for special spectacular effects. A built-up portion suggests a garden, with decorative houses that may be used as entrance for singers or other entertainers. Then there are beautiful draperies to give a fascinating background and the handsome proscenium forms a frame that completes the perfection of the picture.

Unusual excellence in lighting effects is a feature of the construction. House lights are in crystal and in brass and bronze, of expensive sort but the greatest attention has been given to the attainment of color effects. They will be controlled at a switch and will blend into many different combinations.

At The Logan there has been exercised an unusual care to insure comfort. Retiring rooms have many conveniences and there is luxurious furnishings. Lounging chairs are in profusion and they are of as great comfort as are the handsome arm-chairs that are installed in the boxes. Chairs in the orchestra and throughout the house will be found to be of the latest type. Seats are in gray, which tone adds materially to the artistic ensemble.

Entrance to the theatre is through a spacious lobby done in green marble. One of the first decorative details to come to attention is a seascape mural, best observed from the mezzanine. The painting, by Mackaill, shows an old galleon upon the waves.

The house is equipped with the most modern heating and ventilating devices. Fireproof construction throughout is an assurance of absolute safety of patrons. The seating capacity is 2,500 and each seat commands a complete view of the screen.



Small unit power plants developed by the Westinghouse Company for the purpose of making power for use in isolated localities or supplementary to that supplied by the large power plants. This apparatus is particularly well adapted for developing electricity for projection and theatre lighting.

New Piccadilly Theatre Makes Specialty of Organ

The Piccadilly Theatre is now being built on Broadway, New York, between 51st and 52nd Streets, with a policy it is claimed of making it the foremost theatre in the country for the exhibition of the highest grade of motion pictures and to be interpreted by suitable music.

This medium will consist of a huge organ of a specially designed type secured by the well-known Lee Ochs, Treasurer of the Piccadilly Theatre Corp. from the Marr & Colton Organ Company, Warsaw, New York. This orchestral theatre organ will comprise four manuals, a Pedal and Echo organ. Each department to consist of carefully selected tone colors, scientifically blended and balanced as a whole. The variety of tone, it is said, with its ensemble will produce excellent effects in the interpretation of pictures of any description. Its tonal design is to be of the best as sought by motion picture producers and exhibitors.

NEW YORK

New York City—Architect George Richenlaub Commerce Bldg., Erie, Pa., is drawing plans for a $150,000, 1½ story and basement, 40 x 120, brick and tile. Owner and location withheld. Address c/o architect.

New York City—Architect C. Howard Crane, 234 Madison Ave., drawing sketches for a theatre building for Theatre Guild, Inc., 65 W. 35th St., Philip Moeller, Pres., site not selected.

Another Victory for America's Finest Organ

LEE Ochs, the pre-eminent exhibitor of the Motion Picture Industry, selects the Marr & Colton Organ for his new Piccadilly Theatre, Broadway, New York City.

This organ, one of the largest and most complete theatre organs in the world, will be installed as the feature of this theatre.

A beautiful Organ Catalog, showing many prominent installations, will be sent to you upon request.

The Marr & Colton Co.
Warsaw, N. Y.

NEW YORK, N. Y.
BUFFALO, N. Y.

PITTSBURGH, PA.
DETROIT, MICH.

INDIANAPOLIS, IND.
ROCHESTER, N. Y.

PHILADELPHIA, PA.
PORTLAND, ORE.

National Anti-Misframe League Forum

Refraction of Light is Not Bending Rays But Velocity Change

Lesson 1 — Part III

Refraction of Light

THE transmission of light through transparent objects, such as glass, is accompanied by several peculiar effects—chief among these is the abrupt change in direction which takes place when light rays pass from a light medium, such as air to a denser medium, such as water, or vice versa.

Strictly speaking, this change in direction, or bending effect, is not connected in any way with the transmission of light thru that particular medium, but rather is due to the passing of the light from one medium to another. This peculiar bending of the light rays is known as *refraction* and is of great importance to the projectionist since it really

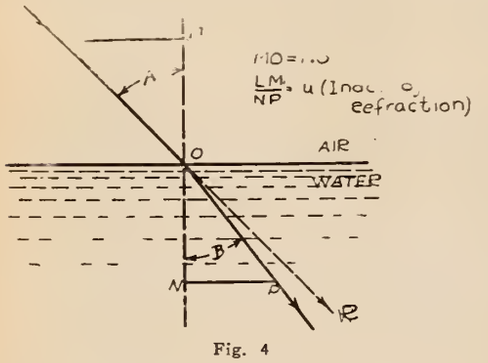


Fig. 4

renders possible the projection of motion pictures by means of lenses.

The Law of Refraction

The principal requirement for refraction is that the light pass from one medium to another which is either *optically lighter* or *denser*.

As stated before, air and water represent two substances of different densities and therefore the light ray L.O (Fig. 4) upon leaving the air thru which it has been passing and entering the water at point O would be bent from its original path LOR and instead follow the path OP.

The total bending effort, or the amount of the refractive effort, so to speak, depends upon *two* things; first, the angle at which the light ray enters the water (angle A in Fig. 4) and second, the density of the water with respect to the air. If the light ray, instead of following the direction LO changed its path so that it struck the water at right angles as represented by line MO, no bending at all would take place and the ray would continue straight thru the water along the line NO.

However, as the ray is shifted away from the perpendicular MO and angle A increases, the total amount of bending becomes greater and greater until, when a certain angle is reached the surface of the water acts as a plane mirror and almost totally reflects the light from its surface.

Now it is a peculiar thing that the size of angle B, which the refracted OP makes with the perpendicular line ON, always bears a fixed proportion to angle A. Thus if, for a certain set of conditions, angle B is ⅔ of angle A, then angle B will always remain equal to ⅔ of A no matter at what angle the light ray LO enters the water.

If line LO is measured off equal to line PO then the length of line LM will serve as a measure of the size of angle A and, likewise, the length of line NP will serve as a measure of angle B. This being so then the ratio of LM or NP, or LM/NP will always remain a constant for any angle at which the light ray strikes the water. This ratio is called the *index of refraction* and has been accurately determined for a large number of substances. That for a few of the more common substances is given below.

Water, 1.33.
Crown glass, 1.51.
Flint glass, 1.56.
Diamond, 2.47.
Carbon disulphide, 1.68.

Ordinarily, the index of refraction for air is considered as being 1.0 (unity). Actually it is a trifle greater than this since a vacuum is supposed to represent the rarest medium. However, in the future, we shall refer to the refractive index of air as being unity.

Knowing the index of refraction of a particular optical substance and the angle at which the entering ray strikes the surface, it is thus possible to determine the path of the refracted ray thru the substance. It is due to this fact that the design of lenses is made possible.

Refraction of Waves

Heretofore we have always referred to refraction as being the *bending effect* which a particular optical substance exerts on an entering light ray. We have also shown how to measure this bending effect by the relation of the angles which the entering ray and refracted ray make with the perpendicular at the point of entrance.

Strictly speaking, however, refraction is not a bending effect but rather a *change in velocity* which the light ray experiences when it enters the optical substance. The index of refraction for a particular substance would be the *ratio of the velocity of light in air to the velocity of light in the substance under consideration.*

Probably the best way of illustrating this is to employ a *broad light wave* instead of the single ray of light used before. Fig. 5 shows what happens when such a light wave strikes an optical substance such as water.

The three arrows indicate the direction in which the light wave is traveling and the line LMN represents the *wave front.* As the wave front approaches the water a place is reached where point *a* on the left side of the wave front just touches the water. Any further movement of the wave will cause it to enter the water.

However, as the wave front moves forward to position COD, that part of the wave which has already entered the water is retarded, or slowed down, so that distance ac, which represents the distance the left side of the wave front has traveled thru the *water,* is smaller than distance bd, the distance which the wave front has traveled thru *air.* As a matter of fact, when the *center point* of the wave front just strikes the water at *O,* then distance bd divided by distance ac will give the *index of refraction* of that substance. Likewise, distance df divided by distance ce will give the same result. After the entire wave has entered the water, it continues in its new direction until it encounters a different medium when the same thing happens again depending upon the density of the medium.

Movie Home for Benwood, W. Va.

Plans have been completed for the erection of a modern moving picture house in Benwood, W. Va., on a plot of ground that has been acquired on Main Street, about one-half square from the plant of the National Tube Co. It is planned by the backer of the project, O. Scarnechia, to lease the house when completed to James Velas, manager of the Liberty theatre of Wheeling. Plans for the new house call for a structure 33 x 100 feet to cost approximately $15,000.

New Continuous Projection Machine Solves Problem

George R. Macomber, an inventor of Washington, D. C., has just brought to New York from the U. S. Patent Office, a new motion picture projection machine, which he asserts solves the problem of the effective use of educational, advertising and industrial motion pictures, without reference to the established entertainment motion picture theatre.

The Macomber machine is called the

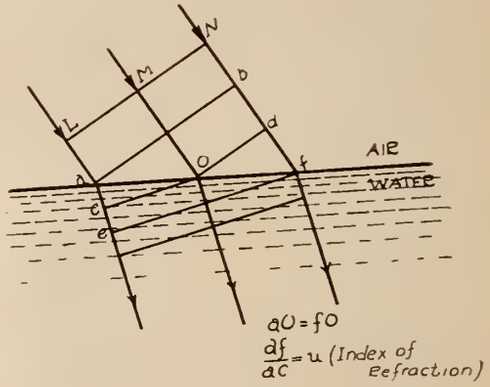
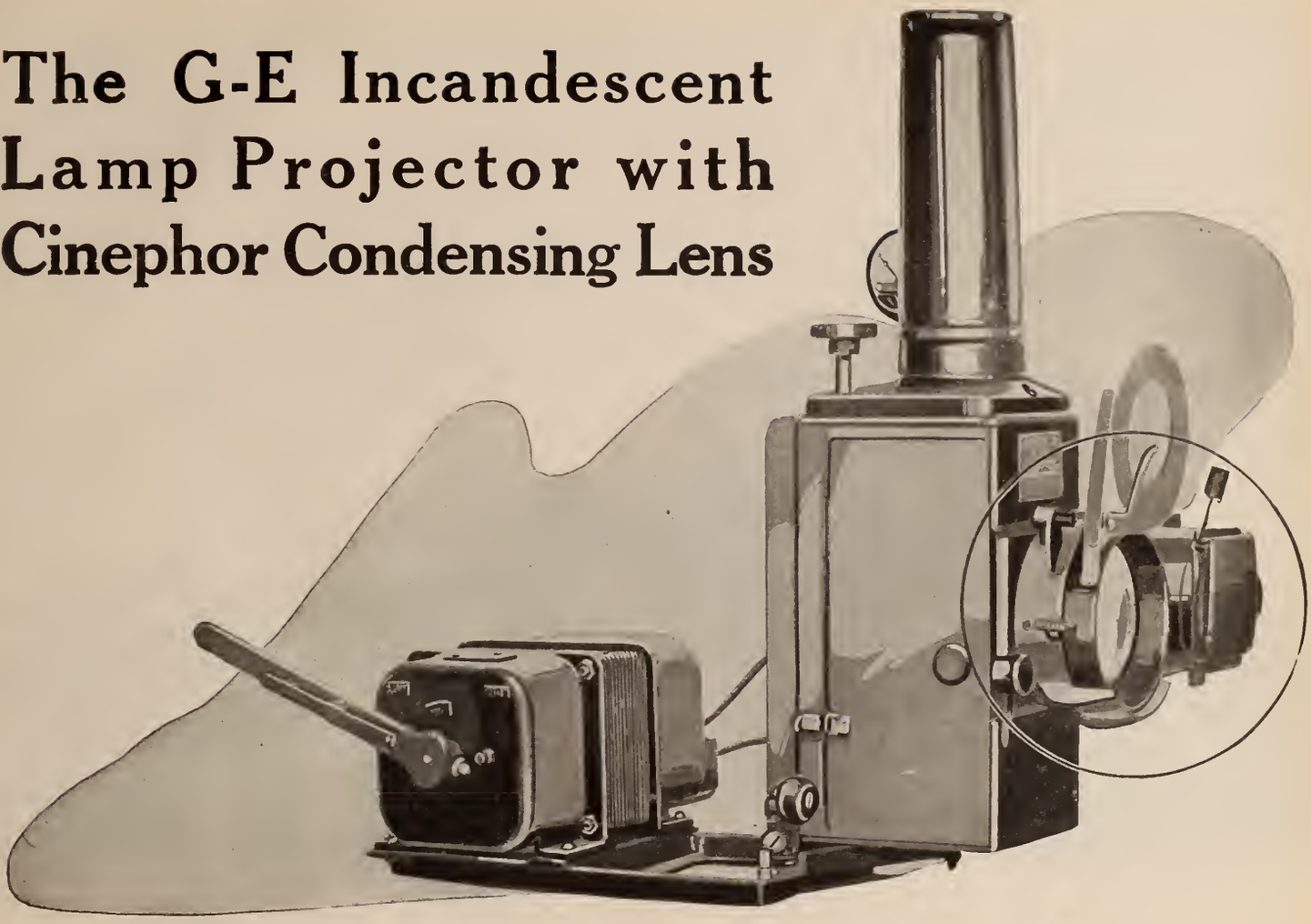


Fig. 5

Picturola, and the model exhibited to a group of men and women interested in visual education, was in appearance somewhat similar to a standard phonograph, the picture being shown on a screen superimposed within a shadow-box which permits of daylight exhibition. The machine is automatic and continuous, and constitutes a moveable motion picture theatre for use in any location desired, whether in school rooms, railway stations, store windows, hotel lobbies or elsewhere. It carries any quantity of film from 100 feet to 5,000 feet, using standard, narrow width, or any other kind of film.

The G-E Incandescent Lamp Projector with Cinephor Condensing Lens



Fifty Percent More Light

Every theatre owner should be interested in this new development in connection with the G-E Incandescent Lamp Projector.

The Cinephor Condensing Lens, consisting of two specially designed parabolic condensers, is for use with the 30-volt, 30-ampere Mazda lamp and can be adapted to all existing installations of the G-E incandescent lamp projector. It increases the amount of light on the screen possible with incandescent equipment approximately 50 percent over that obtained on the same sized picture with a standard prismatic condenser. In addition the screen illumination is more even, resulting in an improved presentation of the picture.

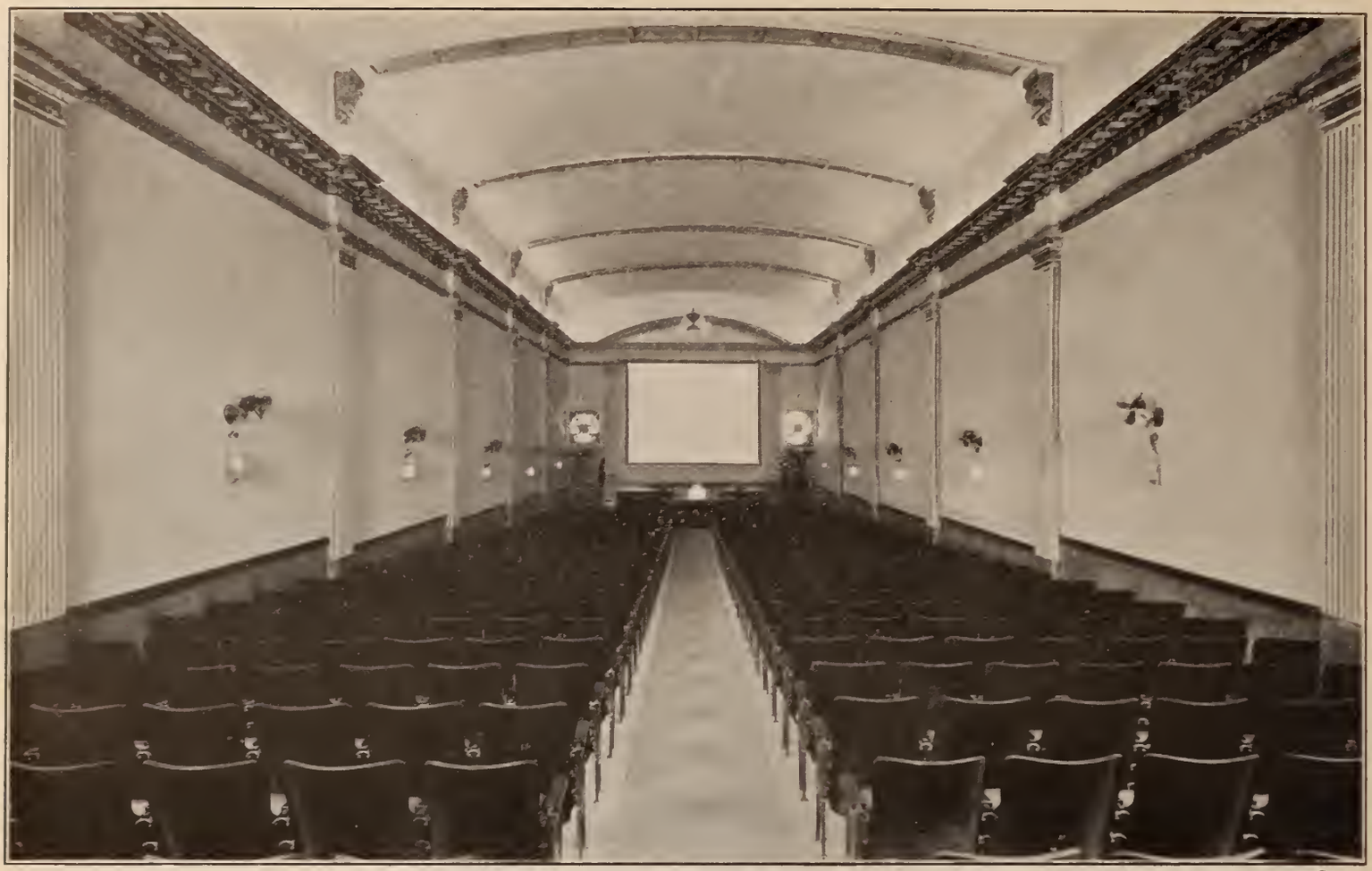
This new development in incandescent projection makes the advantages of such equipment available to an increased number of theatres. General Electric specialists would be pleased to consult with any theatre owner or projectionist on the requirements of his theatre. Address the G-E office in any large city.

The General Electric Company has devoted years to the development of electrical apparatus for service to every industry. Its motion picture equipment represents the high water mark of practical progress.

General Electric Company
Schenectady, N. Y.

35C-122

GENERAL ELECTRIC



Auditorium of the Dixie theatre, Ocala, Fla., looking from the rear towards the screen. This theatre is exceptionally long and narrow which gives an excellent view of the screen from every seat in the house eliminating distortion of the picture. It will also be noted that the house is very attractively designed.

Picture Uses Interesting Inventions, Under Sea Photography and Color

THE appearance soon of "The Uninvited Guest," the J. E. Williamson-Ralph Ince production which Metro will release brings to a culmination two interesting and ingenious discoveries. One is the process of photographing action on the bottom of the sea and the other is the Technicolor process of photography which reproduces scenes in their natural colors. Many of the scenes in "The Uninvited Guest" were made under this process by the Technicolor Motion Picture Corporation.

Williamson who is famed here and abroad for his submarine inventions became interested in photographing the undersea many years ago and in the course of the intervening years he succeeded in developing a thoroughly practical method.

A long steel tube is let down into the ocean to any desired depth. At the bottom a small but roomy chamber spreads out with walls of heavy but marvelously clear glass, a composition which is part of the secret of Williamson's invention. In the chamber are cameras and other necessary appliances. The operators climb down the tube by means of an iron-rung ladder and are as safe within their glass chamber as those aboard the ship. This invention is being widely used by scientific bodies for sea exploration and study.

The Technicolor process was originated by Daniel F. Comstock, internationally famous engineer. After seven long years of experimentation he has at last developed his invention to a point where it is recognized all over the world as highly developed in this field of research.

Frank Adam Elec. Appoints Rep. for N. Y. District.

The appointment of Joseph Mann as representative in New York City, with office headquarters and warehouse at 116 West 22nd Street, is announced by the Frank Adam Electric Company.

Mr. Mann has been associated with the home organization of this company in St. Louis for more than fifteen years and his wide experience in both the sales and production departments has given him a thorough knowledge of the Frank Adam Electric Company product. He is prepared to give quotations or detailed information on panel boards or switchboards and practical demonstration of their operation.

Many of the largest and finest theatres in New York City and other of the principal eastern cities are equipped with Frank Adam Electric Company panel boards or switchboards and the growth of the business in New York has led to the appointment of Mr. Mann as representative in that city.

Several Houses Open in Southwest District

The new Chriterion Theatre, Enid, Okla., opened to capacity business Jan. 7. The very finest in theatre equipment was installed under the personal supervision of Wesley Trout, projection and electrical engineer.

The Rex Theatre has opened at Holdenville, Okla., with A. O. Perkins as the manager and he reports that business is very pleasing with pictures as the present policy.

C. T. McFadden has recently purchased the Lyons Theatre at Lyons, Colo.

J. D. Gentry purchased the Rex Theatre at Hamilton, Mo., and will present pictures as the new policy of the house.

The Trouco Theatre Supply, Enid, Okla., reports that they will have the agency for "Bio" carbons and the Automatic Ticket line of products. They also plan on stocking the "Fulco" line of products in the very near future. Manager Wesley Trout reports that the supply business is very pleasing as this company sells supplies at very reasonable rates and they handle a complete line of theatre equipment for the theatre. A complete moving machine repair department has been installed to repair all makes of projection equipment at very reasonable rates.

The name of the Lyric Theatre at Harvard, Neb., has been recently changed to the Paramount Theatre.

A new motion picture theatre will open soon in Fort Payne, Ala., a three year lease having been closed for quarters in the new Wright Building, now under construction. The new theatre will be under the management of G. L. Brock.

What Every Theatre Needs

EVERY theatre needs Feaster machines. Feaster machines improve projection and save money for the exhibitor. They also reduce wear and tear on films.

In many instances helpers are required in projection rooms for rewinding film. Feaster machines take the place of these helpers and do the work with greater efficiency.

Where a projectionist alone operates a show Feaster machines are indispensable. They eliminate the enormous waste of time necessary for rewinding film. Better presentation of pictures result as the projectionist can give his undivided attention to the immediate duties of operating.

Feaster Machines are readily installed on all standard projectors.

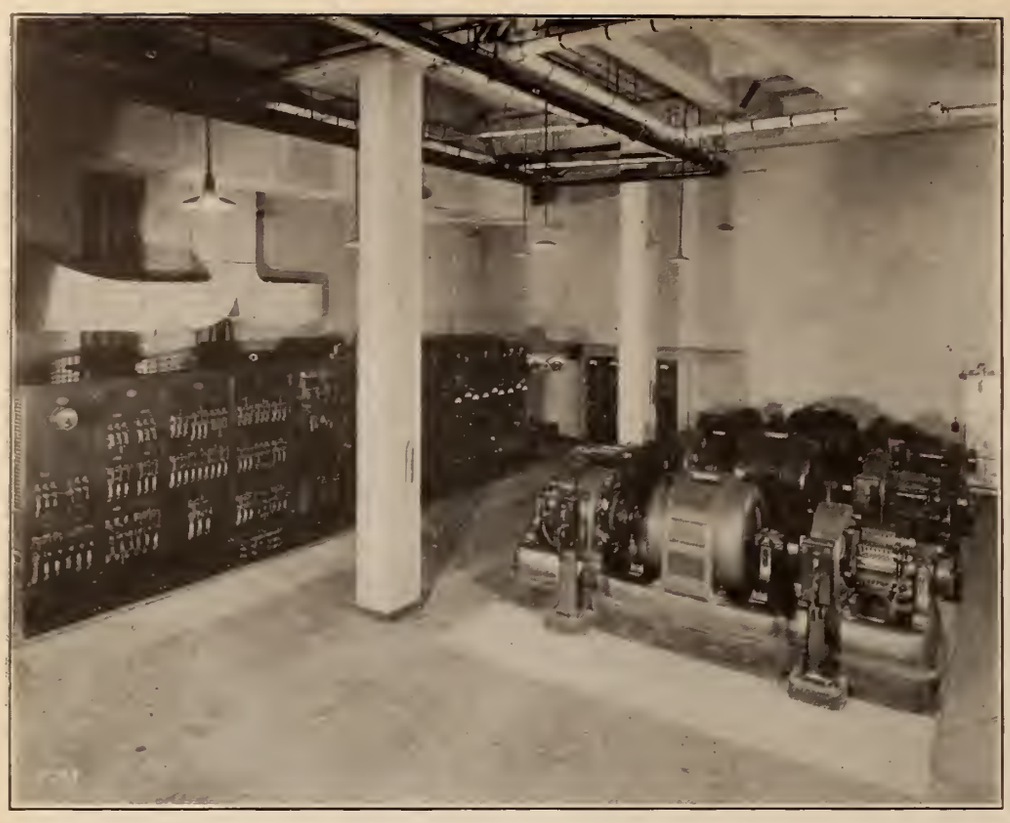
Film breaks are of frequent occurrence. Through the specially designed feeding mechanism of Feaster machines, which lessens the normal tension on the film, such breaks are materially reduced. Less breaks means fewer white screens and irritating interruptions of the program.

As a progressive exhibitor you owe it to yourself to install Feaster machines. Feaster machines are the outstanding development in theatre equipment in recent years.

Write direct to our general offices for complete detailed information if your supply dealer cannot serve you.

Feaster Manufacturing Company, Inc.

General Offices **25 West 43rd Street** **New York City**



View of the power plant installed in one of the modern studios. Note the large capacity of this installation and also the convenience of the layout.

Marcus Loew Adds the New Burnside Theatre to Long String

Loew's Burnside theatre, a new 3,000 seat playhouse located at Burnside and Walton Avenues in the Bronx, was formally opened Thursday evening, January 31st.

Both lobby and vestibule are provided with marble floors, marble columns and walls, mirrors set between marble, ornamental plaster and gilded ceiling and crystal chandeliers. The auditorium of the Burnside contains an orchestra floor, spacious mezzanine, grand staircases and promenade and a comfortable balcony. The total seating capacity in the auditorium is 3,000.

At the rear of the orchestra, there are two grand staircases of marble leading to the mezzanine and balcony. On this floor are also provided a ladies' retiring room, drinking fountain, grand promenade, richly colored carpet, and comfortable upholstered chairs.

On the mezzanine floor is provided an additional spacious retiring room for ladies handsomely furnished with floor lamps, console table and beautiful mirrors. On this floor is also located a comfortable and well appointed men's smoking room. The promenade is about 25 feet wide and runs east and west for the entire width of the building.

The main auditorium ceiling, proscenium arch, sounding board, boxes, soffit of balcony and mezzanine ceiling are splendidly designed in plain surfaces and well adapted to their respective locations.

The side walls of the auditorium above the travertine marble wainscoting are divided into beautiful panels enriched with tapestry. The decorative or color scheme is obtained by using tones of warm grey, burnished gold and cafe-au-lait.

The proscenium opening and adjoining arched openings in front of organ chambers are provided with richly weaved valances, curtains, gold tassels and festoons. Above the proscenium opening, the sounding board springs upward and arches over to the main ceiling in the center of which there is an immense dome. The dome is elaborately decorated with plaster relief work in tones of ivory and grey with ornamentation picked out in gold.

The auditorium is illuminated by concealed lighting and a magnificent chandelier suspended from the center having three color lighting effects. The orchestra pit in front of the stage will provide space for an orchestra of 20 musicians besides containing the organ console.

The greatest attention, it is reported, has been given to the subject of heating and ventilating the auditorium in order that no matter what the temperature outside may be the conditions inside shall be such that patrons may enjoy the program in comfort. To this end it hasbeen designed that in winter fresh air will be brought into the building continuously, warmed as it passes through the heating stacks and forced by blowers through ducts into the auditorium by means of hoods under the seats and registers distributed throughout the auditorium. At the same time fans located in the attic will draw the air up and discharge it out-of-doors at a rate which does not allow it to become impure. Four immense Breeze-Makers, over eight feet in diameter, are located at the front end of the theatre, directly over the screen. Each has its individual electric motor and so it is possible to meet every weather condition — from mildly warm at 70 degrees to sweltering hot at 95 degrees or more. It is merely necessary to operate one, two, three or all of the fans, as desired, to suit any temperature. Some idea of the huge capacity of the fans may be gained from the fact that at a maximum delivery they bring into the theatre more than 250,000 cu. ft. of fresh air per minute. This is at the rate of 15,000,000 feet an hour, giving a comp'ete change of air every two minutes.

Progress of Industrial Standardization During 1923

During the past year, industrial standardization has continued to develop as one of the most active and important phases of American industry. Progress has been made in the standardization of raw materials, manufacturing processes and finished products. This is equally true whether looked at from the point of view of the factory, of the industrial or technical association, or of a national movement.

The Federal Specifications Board has completed the second year of its activity. In this, the American Engineering Standards Committee has co-operated by obtaining criticisms from the various interested industries of proposed specifications of the Federal Government before the specifications are finally adopted by the Board. To date, the Board has adopted approximately ninety specifications, and the Committee has secured criticism of industry on about the same number. From these systematic efforts to bring governmental purchases in line with the best commercial practice, important economies both to industry and government are resulting.

The Division of Simplified Practice of the Department of Commerce continues to exert a most stimulating influence on the standardization movement, particularly in emphasizing the efficiency results of standardization to the business man.

The most striking aspect of the movement for industrial standardization is the development of standardization on a national scale. More than 150 undertakings now have official status before the American Engineering Standards Committee, the national clearing-house for standardization. Fifty standards have received final approval by the Committee, twenty-two of which were approved during 1923. The importance of the broadly democratic methods followed in this clearing-house work is receiving increasingly wide spread recognition. In it all parties concerned with any standard, producers, consumers, and representatives of the public and government, participate (1) in deciding whether the work should be undertaken at all, (2) in formulating the standard, and (3) in its ultimate approval.

Thus the industries are developing and using such standards as best fits their needs, without danger of such technical industrial matters becoming subject to legal enforcement or to governmental pressure. Is it not probable that many other of our important industrial problems will find their solutions by closely analogous methods?

WISCONSIN

Fond du Lac—Architects Levine & Ruper, 822 W. 70th St., Chicago, are finishing plans and bids are to be taken on a 3 story, 140 x 240, reinforced concrete brick and terra cotta, $600,000 theatre, store, apartment building, with bowling alleys for Fisher Paramount Theatre Co., 36 S. State St., Chicago.

There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Is it really possible to cool your house in hot weather?

Summer is still several months away, of course, but it's coming—just as sure as Christmas—only sooner.

You know how it will be: Day after day of sweltering heat — day after day of low receipts — day after day of waiting for the heat to let up so you can make some real money.

Suppose you could turn on a cool, refreshing breeze that would sweep the entire length and breadth of your house. You'd get them in then, wouldn't you?

You can have that cooling breeze — and at a price within reason. It's just a matter of blowing in *enough* fresh air from outdoors — blowing it in at the right place, without noise or objectionable drafts — with Typhoon Cooling System.

Will it work?

Ask two thousand other exhibitors who use it.

Will it pay?

Ask the same two thousand exhibitors. Most of them will tell you that their Typhoons paid for themselves the first summer.

What else could you put in your house that would return a profit like that?

Get the facts and figures. Write for a copy of the Typhoon Booklet — and a list of Typhoon-Cooled theatres.

TYPHOON FAN COMPANY

345 West 39th St. New York

Philadelphia New Orleans Dallas Los Angeles

Famous Players Building in Tampa, Fla.

The announcement was made today that the Consolidated Amusement Company, of Tampa, Fla., in conjunction with the Famous Players-Lasky Corp., would build a $400,000 theatre in Tampa, and an office building adjoining to cost an additional $150,000.

H. B. Franklin, vice-president of the Famous Players-Lasky Co., has been in Tampa several days completing negotiations which gives the Consolidated company a ninety-nine year lease on a large lot, 105 by 105 feet, at the corner of Florida and Polk streets, and a frontage of 55 feet on Franklin street between Zack and Polk.

The theatre will be erected upon the lot at Florida and Polk, with a arcade running thru from the Franklin street location, which will give the house three entrances. The plans are to give Tampa as fine a theatre as there is in the South. It will be typically Floridan, having a Palm Garden and other tropical features.

The Consolidated Amusement Company is owned by local people in conjunction with the Famous Players-Lasky Corp. They own and operate all of the down town theatres in Tampa. The Victory, Strand, Grand and the new remodeled Bonita, which is to be opened soon under the new name of Franklin. The Franklin street entrance of the new theatre will be directly opposite the new Franklin theatre.

National Carbon Co. Starts Advertising Campaign

An advertising campaign, which is one of the largest ever undertaken in the electrical field, began in January publications for the National Carbon Company, of New York. Leading magazines are carrying full pages on a schedule which will continue throughout the year. In addition, special fields are cultivated in women's publications, tec papers, outdoor and automobile periodicals, boys' magazines and many farm papers. In each field the advertising of the National Carbon Company will be in space so large as to be an outstanding feature of the advertising pages.

An idea of the remarkable strength of the campaign may be had from the combined figures for advertising. The number of publications carrying copy each month is 346, and the approximate total circulation for the year is 750,000,000.

We guarantee satisfaction with
GUNDLACH RADIANT PROJECTION LENSES
because we know that better lenses can not be made

We maintain the highest quality and lowest price, a combination which can't be beat.
You can find Gundlach Projection Lenses being used in nearly every theatre in the country and other lenses on the shelf.

Sold subject to approval by all dealers

IT'S ALL IN THE LENS

GUNDLACH-MANHATTAN OPTICAL COMPANY
853 Clinton Ave., So. Rochester, N. Y.

RAVEN "HAFTONE" SCREEN

Installed in Another of America's Leading Theatres

THE EASTMAN

Rochester, New York

RAVEN SCREEN CORPORATION
One Hundred Sixty-five Broadway, New York City

A COMFORTABLE theatre, beautifully decorated; courteous, smartly-uniformed ushers; carefully selected, up-to-the-minute films — all these will draw audiences of goodly size. But to bring them back, week after week — that's the problem. Solve this problem by equipping your projector with the

BAUSCH & LOMB
Cinephor Condenser System—
Cinephor Projection Lens
Cinephor Condenser

Bausch & Lomb Optical Co.
635 St. Paul Street
Rochester, N. Y.
New York Washington Chicago San Francisco London

Orders & Re-orders
that prove results

Reorders
For the GOLD SEAL Ticket-Registers
ROWLAND & CLARK PITTSBURGH
HARRY DAVIS ENTERPRISES PITTSBURGH
SYDNEY COHEN
WILLIAM BRANDT
MARCUS LOEW NEW YORK
STANLEY CO. PHILADELPHIA
ARE ORDERING AND REORDERING

Gold Seal is meeting every requirement of leading Exhibitors.
Constant orders and reorders by the foremost amusement enterprises prove the necessity of this standard equipment.
Investigate and convince yourself of GOLD SEAL value, both the G.S. Automatic Register and the G.S. Ticket Service.
Write for description — Prices and Convenient Payment Plan

USED WHEREVER TICKETS ARE SOLD — AUTOMATICKET SYSTEM

AUTOMATIC TICKET REGISTER CORPORATION
723 SEVENTH AVE. NEW YORK

ADVERTISING
in the
EQUIPMENT DEPARTMENT
of the
Motion Picture News

reaches over eighty percent of the prospective buyers of the entire Motion Picture Industry.

Secure results by concentration in the "NEWS"

THE GREATEST ACHIEVEMENT IN MOTION PICTURE CAMERAS
"The New Debrie Interview"
For Newsmen and General Outdoor Work
Made by ANDRE DEBRIE of Paris

It has the same movement and construction as the standard Professional Debrie.
Body of five ply walnut, finely finished and guaranteed to withstand any climatic conditions.
Direct View Finder with removable masks
Set of inside masks
Four hundred foot regular Debrie magazines
Two-inch F 3.5 Krauss Tessar Anastigmat lens
Weight fourteen pounds

Direct focusing tube
Quick lens changing device
Focusing and Diaphragm rods operated from rear of camera
Film reverse
Film punch

$465.00 OUTFIT COMES COMPLETE WITH TWO MAGAZINES AND CARRYING CASE AT THE ASTONISHING LOW PRICE OF $465.00
MOTION PICTURE APPARATUS CO., INC.
Ownership Management of Willoughby, Inc. 118 West 44th Street, New York City.

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886

Business Offerings

MAKE your seatholders Millionaires. Thousands of German Mark Banknotes, each 1,000,000 Marks, $5.00 the hnndred. Rivers Hicks, 1569 Howard St., Chicago.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

REYNOLDS ELECTRIC COMPANY
2628 W. CONGRESS STREET - CHICAGO, ILL.
MANUFACTURERS OF
MOTORS
1/20 TO 1/4 H.P. A.C. AND D.C.
FLASHERS
FOR ELECTRIC SIGNS TRAFFIC SIGNALS, ETC.
REFLECTORS
FOR POSTERS, BULLETINS, ETC.
BETTER RESULTS - LOWER COST
COLOR HOODS
FOR SIGN LAMPS
OR WHEREVER COLORED LAMPS ARE USED

RADIO-MAT
PATENTED
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW
$1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mailers Bldg.
Chicago

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Crandell's Tivoli, Washington, Nearing Completion

Just as work on Crandall's Tivoli theatre at 14th Street and Park Road N. W., Washington, D. C., progressed from a skeleton beginning to the present point where the completed exterior structure may be fully appraised, so now is the interior finishing reaching a stage that indicates clearly the magnitude and prospective magnificence of this newest and most impressive as well as largest addition to the list of the Capital's foremost amusement places. As the interior nears completion the main auditorium lounges and promenades take on added size and assure the real proportions of a theatre capable of seating 2,500 people. The Tivoli when finally dedicated will be a revelation to Washington pleasure seekers and will take rank with the most beautiful playhouse on the continent. It is expected to be completed not later than the middle of March and at that time will be fully equipped to house any type of dramatic, musical comedy, operatic, vaudeville, motion picture or concert attraction.

Bradentown, Florida, to Have New House

A new theatre is to be erected in Bradentown, Fla. A building permit has been applied for by the American Enterprises, Inc., to erect a structure to front 56 feet on the south side of Manatee Avenue and running back 170 feet. The building is to be two stories high.

According to the plans, as reported, the auditorium will have a seating capacity of not less than one thousand persons, and will be 54 feet wide and 110 feet long, exclusive of the orchestra pit. A stage will be provided so that vaudeville or road attractions may also be handled.

The theatre is to be of the Spanish type, to match the Arcade building, which is right opposite, and the building material will be hollow tile, with stucco exterior.

Bradentown now has two theatres, the Wallace, which is exclusively for white people and the Central, for the colored folks.

"U" City Makes New Electrical Power Records

When "The Hunchback of Notre Dame" was being filmed at Universal City, a record for amperage was established, owing to the tremendous number of sunlight arcs and other electrical lighting paraphernalia required to illuminate the tremendous cathedral square sets. The record established then exceeded the "Foolish Wives" amperage which until that time held the west coast record.

Surprising as it may seem, the amperage drawn during last week at the studio at Universal City exceeded by fully one-third any previous record of lighting expenditure at Universal City. 28,000 amperes were used. This was required because almost all of the companies at work in Universal City were on interiors and in the enclosed studios. Mary Philbin's English picture, "The Inheritors," used the most electricity on account of the expansive sets representing an aristocratic English home.

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. List's if desired. 30 to 50% saved in postage, etc. through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St. Phone Chickering 4870.

Automatic Ticket Register Corp. Business Good

E. S. Bowman, general manager of the Automatic Ticket Register Corp., has reported:

"This company has just issued its financial statement for the year 1923, which reflects the steady growth of its business, and the popularity of its Gold Seal ticket registers which are in use in many motion picture theaters throughout the United States and abroad.

"This company originally placed on the market a ticket register operated by foot power, and its present Gold Seal register, operated by electric motor, represents the great progress made in the mechanical development of this box office necessity.

"It seems rather hard to believe that in 1912, when the Automatic Ticket Register corporation was doing the first educational and pioneer work, ticket machines were considered more of a luxury than a necessity.

"Today ticket registers are universally used and no one would think of erecting a new and modern motion picture theater without making registers part of the standard box office equipment.

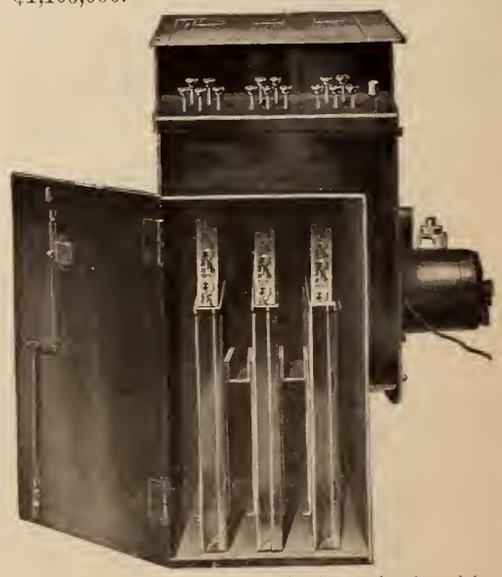
"The Automatic Ticket Register Corporation operates a large and completely equipped plant for the manufacture of its automatic ticket registers of various kinds. In addition to the registers used in theaters, amusement parks, etc., they manufacture restaurant type self-acting machines, baseball type machines, transfer machine, etc.

"The company also maintains and operates in Brooklyn, N. Y., one of the largest ticket printing plants in the world, for the exclusive manufacture of quality tickets for its various machines.

"This department has shown a steady increase due to the quality of tickets and prompt service rendered to its customers.

"Mr. S. Goldsmith of the Goldsmith Brothers Smelting & Refining company, is president of the company.

"The company from a small beginning has grown until it now has a capital of $1,100,000."



Three Unit Gold Seal Ticket Register, showing ticket compartments and dropped key board

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Roslta	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 raels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramonnt	7 reels	Dec. 22
Bill		Red Seal Pictures	5 reels	
Border Mnsketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Miles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionahle Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Tiger Rose	Linore Ulru	Warner Bros	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wld Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O	7 reels	Feb. 16
Arizona Express, The	Special Cast	Fox		
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros	7 reels	Dec. 29

Feature	Star	Distributed by	Length	Reviewed
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Painted People	Colleen Moore	First National		
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Plunderer, The	Special Cast	Fox		
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Fathers, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	B. O	8 reels	
Blizzard, The	Special Cast	Fox		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O	7 reels	Jan. 26
Daddies	Special Cast	Warner BrosM	7 reels	Feb. 9
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Flowing Gold	Nilsson-Si ls	First National		
Galloping Fish N The	Special Cast	First National		
George Washington, Jr.	Wesley Barry	Warner Bros.	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Ladies to Board	Tom Mix	Fox		
Love Master, The	Stringheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
On Time	Richard Talmadge	Truart		
Ride for Your Life	Hoot Gibson	Universal	6 reels	
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Thy Name is Woman	Special Cast	Metro		
Unguarded Gates	Madge Bekkamy	F. B. O.		
Uninvited Guests, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beau Brummel	John Barrymore	Warner Bros		
Beware, The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros.		
Damaged Hearts		F. B. O.		
Enchanted Cottage, The	Richard Barthelmess	First National		
Lillian of the Field	Griffith-Tearle	First BNational		
Secrets	Norma Talmadge	First National		
Son of Sahara, A	Special Cast	First National		
Sonvenir	Ayres-Marmont	Asso. Exhibs.		
Torment	Owen Moore-Bessie Love	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Against the Rules	P. Marmont-L. Joy	First National		
Cytheria	Special Cast	First National		
Goldfish, The	Constance Talmadge	First National		
Woman on the Jury, The	Sylvia Bremmer	First National		
Why Get Married	Andree Lafayette	Asso. Exhib		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros		
For Sale	Corinne Griffith	First National		
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barbara La Marr	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Barnyard Rodeo, A	Aesops Fables	Pathe	2x3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reels	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business (Our Gang)		Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-In-Law	Earle-McCoy	Universal		

Feature	Star	Distributed by	Length	Reviewed
Buckin' the Line	Bnddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col.Heeza Liar'sAncestors	(Bray Cartoon)	Selznick		
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Cern-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox		
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snnb Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Edncational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal		
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Edncational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Edncational	2 reels	
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animal	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback, The	Harry Gribbon	Pathe		
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2x3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Edncational	1 reel	Feb. 9
High Fliers	Aesops Fables	Pathe	2x3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 28
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 20
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Idee Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snnb Pollard	Pathe	1 reel	
It's A Gift	Snnb Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Join the Circus	Snnb Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 1
Just A Minnte	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal		3
Kidding Capt. Kidd		Lee-Bradford	4 3reel	
Kidding Katie	Dorothy Devire	Educational	2 reels	De. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Seot. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Loyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Love In a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Ruhe, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Posltion, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Lias)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Buddy Messinger	Universal	2 reels	
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational		
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, Tha	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, Tha		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Llge Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save tha Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox		
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should Poker Players Marry	N. Edwards-B. Roach	Universal		
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal		
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	1 reel	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Amost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict	1 reel	Nov. 17
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Edcuational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 18
Hats Off (Pete Morrison	Universal	2 reels	Feb. 9
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Lone Larry	Kingsley Benedict	Universal	2 reels
Long Liva tha Ring (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 19
Sculptor'a Paradise, A	Fox	1 reel	
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	
Some Sense and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	Educational	1 reel	
The Spider (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'L Park with Late Pres. Harding	Arrow	2 reels	Sept. 22

Feature	Distributed by	Length	Reviewed
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlar	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
An Old Man's Darling	Laura La Plante	Pathe		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. O. Burr	7 reels	Feb. 9
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Bandelero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepwroth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers		Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Cause for Divorce	Spec. Cast	Selznick	7 reels	Feb. 16
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Code of the Sea	Rod La Roeque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Daughter of Today	Special Cast	Selznick		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Don't Doubt Your Husband	Viola Dana	Metro		
Dollar Mark, The	Mildred Harris-Fraser	F. B. D.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount		
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Flames of Romance	Special Cast			
Flapper Wives	Special Cast	Selznick		
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.		
Fool, The	Special Cast	Fox		
Fool's Awakening, The	Spec. Cast	Metro	6 reels	Feb. 16
Fool's Highway	Mary Philbin	Universal		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forty-Horse Hawkins	Hoot Gibson	Universal		
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Girls Shy	Harold Lloyd	Pathe		
Good Bad Boy, The		Principal Pict.		
Tough Tenderfoot, The (Leather Pushers)		Universal	2 reels	
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Her Man	Special Cast	Warner Bros.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
His Darker Self	Lloyd Hamilton	Hodkinson		
Hook and Ladder	Hoot Gibson	Universal	reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Icebound	Dix-Wilson	Paramount		
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Last Frontier The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast			
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B. Warner	Sunset Prod.		
Lone Wolf, The	Dalton-Holt	Asso. Exhib.		
Love and Lies	Kirkwood Lee	Hodkinson		
Love Letters	Shirley Mason	Fox		
Love Master, The	Special Cast	First National		
Lover's Lane	Special Cast	Warner Bros.		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Magnolia	Spec. Cast	Paramount		
Man from Brodney's	Special Cast	Vitagraph	7 reels	De. 3
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pcit		
Man's Mate, A	John Gilbert	Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.		
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pcit	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Mixed Manners	Tom Mix	Fox		
Monsieur Beaucaire	Rudolph Valentino	Paramount		
Montmartre	Pola Negri	Paramount		
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	VitagraphS		
Nellie the Beautifull Coak Model	Special Cast	Goldwyn-Cosmo		
Never Say Die	Douglas McLean	Asso. Exhib.		
Next Corner, The	Marie-Mackaill	Paramount		
Night Hawk, The	Harry Carey	Hodkinson		
No More Women	M. Moore-Belliney	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox		
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Pagan Passions	Special Cast	Selznik		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C		
Peter Pan		Paramount		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plugger. The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pcit		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McGee	William S. Hart	Paramount		
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Southern Love	Betty Blythe			
Stolen Secrets	Herbert Rawlinson	Universal	5 reels	
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr-J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	b2 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United aAtists		
This Freedom	Special Cast	Fox		
Three O'Cleck in the Morning	Special Cast	Asso. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Throwback, The	Pat O'Malley	Universal		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
True as Steel	Special Cast	Goldwyn-Cosmo		
Try and Get It	Washburn Dove	Hodkinson		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Vagabond Trail	Charles Jones	Fox		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Wanderer of the Wasteland		Paramount		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Rubens-M. Love	Equity		
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
Whipping Boss, The	Special Cast	Monogram		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Ja. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Wordly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marion Davies	Goldwyn-Cosmo		
Youth to Sell		C. C. Burr		

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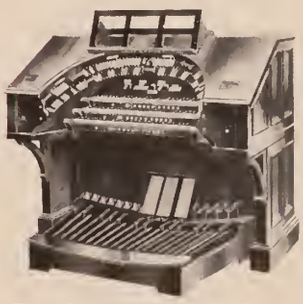

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